

# **From Petipa to Balanchine**

Classical Revival and the  
Modernization of Ballet

**Tim Scholl**

# From Petipa To Balanchine Classical Revival And The Modernization Of Ballet

**Daria Khitrova**



## **From Petipa To Balanchine Classical Revival And The Modernization Of Ballet:**

**From Petipa to Balanchine** Tim Scholl, 2003-09-02 In this rich interdisciplinary study Tim Scholl provides a provocative and timely re evaluation of the development of ballet from the 1880s to the middle of the twentieth century In the light of a thoughtful re appraisal of dance classicism he locates the roots of modern ballet in the works of Marius Petipa rather than in the much celebrated choreographic experiments of Diaghilev's Ballet Russe Not only is this the first book to present nineteenth and twentieth century ballet as a continuous rather than broken tradition From Petipa to Balanchine places works such as Sleeping Beauty Les Sylphides Apollo and Jewels in their proper cultural and artistic context The only English language study to be based on the original Russian sources this book will be essential reading for all dance scholars Written in an engaging and elegant style it will also appeal to anyone interested in the history of ballet generally From Petipa to Balanchine Tim Scholl, 1994

**Literature, Modernism, and Dance** Susan Jones, 2013-08-01 This book explores the complex relationship between literature and dance in the era of modernism During this period an unprecedented dialogue between the two art forms took place based on a common aesthetics initiated by contemporary discussions of the body and gender language formal experimentation primitivism anthropology and modern technologies such as photography film and mechanisation The book traces the origins of this relationship to the philosophical antecedents of modernism in the nineteenth century and examines experimentation in both art forms The book investigates dance's impact on the modernists' critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de siècle of the Ballets Russes and of European and American experimentalists in non balletic forms of modern dance A reciprocal relationship occurs with choreographic use of literary text Dance and literature meet at this time at the site of formal experiments in narrative drama and poetics and their relationship contributes to common aesthetic modes such as symbolism primitivism expressionism and constructivism Focussing on the first half of the twentieth century the book locates these transactions in a transatlantic field giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist preoccupations in Europe and the US through patterns of influence and exchange Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé Nietzsche Yeats Conrad Woolf Lawrence Pound Eliot and Beckett Fuller Duncan Fokine Nijinsky Massine Nijinska Balanchine Tudor Laban Wigman Graham and Humphrey and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to André Howard and Oskar Schlemmer *The Ballets Russes and Its World* Lynn Garafola, Nancy Van Norman Baer, Nancy Baer, 1999-01-01 The dance art music and cultural worlds of the Ballets Russes a dance company which helped define the avant garde in the early part of this century are surveyed in this book which begins with Serge Diaghilev's influence 200 illustrations **Dance on Its Own Terms** Melanie Bales, Karen Eliot, 2013-06-13 Dance on its Own Terms Histories and Methodologies anthologizes a wide range of subjects examined from dance centered methodologies modes of

research that are emergent based in relevant systems of movement analysis use primary sources and rely on critical informed observation of movement The chapters emphasize dance history and core disciplinary knowledge in three categories of significant dance activity performance and reconstruction pedagogy and choreographic process and notational and other written forms that analyze and document dance Conceptually each chapter also raises concerns and questions that point to broadly inclusive methodological applications Engaging and insightful Dance on its Own Terms represents a major contribution to research on dance

**Cranko** Ashley Killar, 2022-11-28 Shortly after the New York Times had hailed John Cranko's achievement as The German Ballet Miracle his death mid Atlantic deprived the world of one of its greatest choreographers

*Balanchine and Kirstein's American Enterprise* James Steichen, 2019 Challenging the mythologies surrounding the early years of the Balanchine Kirstein enterprise this book weaves a new and definitive account of a crucial period in dance history

*Dancing Lives* Karen Eliot, 2007 The private and performance lives of five female dancers in Western dance history

**Modernism on Stage** Juliet Bellow, 2017-07-05 Modernism on Stage restores Serge Diaghilev's Ballets Russes to its central role in the Parisian art world of the 1910s and 1920s During those years the Ballets Russes stage served as a dynamic forum for the interaction of artistic genres dance music and painting in a mixed media form inspired by Richard Wagner's Gesamtkunstwerk total work of art This interdisciplinary study combines a broad history of Diaghilev's troupe with close readings of four ballets designed by canonical modernist artists Pablo Picasso Sonia Delaunay Henri Matisse and Giorgio de Chirico Experimental both in concept and form these productions redefine our understanding of the interconnected worlds of the visual and performing arts elite culture and mass entertainment in Paris between the two world wars This volume traces the ways in which artists working with the Ballets Russes adapted painterly styles to the temporal three dimensional and corporeal medium of ballet Analyzing interactions among sets costumes choreography and musical accompaniment the book establishes what the Ballets Russes productions looked like and how audiences reacted to them Juliet Bellow brings dance to bear upon modernist art history as more than a source of imagery or ornament she spotlights a complex dialogue among art forms that did not preclude but rather enhanced artists' interrogation of the limits of medium

**Arabesque without End** Anne Leonard, 2021-10-05 Featuring multidisciplinary research by an international team of leading scholars this volume addresses the contested aspects of arabesque while exploring its penchant for crossing artistic and cultural boundaries to create new forms Enthusiastically imported from its Near Eastern sources by European artists the freely flowing line known as arabesque is a recognizable motif across the arts of painting music dance and literature From the German Romantics to the Art Nouveau artists and from Debussy's compositions to the serpentine choreographies of Loie Fuller the chapters in this volume bring together cross disciplinary perspectives to understand the arabesque across both art historical and musicological discourses

**The Cambridge Companion to Ballet** Marion Kant, 2007-06-07 A collection of essays by international writers on the evolution of ballet

The St. Petersburg Imperial Theaters Murray Frame, 2015-07-11

The opulent St Petersburg Imperial Theaters were subsidized and administered by the Russian court from the eighteenth century until the collapse of the tsarist order in 1917. This close association raises many questions about the uses of these theaters and where their loyalties lay in early twentieth century Russia. This history begins in 1900 with the theater flourishing but undergoing change then chronicles the impact of war and revolution as well as audience and administration leading up to the effective re establishment of state control over the theaters by the Bolsheviks in 1920. While the theaters were often allied with the forces of change their grandeur harked back to the age of the tsars creating an irony that is explored here in depth. Photographs and diagrams of the theaters are included along with photographs of the central historical figures and contemporary cartoons referring to the theaters. *Impossible Project* Daria Khitrova, 2025. How has ballet, an art form based on the 17th century French court dancing, survived into the 21st across the West and beyond? *Impossible Project* answers the question by examining Russian ballet as a changing institution from both the wings and the audience. **Dance and Costumes** Elna Matamoros, 2021-07-01. The subTexte series of the IPF Institute for the Performing Arts and Film is dedicated to presenting original research within two fields of inquiry: Performative Practice and Film. The series offers a platform for the publication of texts, images, or digital media emerging from research on, for, or through the performative arts or film. The series contributes to promoting practice based art research beyond the ephemeral event and the isolated monograph to reporting intermediate research findings and to opening up comparative perspectives. [www.zhdk.ch/forschung/ipf](http://www.zhdk.ch/forschung/ipf). The Fascist Turn in the Dance of Serge Lifar Mark Franko, 2020. Ukrainian dancer and choreographer Serge Lifar (1905-86) is recognized both as the modernizer of French ballet in the twentieth century and as the keeper of the flame of the classical tradition upon which the glory of French ballet was founded. Having migrated to France from Russia in 1923 to join Diaghilev's Ballets Russes, Lifar was appointed star dancer and ballet director at the Paris Opéra in 1930. Despite being rather unpopular with the French press at the start of his appointment, Lifar came to dominate the Parisian dance scene through his publications as well as his dancing and choreography until the end of the Second World War, reaching the height of his fame under the German occupation of Paris. 1940-44. Rumors of his collaborationism having remained inconclusive throughout the postwar era, Lifar retired in 1958. This book not only reassesses Lifar's career both aesthetically and politically but also provides a broader reevaluation of the situation of dance, specifically balletic neoclassicism, in the first half of the twentieth century. The Fascist Turn in the Dance of Serge Lifar is the first book not only to discuss the resistance to Lifar in the French press at the start of his much mythologized career but also the first to present substantial evidence of Lifar's collaborationism and relate it to his artistic profile during the preceding decade. In examining the political significance of the critical discussion of Lifar's body and technique, author Mark Franko provides the ground upon which to understand the narcissistic and heroic images of Lifar in the 1930s as prefiguring the role he would play in the occupation. Through extensive archival research into unpublished documents of the era, police reports, the transcript of his postwar trial, and rarely

cited newspaper columns Lifar wrote Franko reconstructs the dancer's political activities, political convictions and political ambitions during the Occupation. *Soviet Music and Society Under Lenin and Stalin* Neil Edmunds, 2004-06 This book investigates the place of music in Soviet society during the eras of Lenin and Stalin. It examines the different strategies adopted by composers and musicians in their attempts to carve out careers in a rapidly evolving society, discusses the role of music in Soviet society and people's lives, and shows how political ideology proved an inspiration as well as an inhibition. It explores how music and politics interacted in the lives of two of the twentieth century's greatest composers, Shostakovich and Prokofiev, and also in the lives of less well-known composers. In addition, it considers the specialist composers of early Soviet musical propaganda, amateur music making, and musical life in the non-Russian republics. The book will appeal to specialists in Soviet music history, those with an interest in twentieth-century music in general, and also to students of the history, culture, and politics of the Soviet Union. *The Oxford Handbook of Dance and Reenactment* Mark Franko, 2017 The Oxford Handbook of Dance and Reenactment investigates new forms of choreographic dramaturgy and interpretation inherent in joining junior and senior scholars as well as practitioners in the field. The handbook shows how the recovery of past dances has come to constitute a new branch of contemporary choreographic activity. **Petrushka** Andrew Wachtel, 1998-05-13 In this groundbreaking book, four distinguished scholars offer a detailed exploration of the ballet *Petrushka*, which premiered in Paris in 1911 and became one of the most important and influential theatrical works of the modernist period. The first book to study every level of a complex theatrical production, this is a work unlike any other in Russian or theater studies. The book is a joy to read. *Slavic Review* **Natasha's Dance** Orlando Figes, 2002-10-21 Explores the history of Russia starting in the eighteenth century through art, literature, and customs of daily life. Martha Graham's Cold War Victoria Phillips, 2020 I am not a propagandist, declared the matriarch of American modern dance, Martha Graham, while on her State Department-funded tour in 1955. Graham's claim inspires questions: the United States government exported Graham and her company internationally to over twenty-seven countries in Europe, Eastern Europe, the Middle East, the Near and Far East, and Russia, representing every seated president from Dwight D. Eisenhower through Ronald Reagan and planned under George H. W. Bush. Although in the diplomatic field she was titled The Picasso of modern dance, and Forever Modern in later years, Graham proclaimed, I am not a modernist. During the Cold War, she reconfigured the history of modernism as apolitical in its expression of the heart and soul of mankind, suited to political needs abroad. In addition, she declared, I am not a feminist, yet she intersected with politically powerful women from Eleanor Roosevelt to Eleanor Dulles, sister of Eisenhower's Dulles brothers in the State Department and CIA, Jackie Kennedy Onassis, Betty Ford, and political matriarch Barbara Bush. While bringing religious characters on the frontier and biblical characters to the stage in a battle against the atheist communists, Graham explained, I am not a missionary. Her work promoted the United States as modern, culturally sophisticated, racially and culturally integrated. To her abstract and mythic works, she added the trope of the American frontier. With her tours and Cold War

modernism Graham demonstrates the power of the individual immigrants republicanism and ultimately freedom from walls and metaphorical fences with cultural diplomacy with the unfettered language of movement and dance

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