

1: Legacies of Twentieth-Century Dance - Lynn Garafola - Google Books

Legacies of Twentieth-Century Dance is a selection of her essays and reviews that together document the extraordinary transformation of dance, especially ballet, since the early 20th century. Part I, "The Ballet Russes and Beyond," explores the relatively uncharted landscape of French ballet and European art dance in the early s.

The 20th-Century Ballet Revolution Diaghilev Ballet souvenir programme, 20th century ballet was born in St Petersburg, from a group of artists who were disenchanted with the arts scene in Russia. They included the painters Leon Bakst and Alexandre Benois, Serge Diaghilev, who had won fame for organising exhibitions of Russian paintings in Paris, and the choreographer Michael Fokine, who had become disaffected with the conservative, traditional ballets of Petipa. The new ballet By a new generation of dancers was in revolt against the conservatism of the Imperial Ballet. Their new ballet combined movement, music and design in a fusion that was to distinguish 20th century ballet. The subject matter of each ballet dictated the style of the choreography, music and design. Choreography became more expressive without formal mime movements and the corps de ballet became an integral part of the ballet instead of just a decorative background. Michael Fokinev Michel Fokine, mid 20th century Overnight European ideas about ballet were overturned and ballet became an important art form. The success of Vaslav Nijinsky and Adolph Bolm restored the male dancer to popularity, the dancers became household names, and the designers the rage of Paris. Although Michel Fokine was a famous dancer and teacher with the Maryinsky ballet in St Petersburg from , his real vocation was for choreography. He felt that dancing should be a truly expressive medium and not mere gymnastics, and that the type of movement, music and design should reflect the time and place of the subject. To the conservative Russian theatres of his day, such ideas were dangerously revolutionary. Overnight ballet in Europe changed for ever. Fokine was a demanding taskmaster. His dancers became used to his sudden rages, to chairs being thrown about the studio. Serge Diaghilev gathered dancers from the Imperial Russian theatres and in May they appeared in Paris. No one had seen ballet or dancers like this before and they were a great success. Bronze of Adolphe Bolm, about It used the corps de ballet in a new and expressive way. It was Fokine who developed exciting new choreography for men and rekindled an interest in the male dancer. In Europe, the male dancer had become a figure of ridicule. No one could have imagined men dancing with such virile power and attack. Almost overnight the male dancer was restored to his place at the centre of dance. Dancing as if possessed, his performance evoked all the passion and proud freedom of the nomadic tribes. As one critic wrote: The music was the first score commissioned by Diaghilev from the brilliant young composer Igor Stravinsky. The Firebird has magical powers. In order to escape capture by the young Prince Ivan, she gives him an enchanted feather that will summon her if he is in trouble. She later frees him from an attack by the wizard Kostchei and his monstrous followers. Fonteyn was taught the role by Tamara Karsavina, who had been the original Firebird in In its draughtsmanship and erotic overtones, it recalls the style of the English artist Aubrey Beardsley. Beardsley had also been a great influence on Bakst. The Fine Art Society, While the ballet itself was not a success, it was a magnificent example of Bakst design. He provided dozens of costumes, many of which were only seen for a few minutes " priests, princes, merchants, temple servants, temple dancers, girls carrying peacocks on their shoulders, whirling dervishes " all arrayed in sumptuous costumes. A theatrical costume design is not a work of art. It is a working drawing for the costumiers, who translate the two-dimensional line and colour into fabric and texture. This costume was made in the most vibrant purple and carmine silk, all encrusted with silver braid, sequins and pearls. All the costumes were equally richly patterned. One of the ironies of theatre is that the costumes which survive are often from unsuccessful productions. Success means that the costumes soon deteriorate due to the heat of the lights, and the constant sweating and cleaning. Diaghilev Ballet Diaghilev split with the Imperial theatres in and formed his own company, which toured extensively in Europe. Diaghilev formed the Diaghilev Ballet from dancers trained in Russian Imperial theatres, with Nijinsky as his star. They never returned to Russia and for the next 20 years the company was an itinerant group touring throughout Europe and, occasionally, America. Aware of the need to sustain public interest, and the need for constant change, Diaghilev dispensed with Fokine and began to

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train Nijinsky as a choreographer. On the first night of *The Rite of Spring* in Paris, there was a full-scale riot by the audience. In a jealous rage, Diaghilev dismissed him from the company. Within months he had found a replacement for Nijinsky, the 16 year old student Leonide Massine, and turned him into a major choreographer and charismatic performer. He commissioned major European painters and composers from the countries in which they performed. For the design of *Parade*, Picasso mixed popular art and Cubism. The musical score was written by Erik Satie and included the sounds of typewriters, aeroplanes and hooters. Impressed by the financial success of the long-running British musical *Chu-Chin-Chow*. Diaghilev looked for a similar spectacular that might give his company financial stability. He lost a fortune. *Le Train Bleu* Costume, pink knitted wool swimsuit, *Ballets Russes* in the s The company survived and throughout the s kept the interest of its audiences with a succession of new and topical works. After Nijinska came George Balanchine. Throughout the s the company was still at the forefront of everything new in dance and theatre. Diaghilev died in His company broke up but his dancers and choreographers continued to influence the world of dance. George Balanchine founded the first major classical dance company in America. In the s Fokine and Massine worked with the De Basil Ballet, reviving many of the works created for Diaghilev as well as creating new masterpieces.

2: Ballet of the 20th Century - Wikipedia

Legacies of Twentieth-Century Dance is a selection of her essays and reviews that together document the extraordinary transformation of dance, especially ballet, since the early 20th century. Part I, *The Ballet Russes and Beyond*, explores the relatively uncharted Lynn Garafola has written some of the most influential historical studies and.

3: Table of contents for Legacies of twentieth-century dance

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the relatively uncharted landscape of French ballet and European art dance in the early s.

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Part III, "Dance in New York," examines the period when New York became not only the U.S. dance capital but also, by the s, the dance capital of the world. Finally, Part IV, "Staging the Past," deals with issues of memory, reconstruction, and historical neglect.

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