

DIAGHILEV

AND THE GOLDEN AGE OF THE BALLETS RUSSES 1909-1929



Diaghilev And The Golden Age Of The Ballets Russes 1909 1929

Jane Pritchard, Geoffrey Marsh



Diaghilev And The Golden Age Of The Ballets Russes 1909 1929:

Diaghilev and the Golden Age of the Ballets Russes 1909-1929 Jane Pritchard, Geoffrey Marsh, 2015-05-26 This book was published to coincide with the exhibition Diaghilev and the Golden Age of the Ballet Russes 1909 1929 at the Victoria and Albert Museum London 25 September 2010 9 January 2011 Title page verso *Diaghilev and the Golden Age of the Ballet Russes 1909-1929 (Expanded Edition)* Jane Pritchard, Geoffrey Marsh, 2010-09-01 Published to coincide with the exhibition held at the Victoria and Albert Museum London Sept 25 2010 Jan 9 2011 *Diaghilev and the Golden Age of the Ballets Russes* Victoria and Albert Museum, 2011 This document includes images and label text of all the material objects and contextual images in the V s exhibition Diaghilev and the Golden Age of the Ballets Russes 1909 1929 It is intended to be a reference as to the contents of the exhibition **Diaghilev and the Ballets Russes, 1909-1929** Jane Pritchard, 2013 This edition is published to coincide with the exhibition Diaghilev and the Ballets Russes 1909 1929 When Art Danced with Music at the National Gallery of Art Washington 12 May 2 September 2013 The exhibition Diaghilev and the Golden Age of the Ballets Russes 1909 1929 was originally conceived by and first shown at the V A Museum London in 2010 Diaghilev and the Golden Age of the Ballet Russes Jane Pritchard, Geoffrey Marsh, 2013-05-14 This edition is published to coincide with the exhibition Diaghilev and the Ballets Russes 1909 1929 When Art Danced with Music at the National Gallery of Art Washington 12 May 2 September 2013 The exhibition Diaghilev and the Golden Age of the Ballets Russes 1909 1929 was originally conceived by and first shown at the V A Museum London in 2010 **Diaghilev and the Golden Age of the Ballets Russes, 1909-1929**, 2010 Active in Europe and America between 1909 and 1929 Diaghilev s Ballets Russes company expanded the frontiers of theatre specifically and art more generally Many of its acclaimed productions were true collaborations that continue to capture the imagination of audiences a century later The Ballets Russes and Beyond Davinia Caddy, 2012-04-26 A fresh perspective on the Ballets Russes focusing on relations between music dance and the cultural politics of belle poque Paris **The Business of Ballet** Ira Nadel, 2024-01-04 The Business of Ballet Diaghilev s Ballets Russes between Profit and the Avant garde explores how a remarkable internationally recognized ballet company the Ballets Russes was able to survive for twenty years without stable funding Focusing on Ballets Russes s founder Serge Diaghilev and his talent for discovering monies through an uncanny ability to secure funds from aristocrats industrialists artists and swindlers Ira Nadel offers new insight into the financial life of modern ballet Throughout his analysis Nadel reveals that Diaghilev was able to attract not only financial support but also the most innovative artistic and musical talents and choreographers of the period who collectively changed the nature of ballet from the conventional to the contemporary Through it all Diaghilev never sacrificed the essential Russianness of his enterprise transforming Russian traditions by incorporating new and original musical and choreographic stagings In doing so Nadel argues Diaghilev s Ballet Russes revised the idea of ballet as an art form causing audiences throughout Europe and North America to riot and artists to create

revolutionary compositions in art and music **Diaghilev's Empire** Rupert Christiansen, 2022-10-18 A Best Book of the Year at The New Yorker and The Telegraph Amusing and assertive Christiansen's delight is infectious Alexandra Jacobs The New York Times Book Review Rupert Christiansen a renowned dance critic and arts correspondent presents a sweeping history of the Ballets Russes and of Serge Diaghilev's dream of bringing Russian art and culture to the West Serge Diaghilev the Russian impresario and founder of the Ballets Russes is often said to have invented modern ballet An art critic and connoisseur Diaghilev had no training in dance or choreography but he had a dream of bringing Russian art music design and expression to the West and a mission to drive a cultural and artistic revolution Bringing together such legendary talents as Vaslav Nijinsky Anna Pavlova Igor Stravinsky Pablo Picasso and Henri Matisse this complex and visionary genius created a new form of ballet defined by artistic integrity creative freedom and an all encompassing experience of art movement and music The explosive color combinations sensual and androgynous choreography and experimental sounds of the Ballets Russes were called barbaric by the Parisian press but its radical style usurped the entrenched mores of traditional ballet and transformed the European cultural sphere at large Diaghilev's Empire the publication of which marks the one hundred fiftieth anniversary of Diaghilev's birth is a daring impeccably researched reassessment of the phenomenon of the Ballets Russes and the Russian Revolution in twentieth century art and culture Rupert Christiansen a leading dance critic explores the fiery conflicts outside personalities and extraordinary artistic innovations that make up this enduring story of triumph and disaster *TRANSPPOSITIONES 2022 Vol. 1, Issue 2: Intraconnectedness and World-making: Technologies, Bodies, Matters* Joanna Godlewicz-Adamiec, Paweł Piszczatowski, Neha Khetrapal, Piotr Kociumbas, Christian Struck, Justyna Włodarczyk, 2022-12-05 In his 1978 book Nelson Goodman coined the term worldmaking The new materialistic approach to the potential for meaning of extra human materiality and its multidimensional entanglements and the intraconnectedness shifts the concept of world making into new perspectives of interpretation In the categories of Karen Barad's agential realism it applies to practices of knowledge production and to a diffractive re configuration of the world's matter and its meaning World making gains a further specific expression in Donna Haraway's concept of worlding which shows the intraactive entanglement of matter substance meaning storytelling and thinking on the fundamental level of the polysemic linguistic tissue itself **Colors in Fashion** Jonathan Faiers, Mary Westerman Bulgarella, 2016-11-17 Color speaks a powerful cultural language conveying political sexual and economic messages that throughout history have revealed how we relate to ourselves and our world This ground breaking compilation is the first to investigate how color in fashionable and ceremonial dress has played a significant social role indicating acceptance and exclusion convention and subversion From the use of white in pioneering feminism to the penchant for black in post war France and from mystical scarlet broadcloth to the horrors of arsenic laden green fashion this publication demonstrates that color in dress is as mutable nuanced and varied as color itself Divided into four thematic parts solidarity power innovation and desire each section highlights the often violent

emotional histories of color in dress across geographical temporal and cultural boundaries Underlying today's relaxed attitude to color lies a chromatic complexity that speaks of wars migrations and economics While acknowledging the importance that technology has played in the development of new dyes the chapters explore color as a catalyst for technical innovation that continues to inspire designers artists and performers Bringing together cutting edge contributions from leading scholars it is essential reading for academics of fashion textiles design cultural studies and art history

A Cultural History of Tragedy in the Modern Age Jennifer Wallace, 2021-05-20 In this book leading scholars come together to provide a comprehensive wide ranging overview of tragedy in theatre and other media from 1920 to the present The 20th century is often considered to have witnessed the death of tragedy as a theatrical genre but it was marked by many tragic events and historical catastrophes from two world wars and genocide to the proliferation of nuclear weapons and the anticipation and onset of climate change The authors in this volume wrestle with this paradox and consider the degree to which the definitions forms and media of tragedy were transformed in the modern period and how far the tragic tradition updated in performance still spoke to 20th and 21st century challenges While theater remains the primary focus of investigation in this strikingly illustrated book the essays also cover tragic representation often re-mediated fragmented and provocatively questioned in film art and installation photography fiction and creative non-fiction documentary reporting political theory and activism Since 24/7 news cycles travel fast and modern crises cross borders and are reported across the globe more swiftly than in previous centuries this volume includes intercultural encounters various forms of hybridity and postcolonial tragic representations Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality

Comedy and the Public Sphere Árpád Szakolczai, 2013 The book aims at reframing the discussion on the public sphere usually understood as the place where the public opinion is formed through rational discussion The aim of this book is to give an account of this rationality and its serious shortcomings examining the role of the media and the confusing of public roles and personal identity It focuses in particular on the role of the theatrical and comical in the historical development of the public sphere and in this manner reformulating definitions of common sense personal identity and culture

Dancing Genius Hanna Järvinen, 2014-05-28 Tracing the historical figure of Vaslav Nijinsky in contemporary documents and later reminiscences *Dancing Genius* opens up questions about authorship in dance about critical evaluation of performance practice and the manner in which past events are turned into history

The Routledge Companion to Music and Visual Culture Tim Shephard, Anne Leonard, 2013-07-31 As a coherent field of research the field of music and visual culture has seen rapid growth in recent years The Routledge Companion to Music and Visual Culture serves as the first comprehensive reference on the intersection between these two areas of study an ideal introduction for those coming to the field for the first time as well as a useful source of information for seasoned researchers This collection of over

forty entries from musicologists and art historians from the US and UK delineate the key concepts in the field in five parts Starting Points Methodologies Reciprocity the musical in visual culture and the visual in musical culture Convergence in metaphor in conception and in practice Hybrid Arts This reference work speaks to the important questions concerning this burgeoning field of research what are the established approaches to studying musical and visual cultures side by side What have been the major points of contact between these two areas and what kind of questions can this interdisciplinary research address moving forward The Routledge Companion to Music and Visual Culture is an indispensable guide for anyone interested in the field of music and visual culture From Sleepwear to Sportswear Janine D'Agati, Hannah

Schiff, 2024-02-08 How did women begin wearing pants Prior to the 1920s it was a rarity to see women in pants in the Western world but as the silk pajama trouser suit moved from the boudoir to the beach in the early 1920s it cemented the image of the trousered woman Worn by Jean Harlow and Marlene Dietrich painted by Raoul Dufy and immortalized in F Scott Fitzgerald's *Tender is the Night* between the two world wars pajamas came to symbolize much more than sleepwear This book explores how the pajama phenomenon was not only critical to the careers of designers such as Chanel Patou Poiret and Schiaparelli but how the versatile garment was also bound to the independence of women and influenced culture more broadly Through meticulous research and never before seen images the authors position pajama fashion in the context of the Golden Age of Travel the rise of Hollywood and the changing political climate of the early 20th century to reveal how the rising trend in sleepwear influenced The American Look modern sportswear and the image of the trousered woman **2015**

Günter Berghaus, 2015-07-01 The special issue of *International Yearbook of Futurism Studies* for 2015 will investigate the role of Futurism in the work of a number of Women artists and writers These include a number of women actively supporting Futurism e.g. Rena Zerkov Edyth von Haynau Olga Rozanova Eva Kohn others periodically involved with the movement e.g. Valentine de Saint Point Aleksandra Ekster Mary Swanzy others again inspired only by certain aspects of the movement e.g. Natalia Goncharova Alice Bailly Giovanna Klien Several artists operated on the margins of a Futurist inspired aesthetics but they felt attracted to Futurism because of its support for women artists or because of its innovative roles in the social and intellectual spheres Most of the artists covered in Volume 5 2015 are far from straightforward cases but exactly because of this they can offer genuinely new insights into a still largely under researched domain of twentieth century art and literature Guiding questions for these investigations are How did these women come into contact with Futurist ideas Was it first hand knowledge poems paintings manifestos etc or second hand knowledge usually newspaper reports or personal conversations with artists who had been in contact with Futurism How did the women respond to the positive or negative reports How did this show up in their work How did it influence their subsequent often non Futurist career Social Dance and the Modernist Imagination in Interwar Britain Rishona Zimring, 2016-12-05 Social dance was ubiquitous in interwar Britain The social mingling and expression made possible through non theatrical participatory dancing in couples and groups inspired

heated commentary both vociferous and subtle By drawing attention to the ways social dance accrued meaning in interwar Britain Rishona Zimring redefines and brings needed attention to a phenomenon that has been overshadowed by other developments in the history of dance Social dance Zimring argues haunted the interwar imagination as illustrated in trends such as folk revivalism and the rise of therapeutic dance education She brings to light the powerful figurative importance of popular music and dance both in the aftermath of war and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations Analyzing paintings films memoirs a ballet production and archival documents in addition to writings by Virginia Woolf D H Lawrence Katherine Mansfield Vivienne Eliot and T S Eliot to name just a few Zimring provides crucial insights into the experience observation and representation of social dance during a time of cultural transition and recuperation Social dance was pivotal in the construction of modern British society as well as the aesthetics of some of the period's most prominent intellectuals

Rethinking Prokofiev Rita McAllister, Christina

Guillaumier, 2020-01-23 Among major 20th century composers whose music is poorly understood Sergei Prokofiev stands out conspicuously The turbulent times in which Prokofiev lived and the chronology of his travels he left Russia in the wake of Revolution and returned at the height of the Stalinist purges have caused unusually polarized appraisals of his music While individual distinctive and instantly recognizable Prokofiev's music was also idiosyncratically tonal in an age when tonality was largely passé Prokofiev's output therefore has been largely elusive and difficult to assess against contemporary trends More than sixty years after the composer's death editors Rita McAllister and Christina Guillaumier offer *Rethinking Prokofiev* as an assessment that redresses this enigmatic composer's legacy Often more political than artistic these appraisals have depended not only upon the date of publication but also the geographical location of the writer Commissioned from some of the most distinguished and rising scholars in the field this collection highlights the background and context of Prokofiev's work Contributors delve into the composer's relationship to nineteenth century Russian traditions Silver Age and Symbolist composers and poets the culture of Paris in the 1920s and 30s and to his later Soviet colleagues and younger contemporaries They also investigate his reception in the West his return to Russia and the effect of his music on contemporary popular culture Still the main focus of the book is on the music itself his early experimental piano and vocal works as well as his piano concertos operas film scores early ballets and late symphonies Through an empirical examination of his characteristic harmonies melodies cadences and musical gestures and through an analysis of the newly uncovered contents of his sketch books contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing often dramatic and almost always beguiling

Costume in Performance Donatella Barbieri, 2017-06-29 Winner of Best Performance Design and Scenography Publication Award Prague Quadrennial 2019 This beautifully illustrated book conveys the centrality of costume to live performance Finding associations between contemporary practices and historical manifestations costume is explored in six thematic chapters examining the transformative ritual of costuming choruses as reflective of society the grotesque

transgressive costume the female sublime as emancipation costume as sculptural art in motion and the here and now as history Viewing the material costume as a crucial aspect in the preparation presentation and reception of live performance the book brings together costumed performances through history These range from ancient Greece to modern experimental productions from medieval theatre to modernist dance from the fashion plays to contemporary Shakespeare marking developments in both culture and performance Revealing the relationship between dress the body and human existence and acknowledging a global as well as an Anglo and Eurocentric perspective this book shows costume s ability to cross both geographical and disciplinary borders Through it we come to question the extent to which the material costume actually co authors the performance itself speaking of embodied histories states of being and never before imagined futures which come to life in the temporary space of the performance With a contribution by Melissa Trimingham University of Kent UK

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