Nijinsky A Life

The efforts of the three collaborators resulted in a spectacle that bore little resemblance to ballet. During the premiere at the Theatre des Champs-Elysees on May 29, 1913, Parisians were incited to riot by the strange tension of the dancing and stark contrasts of the music and decor. The premiere of Le Sacre du Printemps became a legend overnight, and the notoriety of this event began immediately to distort the significance of the work, especially Nijinsky's choreography. He declared to the London Daily Mail on July 12, 1913, "I am accused, of a crime against grace." The stormy love affair between the legendary dancer Nijinsky and his mentor Diaghilev is the best known scandal in the history of ballet. Set in a mental asylum, as Nijinsky hears of the death of the great impresario and fears for his own life. With and introduction by Nicholas Dromgoole. Rudolf Nureyev had it all: beauty, genius, charm, passion, and sex appeal. No other dancer of our time has generated the same excitement, for both men and women, on or off the stage. With Nureyev: The Life, Julie Kavanagh shows how his intense drive and passion for dance propelled him from a poor, Tatar-peasant background to the most sophisticated circles of London, Paris, and New York. His dramatic defection to the West in 1961 created a Cold War crisis and made him an instant celebrity, but this was just the beginning. Nureyev spent the rest of his life breaking barriers: reinventing male technique, "crashing the gates" of modern dance,
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iconoclastically updating the most hallowed classics, and making dance history by partnering England’s prima ballerina assoluta, Margot Fonteyn--a woman twice his age. He danced for almost all the major choreographers--Frederick Ashton, George Balanchine, Kenneth MacMillan, Jerome Robbins, Maurice Béjart, Roland Petit--his main motive, he claimed, for having left the Kirov. But Nureyev also made it his mission to stage Russia’s full-length masterpieces in the West. His highly personal productions of Swan Lake, The Nutcracker, Raymonda, Romeo and Juliet, and La Bayadère are the mainstays of the Paris Opéra Ballet repertory to this day. An inspirational director and teacher, Nureyev was a Diaghilev-like mentor to young protégés across the globe--from Karen Kain and Monica Mason (now directors themselves), to Sylvie Guillem, Elisabeth Platel, Laurent Hilaire and Kenneth Greve. Sex, as much as dance, was a driving force for Nureyev. From his first secret liaison in Russia to his tempestuous relationship with the great Danish dancer Erik Bruhn, we see not only Nureyev’s notorious homosexual history unfold, but also learn of his profound effect on women--whether a Sixties wild child or Jackie Kennedy and Lee Radziwill or the aging Marlene Dietrich. Among the first victims of AIDS, Nureyev was diagnosed HIV positive in 1984 but defied the disease for nearly a decade, dancing, directing the Paris Opéra Ballet, choreographing, and even beginning a new career as a conductor. Still making plans for the future, Nureyev finally succumbed and died in January 1993. Drawing on previously undisclosed letters, diaries, home-movie footage, interviews with Nureyev’s inner
circle, and her own dance background, Julie Kavanagh gives the most intimate, revealing, and dramatic picture we have ever had of this dazzling, complex figure.

NOTE: This edition does not include photos.

VASLAV NIJINSKY, the greatest male dancer of all time, had a meteoric career, which lasted in all just ten years and ended abruptly when he was declared insane in March, 1919, in Zurich. He was only twenty-nine when he was forced to discontinue his profession. The five years he danced in his native Russia and the five years abroad, in Europe and North and South America, were sufficient to establish him as among the immortals of the dance. I have told the story of this career-its origin, its great ten years, and its ending-in my book, Nijinsky, published in 1934. But my husband continued to live, and I to live with him, till his death in London in April, 1950. It seems to me both necessary and desirable, for the sake of the history of art and genius, and to help preserve the memory of the greatest and kindest human being I have ever known, to tell the remainder of his story. It is the story of twenty-seven years of the twilight of a god-years of misery, often of heartbreak, but years so inspired by the presence of a great and kind spirit, whatever the state of his mental health, that I never for a moment regretted my decision to remain with my husband even when the best medical advice assured me there was no chance of recovery. Romola Nijinsky

This passionate and monumental biography reassesses the life and legacy of one of the most significant cultural figures of the twentieth century Unevenly respected, easily hated, almost always suspected of being inferior to
his reputation, Jean Cocteau has often been thought of as a jack-of-all-trades, master of none. In this landmark biography, Claude Arnaud thoroughly contests this characterization, as he celebrates Cocteau’s “fragile genius—a combination almost unlivable in art” but in his case so fertile. Arnaud narrates the life of this legendary French novelist, poet, playwright, director, filmmaker, and designer who, as a young man, pretended to be a sort of a god, but who died as a humble and exhausted craftsman. His moving and compassionate account examines the nature of Cocteau’s chameleon-like genius, his romantic attachments, his controversial politics, and his intimate involvement with many of the century’s leading artistic lights, including Picasso, Proust, Hemingway, Stravinsky, and Tennessee Williams. Already published to great critical acclaim in France, Arnaud’s penetrating and deeply researched work reveals a uniquely gifted artist while offering a magnificent cultural history of the twentieth century.

A tragic story of a cultural icon—dance prodigy, sex symbol, LGBTQ+ pioneer—this compelling work of narrative nonfiction chronicles a life of obsessive artistry and celebrity of Vaslav Nijinsky. With one grand leap off the stage at the 1909 premiere of the Ballets Russes's inaugural season, Nijinsky became an overnight sensation and the century's first superstar, in the days before moving pictures brought popular culture to the masses. Perhaps the greatest dancer of the twentieth century, Nijinsky captured audiences with his sheer animal magnetism and incredible skill. He was also half of the most famous (and openly gay) couple of the
Edwardian era: his relationship with Serge Diaghilev, artistic director and architect of the Ballets Russes, pushed boundaries in a time when homosexuality and bisexuality were rarely discussed. Nijinsky’s life was tumultuous—after marrying a female groupie he hardly knew, he was kicked out of the Ballets Russes and placed under house arrest during World War I. Unable to work as he once did, his mental health deteriorated, and he spent three decades in and out of institutions. Biographical narrative is interspersed with spotlights on the ballets the dancer popularized: classic masterworks such as Afternoon of a Faun, The Firebird, and of course, the shockingly original Rite of Spring, which caused the audience to riot at its premiere. Illustrated with elegant, intimate portraits as well as archival art and photographs. Long out of print, the three beautiful volumes contained here offer the modern reader a rare opportunity to see Vaslav Nijinsky, Anna Pavlova, and Isadora Duncan through the eyes of their contemporaries and admirers, and to share the excitement they were causing at the height of their careers. Originally published in conjunction with the Ballet Society, founded by George Balanchine and Lincoln Kirstein, the books present essays, reviews, memoirs, photographs, and sketches, many of which are hard to find elsewhere. These books are companions to the art of Nijinsky, Pavlova, and Duncan, providing insights that are essential for a complete picture of the dancers' achievements. Nijinsky: The six appreciations collected here illuminate Nijinsky's genius and character, and thirty pages of
photographs portray his every move and gesture with singular fidelity. This book features Edwin Denby's famous essay, "Notes on Nijinsky Photographs," as well as an intimate account by Robert Edmond Jones of his collaboration with Nijinsky on "Til Eulenspiegel," the dancer's last work before the onset of madness.

Pavlova: This volume captures the intangible personal qualities that made Anna Pavlova one of the most charismatic ballerinas of all time. An autobiographical sketch, "Pages of My Life," reveals her intense striving for perfection. Following this are excerpts from Carl Van Vechten's critique on Pavlova's performance at the Met—the first major study of the Russian dance in the United States. Finally, the brilliant commentary by poet Marianne Moore that accompanies photographs of Pavlova aids the reader to reconstruct the unique nature of Pavlova's style and technique.

Isadora Duncan: The career of Isadora Duncan remains, fifty years after her death, one of the indestructible legends of the theater. She is a beacon to women everywhere, to all American dancers, and especially to those who dance solo. Included here are the comments of Carl Van Vechten on the occasion of Isadora Duncan's first Carnegie Hall concert. John Martin analyzes her style and contribution to dancing. A poem by Gordon Braig and a memoir by Allan Ross Macdougall, who worked with Duncan, bring the incandescent Isadora to stunning life.

Vaslav Nijinsky's Jeux, to a commissioned score by Claude Debussy, is a daring dance poem about the libertine manners and mores of the Bloomsbury artists he and designer Leon Bakst observed at a nocturnal
tennis party in London's Bedford Square. The ambiguous coupling and tripling Nijinsky explored in Jeux startled the public, as did Debussy's music, in which both the tango and turkey trot, as well as pleasure-garden themes inspired by Wagner's Parsifal are quoted. Critics attacked not so much the ethics of the ballet as its post-impressionist aesthetics, influenced by the French painters that Bloomsbury had revealed to England since 1910. Despite contemporary references, athletic moves and pure spatial geometry, Jeux disarmed spectators in 1913 because it still looked like a ballet. Nijinsky had discovered neoclassicism in dance. In 1996 Millicent Hodson, choreographer and graphic artist, together with Kenneth Archer, scenic consultant and art historian, premiered the reconstructed Jeux in Verona at the Teatro Filarmonico. During the spring 2000 restaging in London at the Royal Ballet, Covent Garden, Hodson completed the reconstruction dance score. Nijinsky's Bloomsbury Ballet presents the dance score with its verbal and visual documentation of the period, as well as Hodson's choreographic drawings and text collated with music. Archer contributes an essay on Bakst's costumes and décor. The book is a companion volume to Hodson's reconstruction score for Le Sacre du Printemps, Nijinsky's Crime Against Grace, published by Pendragon Press in 1996. A dark-hued, hybrid novel by a writer who “delivers our culture back to us, made entirely new” (A. M. Homes) In The Complete Ballet, John Haskell choreographs an intricate and irresistible pas de deux in which fiction and criticism come together to
create a new kind of story. Fueled by the dramatic retelling of five romantic ballets, and interwoven with a contemporary story about a man whose daunting gambling debt pushes him to the edge of his own abyss, it is both a pulpy entertainment and a meditation on the physicality—and psychology—of dance. The unnamed narrator finds himself inexorably drawn back to the pre–cell phone world of Technicolor Los Angeles, to a time when the tragedies of his life were about to collide. Working as a part-time masseur in Hollywood, he attends an underground poker game with his friend Cosmo, a strip-club entrepreneur. What happens there hurtles the narrator down the road and into the room where the novel’s violent and surreal showdown leaves him a different person. As the narrator revisits his past, he simultaneously inhabits and reconstructs the mythic stories of ballet, assessing along the way the lives and obsessions of Nijinsky and Balanchine, Pavlova and Fonteyn, Joseph Cornell and the story’s presiding spirit, the film director John Cassavetes. This compulsively readable fiction is ultimately a profound and haunting consideration of the nature of art and identity.

"This book provides research designed to reduce the gap between the scientific theory and the practice of dance. While highlighting topics such as burnout, mental health, and sport psychology, this publication explores areas such as nutrition, psychology, and
education, as well as methods of maintaining the general wellbeing and quality of the health, training, and performance of dancers"--
Traces the life and career of the legendary Russian dancer and choreographer, and describes his major roles and dances
The early memoirs of ballet dancer choreographer Bronislava Nijinska, sister of Nijinsky, recall their experiences and dancing careers from the early 1890s through the prewar years with Diaghilev's Ballets Russes
A rich and revelatory biography of one of the crucial cultural figures of the twentieth century. Lincoln Kirstein’s contributions to the nation’s life, as both an intellectual force and advocate of the arts, were unparalleled. While still an undergraduate, he started the innovative literary journal Hound and Horn, as well as the modernist Harvard Society for Contemporary Art—forerunner of the Museum of Modern Art. He brought George Balanchine to the United States, and in service to the great choreographer’s talent, persisted, against heavy odds, in creating both the New York City Ballet and the School of American Ballet. Among much else, Kirstein helped create Lincoln Center in New York, and the American Shakespeare Festival in Stratford, Connecticut; established the pathbreaking Dance Index and the country’s first dance archives; and in some fifteen books proved himself a brilliant critic of
art, photography, film, and dance. But behind this remarkably accomplished and renowned public face lay a complex, contradictory, often tortured human being. Kirstein suffered for decades from bipolar disorder, which frequently strained his relationships with his family and friends, a circle that included many notables, from W. H. Auden to Nelson Rockefeller. And despite being married for more than fifty years to a woman whom he deeply loved, Kirstein had a wide range of homosexual relationships throughout the course of his life. This stunning biography, filled with fascinating perceptions and incidents, is a major act of historical reclamation. Utilizing an enormous amount of previously unavailable primary sources, including Kirstein’s untapped diaries, Martin Duberman has rendered accessible for the first time a towering figure of immense complexity and achievement. Dance prodigy, sex symbol, gay pioneer, cultural icon--Vaslav Nijinsky rose to fame as the star of the Ballets Russes in Paris before mental illness stole his career and the last thirty years of his life. A tragic story of a great genius, this compelling work of narrative nonfiction chronicles a life of obsessive artistry, celebrity, and notoriety. With one grand leap off the stage at the 1909 premiere of the Ballets Russes's inaugural season, Nijinsky became an overnight sensation and the century's first superstar, in the days before moving pictures brought popular
culture to the masses. Perhaps the greatest dancer of the twentieth century, Nijinsky captured audiences with his sheer animal magnetism and incredible skill. He was also half of the most famous (and openly gay) couple of the Edwardian era: his relationship with Serge Diaghilev, artistic director and architect of the Ballets Russes, pushed boundaries in a time when homosexuality and bisexuality were rarely discussed. Nijinsky’s life was tumultuous--after marrying a female groupie he hardly knew, he was kicked out of the Ballets Russes and placed under house arrest during World War I. Unable to work as he once did, his mental health deteriorated, and he spent three decades in and out of institutions. Biographical narrative is interspersed with spotlights on the ballets the dancer popularized: classic masterworks such as Afternoon of a Faun, The Firebird, and of course, the shockingly original Rite of Spring, which caused the audience to riot at its premiere. Illustrated with elegant, intimate portraits as well as archival art and photographs.

NATIONAL BESTSELLER For more than four hundred years, the art of ballet has stood at the center of Western civilization. Its traditions serve as a record of our past. Lavishly illustrated and beautifully told, Apollo’s Angels—the first cultural history of ballet ever written—is a groundbreaking work. From ballet’s origins in the Renaissance and the codification of its basic steps and positions under
France’s Louis XIV (himself an avid dancer), the art form wound its way through the courts of Europe, from Paris and Milan to Vienna and St. Petersburg. In the twentieth century, émigré dancers taught their art to a generation in the United States and in Western Europe, setting off a new and radical transformation of dance. Jennifer Homans, a historian, critic, and former professional ballerina, wields a knowledge of dance born of dedicated practice. Her admiration and love for the ballet, as Entertainment Weekly notes, brings “a dancer’s grace and sure-footed agility to the page.” NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW • LOS ANGELES TIMES • SAN FRANCISCO CHRONICLE • PUBLISHERS WEEKLY

It was there that on the stage of a theatre for me undistinguishable-through a mass of unimportant plasterwork-from an esplanade of the forest, I saw for the first and last time, Nijinsky. We had already reached the third year of the war; he himself had just escaped from a concentration camp, and for me, the acute accents of the little orchestra which under Ansermet’s baton was addressing the backcloth through the curtain wave mingled simultaneously on that strange Antarctic shore, with the noise of the ocean flinging its prodigious fireworks against the breakwater of Beira Mar, and that of the ever present cannonade over there. I was like someone who is
about to enter a ballroom from the outside, throws his cigar one way, and casts a final glance the other way towards the horizon where a dreadful moon is spreading its blaze behind a curtain of poisoned vapours. The storm had thrown up between Capocabana and the Sugarloaf the gaily-painted vessel of the Russian Ballets, and I was invited to take my ticket like those one-time emigrants going to applaud some exile from the Royal Opera on a chance stage of Coblenz or Spa. Nijinsky appeared.

Romola Nijiski

When it was first published in Germany in 1995, Poetics of Dance was already seen as a path-breaking publication, the first to explore the relationships between the birth of modern dance, new developments in the visual arts, and the renewal of literature and drama in the form of avant-garde theatrical and movement productions of the early twentieth-century. Author Gabriele Brandstetter established in this book not only a relation between dance and critical theory, but in fact a full interdisciplinary methodology that quickly found foothold with other areas of research within dance studies. The book looks at dance at the beginnings of the 20th century, the time during which modern dance first began to make its radical departure from the aesthetics of classical ballet. Brandstetter traces modern dance's connection to new innovations and trends in visual and literary arts to argue that modern dance is in fact the preeminent symbol of modernity. As Brandstetter
demonstrates, the aesthetic renewal of dance vocabulary which was pursued by modern dancers on both sides of the Atlantic - Isadora Duncan and Loie Fuller, Valeska Gert and Oskar Schlemmer, Vaslav Nijinsky and Michel Fokine - unfurled itself in new ideas about gender and subjectivity in the arts more generally, thus reflecting the modern experience of life and the self-understanding of the individual as an individual. As a whole, the book makes an important contribution to the theory of modernity.

This magnificent new biography of the extraordinary impresario of the arts and creator of the Ballets Russes 100 years ago draws on important new research, notably from Russia. 'Scheijen masterfully recounts the phenomenal way in which Diaghilev contrived, under virtually impossible circumstances, to nurture a sequence of works ... he triumphs in making clear the degree to which, despite the cosmopolitanism of so much of the work, Russia was at the core of Diaghilev' Simon Callow, Guardian 'It's a fabulous, complicated, very sexy story and Sjeng Scheijen takes us through it with a steadily calm that fudges none of the outrage on or off stage' Duncan Fallowell, Daily Express 'Magnificent ... filled with extraordinary glamour' Rupert Christiansen, Daily Mail

"A lyrical ode to that magical time in autumn when the leaves turn yellow"--

'He achieves the miraculous,' the sculptor Auguste Rodin wrote of dancer Vaslav Nijinsky. 'He embodies all the beauty of classical frescoes and statues'. Like so many since, Rodin recognised that in Nijinsky classical ballet
had one of the greatest and most original artists of the twentieth century, in any genre. Immersed in the world of dance from his childhood, he found his natural home in the Imperial Theatre and the Ballets Russes, he had a powerful sponsor in Sergei Diaghilev - until a dramatic and public failure ended his career and set him on a route to madness. As a dancer, he was acclaimed as godlike for his extraordinary grace and elevation, but the opening of Stravinsky's The Rite of Spring saw furious brawls between admirers of his radically unballetic choreography and horrified traditionalists. Nijinsky's story has lost none of its power to shock, fascinate and move. Adored and reviled in his lifetime, his phenomenal talent was shadowed by schizophrenia and an intense but destructive relationship with his lover, Diaghilev. 'I am alive' he wrote in his diary, 'and so I suffer'. In the first biography for forty years, Lucy Moore examines a career defined by two forces - inspired performance and an equally headline-grabbing talent for controversy, which tells us much about both genius and madness. This is the full story of one of the greatest figures of the twentieth century, comparable to the work of Rosamund Bartlett or Sjeng Scheijen. The lush, sweeping story of a remarkable dancer who charts her own course through the tumultuous years of early twentieth-century Europe. Beautifully blending fiction with fact, The Chosen Maiden plunges readers into an artistic world upended by modernity, immersing them in the experiences of the era's giants, from Anna Pavlova and Serge Diaghilev to Coco Chanel and Pablo Picasso. From their earliest days, the Nijinsky siblings
appear destined for the stage. Bronia is a gifted young ballerina, but she is quickly eclipsed by her brother Vaslav. Deemed a prodigy, Vaslav Nijinsky will grow into the greatest, and most provocative, dancer of his time. To prove herself her brother's equal in the rigid world of ballet, Bronia will need to be more than extraordinary, defying society's expectations of what a female dancer can and should be. The real-life muse behind one of the most spectacular roles in dance, The Rite of Spring's Chosen Maiden, Bronia rises to the heights of modern ballet through grit, resilience and fervor. But when the First World War erupts and rebellion sparks in Russia, Bronia—caught between old and new, traditional and ground-breaking, safe and passionate—must begin her own search for what it means to be modern.

National Book Critics Circle Award Winner A National Book Award Finalist A vital, searching new collection from one of finest American poets at work today In "Those Nights," Frank Bidart writes: "We who could get / somewhere through / words through / sex could not." Words and sex, art and flesh: In Metaphysical Dog, Bidart explores their nexus. The result stands among this deeply adventurous poet's most powerful and achieved work, an emotionally naked, fearlessly candid journey through many of the central axes, the central conflicts, of his life, and ours. Near the end of the book, Bidart writes: In adolescence, you thought your work ancient work: to decipher at last human beings' relation to God. Decipher love. To make what was once whole whole again: or to see why it never should have been thought whole. This "ancient work" reflects what the poet sees as
fundamental in human feeling, what psychologists and mystics have called the "hunger for the Absolute"—a hunger as fundamental as any physical hunger. This hunger must confront the elusiveness of the Absolute, our self-deluding, failed glimpses of it. The third section of the book is titled "History is a series of failed revelations." The result is one of the most fascinating and ambitious books of poetry in many years. One of Publishers Weekly's Best Poetry Books of 2013 A New York Times Notable Book of 2013 An NPR Best Book of 2013

Featuring an eight-page gallery of full-color illustrations, here is a major new biography of Serge Diaghilev, founder and impresario of the Ballets Russes, who revolutionized ballet by bringing together composers such as Stravinsky and Prokofiev, dancers and choreographers such as Nijinsky and Karsavina, Fokine and Balanchine, and artists such as Picasso, Matisse, Bakst, and Goncharova. An accomplished, flamboyant impresario of all the arts, Diaghilev became a legendary figure. Growing up in a minor noble family in remote Perm, he would become a central figure in the artistic worlds of Paris, London, Berlin, and Madrid during the golden age of modern art. He lived through bankruptcy, war, revolution, and exile. Furthermore he lived openly as a homosexual and his liaisons, most famously with Nijinsky, and his turbulent friendships with Stravinsky, Coco Chanel, Prokofiev, and Jean Cocteau gave his life an exceptionally dramatic quality. Scheijen's magnificent biography, based on extensive research in little known archives, especially in Russia, brings fully to life a
complex and powerful personality with boundless creative energy. A New York Times Editor's Choice Sophie the swan joins a ballet class and works hard to earn a part in the end-of-year performance of Swan Lake.

THE STORY: A play based on the life of Diana Vreeland, who stood at the center of American style for five decades. As editor of Harper's Bazaar and Vogue magazines, and as a member of the International Cafe Society, she chronicled the extraordinary

Long out of print, the three volumes contained here offer the modern reader a rare opportunity to see Vaslav Nijinsky, Anna Pavlova, and Isadora Duncan through the eyes of their contemporaries and admirers, and to share the excitement they were causing at the end of their careers.

00 Vaslav Nijinsky (1890-1950), the "God of Dance," was on the verge of a mental breakdown when he wrote this diary as an outlet for his views on religion, art, love, and life. The diary provides unique insight into the inner life of a highly gifted but mentally disturbed creative genius. Vaslav Nijinsky (1890-1950), the "God of Dance," was on the verge of a mental breakdown when he wrote this diary as an outlet for his views on religion, art, love, and life. The diary provides unique insight into the inner life of a highly gifted but mentally disturbed creative genius.

The debut collection of poems by Bridget Lowe "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."

In this "incredibly rich" (New York Times) definitive history of
the Bolshoi Ballet, visionary performances onstage compete with political machinations backstage. A critical triumph, Simon Morrison’s “sweeping and authoritative” (Guardian) work, Bolshoi Confidential, details the Bolshoi Ballet’s magnificent history from its earliest tumults to recent scandals. On January 17, 2013, a hooded assailant hurled acid into the face of the artistic director, making international headlines. A lead soloist, enraged by institutional power struggles, later confessed to masterminding the crime. Morrison gives the shocking violence context, describing the ballet as a crucible of art and politics beginning with the disreputable inception of the theater in 1776, through the era of imperial rule, the chaos of revolution, the oppressive Soviet years, and the Bolshoi’s recent $680 million renovation. With vibrant detail including “sex scandals, double-suicide pacts, bribery, arson, executions, prostitution rings, embezzlement, starving orphans, [and] dead cats in lieu of flowers” (New Republic), Morrison makes clear that the history of the Bolshoi Ballet mirrors that of Russia itself. The Russian artists Igor Stravinsky and Vaslav Nijinsky were popular in their time: Stravinsky for music, Nijinsky for dance. When their radically new ballet, The Rite of Spring, was first performed in Paris on May 29, 1913, the reaction was so polarized, there were fistfights and riots! Brilliant or disastrous, the performance marked the birth of modern music and dance. Stringer’s rhythmic text and gloriously inventive, color-rich paintings capture the wild and imaginative collaboration of composer and choreographer. The fascinating author note includes photos of the dynamic duo and The Rite of Spring dancers. The intoxicating story of one of greatest dancers in the history of ballet—and the paradox of his profound genius and descent into madness.
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.

Individet på den forkerte hylde søger at hævde sig gennem overkreativitet

Recounts the life of the Russian ballet dancer from his ascent to fame to his leap to madness, and looks at his relationship with his sister, Bronislava Nijinska, herself a notable dancer and choreographer.

La Nijinska is the first biography of twentieth-century ballet’s premier female choreographer. Overshadowed in life and legend by her brother Vaslav Nijinsky, Bronislava Nijinska had a far longer and more productive career. An architect of twentieth-century neoclassicism, she experienced the transformative power of the Russian Revolution and created her greatest work - Les Noces - under the influence of its avant-garde. Many of her ballets rested on the probing of gender boundaries, a mistrust of conventional gender roles, and the heightening of the ballerina's technical and artistic prowess. A prominent member of Russia Abroad, she worked with leading figures of twentieth-century art, music, and ballet, including Stravinsky, Diaghilev, Poulenc, Alexandra Exter, Natalia Goncharova, Frederick Ashton, Alicia Markova, and Maria Tallchief. She was also a remarkable dancer in her own right with a bravura technique and powerful stage presence that enabled her to perform an unusually broad repertory.
Finally, she was the author of an acclaimed volume of memoirs in addition to a major treatise on movement. Nijinska's career sheds new light on the modern history of ballet and of modernism more generally, recuperating the memory of lost works and forgotten artists, many of them women. But it also reveals the sexism pervasive in the upper echelons of the early and mid-twentieth-century ballet world, barriers that women choreographers still confront.

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