

Swans Of The Kremlin Ballet And Power In Soviet R

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The great history of Russian ballet Evdokia Belova 2021-06-30 Although the techniques of classical ballets were invented by French and Italian masters two hundred years ago, the Russian Ballet refined these techniques, thus enhancing its already superb performances. This book uncovers the Great History of Russian Ballet, its art and choreography.

Dancing in Petersburg Matil'da Feliksovna Kshesinskai[a] 2005 There have been wonderful books about dancing, and superbly evocative ones about old Russia: but here the two themes are fascinatingly wedded. For these are the memoirs of the prima ballerina assoluta of the imperial Russian ballet, Mathilde Kschessinska (the Princess Romanovsky-Krassinsky), with whom, at her first appearance, the Tsarevitch Nicholas fell in love. As a dancer she had few rivals: apart from her marvellous technique she had a star personality, and was adored by the public. At the height of her fame she appeared in London with Diaghilev's company and danced with Nijinsky: she preferred, however, to dance in Russia, and for twenty years she was the adored darling of the great world of Petersburg. After the Revolution, when she was living as an emigre in the South of France, Diaghilev begged her to dance for him in his new Paris season, but to no avail. Kschessinska's memoirs fall roughly into three parts: the glittering fairy-story of her life as prima ballerina in Russia; her flight during the Revolution; and the era in which she established herself as a teacher of the highest rank. It is an extraordinary self-revelation of a great dancer and an utterly human person.

Choreography Invisible Anna Pakes 2020-04-28 Dance is often considered an ephemeral art, one that disappears nearly as soon as it materializes, leaving

no physical object behind. Yet some dance practice involves people trying to embody something that exists before - and survives beyond - their particular acts of dancing. What exactly is that thing? And (how) do dances continue to exist when not performed? Anna Pakes seeks to answer these and related questions in this book, drawing on analytic philosophy of art to explore the metaphysics of dance making, performance and disappearance. Focusing on Western theater dance, Pakes also traces the different ways dances have been conceptualized across time, and what those historical shifts imply for the ontology of dance works.

Ideologies of American Foreign Policy John Callaghan 2019-02-26 A comprehensive account of ideology and its role in the foreign policy of the United States of America, this book investigates the way United States foreign policy has been understood, debated and explained in the period since the US emerged as a global force, on its way to becoming the world power. Starting from the premise that ideologies facilitate understanding by providing explanatory patterns or frameworks from which meaning can be derived, the authors study the relationship between ideology and foreign policy, demonstrating the important role ideas have played in US foreign policy. Drawing on a range of US administrations, they consider key speeches and doctrines, as well as private conversations, and compare rhetoric to actions in order to demonstrate how particular sets of ideas – that is, ideologies – from anti-colonialism and anti-communism to neo-conservatism mattered during specific presidencies and how US foreign policy was projected, explained and sustained from one administration to another. Bringing a neglected dimension into the study of US foreign policy, this book will be of great interest to students and researchers of US foreign policy, ideology and politics.

Russia's Cultural Statecraft Tuomas Forsberg 2021-11-05 This book focuses on Russia's cultural statecraft in dealing with a number of institutional cultural domains such as education, museums and monuments, high arts and sport. It analyses to what extent Russia's cultural activities abroad have been used for foreign policy purposes, and perceived as having a political dimension. Building on the concept of cultural statecraft, the authors present a broad and nuanced view of how Russia sees the role of culture in its external relations, how this shapes the image of Russia, and the ways in which this cultural statecraft is received by foreign audiences. The expert team of contributors consider: what choices are made in fostering this agenda; how Russian state authorities see the purpose and limits of various cultural instruments; to what extent can the authorities shape these instruments; what fields have received more attention and become more politicized and what fields have remained more autonomous. The methodological research design of the book as a whole is a comparative case study comparing the nature of Russian cultural statecraft across time, target countries and diverse cultural fields. It will be of interest to scholars and students of Russian foreign policy and external relations and those working on the role of culture in world politics.

The Oxford Handbook of Contemporary Ballet Kathrina Farrugia-Kriel 2021 "Nearly

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four hundred and fifty years in, ballet still resonates-though the stages have become international, and the dancers, athletes far removed from noble amateurs. While vibrations from the form's beginnings clearly resound, much has transformed. Nowadays ballet dancers aspire to work across disciplines with choreographers who value a myriad of abilities. Dance theorists and historians make known possibilities and polemics in lieu of notating dances verbatim, and critics do the daily work of recording performance histories and interviewing artists. Ideas circulate, questions arise, and discussions about how to resist ballet's outmoded traditions take precedence. In the dance community, calls for innovation have defined palpable shifts in ballet's direction and resultantly we have arrived at a new moment in its history that is unquestionably recognized as a genre onto its own: Contemporary Ballet. An aspect of this recent discipline is that its dancemakers, more often than not, seek to reorient the viewer by celebrating what could be deemed vulnerabilities, re-construing ideals of perfection, problematizing the marginalized/mainstream dichotomy, bringing audiences closer in to observe, and letting the art become an experience rather than a distant object preciously guarded out of reach. Hence, the practice of ballet is moving to become a less-mediated and more active process in many circumstances. Performers and audiences alike are challenged, and while convention is still omnipresent, choices are being made. For some, this approach has been drawn on for decades, and for others it signifies a changing of the guard, yet however we arrive there, the conclusion is the same: Contemporary Ballet is not a style. That is to say, it is not a trend, phase, or fashionable term that will fade, rather it is a clear period in ballet's time deserved of investigation. And it is into this moment that we enter"--

Dancers as Diplomats Clare Croft 2015-02-03 Dancers as Diplomats chronicles the role of dance and dancers in American cultural diplomacy. In the early decades of the Cold War and the twenty-first century, American dancers toured the globe on tours sponsored by the US State Department. Dancers as Diplomats tells the story of how these tours shaped and some times re-imagined ideas of the United States in unexpected, often sensational circumstances-pirouetting in Moscow as the Cuban Missile Crisis unfolded and dancing in Burma shortly before the country held its first democratic elections. Based on more than seventy interviews with dancers who traveled on the tours, the book looks at a wide range of American dance companies, among them New York City Ballet, Alvin Ailey American Dance Theater, the Martha Graham Dance Company, Urban Bush Women, ODC/Dance, Ronald K. Brown/Evidence, and the Trey McIntyre Project, among others. During the Cold War, companies danced everywhere from the Soviet Union to Vietnam, just months before the US abandoned Saigon. In the post 9/11 era, dance companies traveled to Asia and Latin America, sub-Saharan Africa and the Middle East.

The Ballet Lover's Companion Zoë Anderson 2015-01-01 Each chapter introduces a period of ballet history and provides an overview of innovations and advancement in the art form. In the individual entries that follow, Anderson includes essential facts about each ballet's themes, plot, composers,

choreographers, dance style, and music. The author also addresses the circumstances of each ballet's creation and its effect in the theater, and she recounts anecdotes that illuminate performance history and reception.

Rethinking Dance History Lorraine Nicholas 2017-07-14 The need to 'rethink' and question the nature of dance history has not diminished since the first edition of *Rethinking Dance History*. This revised second edition addresses the needs of an ever-evolving field, with new contributions considering the role of digital media in dance practice; the expansion of performance philosophy; and the increasing importance of practice-as-research. A two-part structure divides the book's contributions into: • Why Dance History? – the ideas, issues and key conversations that underpin any study of the history of theatrical dance. • Researching and Writing – discussions of the methodologies and approaches behind any successful research in this area. Everyone involved with dance creates and carries with them a history, and this volume explores the ways in which these histories might be used in performance-making – from memories which establish identity to re-invention or preservation through shared and personal heritages. Considering the potential significance of studying dance history for scholars, philosophers, choreographers, dancers and students alike, *Rethinking Dance History* is an essential starting point for anyone intrigued by the rich history and many directions of dance.

Black Square Aleksandra Shatskikh 2012-11-27 Kazimir Malevich's painting *Black Square* is one of the twentieth century's emblematic paintings, the visual manifestation of a new period in world artistic culture at its inception. None of Malevich's contemporary revolutionaries created a manifesto, an emblem, as capacious and in its own way unique as this work; it became both the quintessence of the Russian avant-gardist's own art—which he called Suprematism—and a milestone on the highway of world art. Writing about this single painting, Aleksandra Shatskikh sheds new light on Malevich, the Suprematist movement, and the Russian avant-garde. Malevich devoted his entire life to explicating *Black Square*'s meanings. This process engendered a great legacy: the original abstract movement in painting and its theoretical grounding; philosophical treatises; architectural models; new art pedagogy; innovative approaches to theater, music, and poetry; and the creation of a new visual environment through the introduction of decorative applied designs. All of this together spoke to the tremendous potential for innovative shape and thought formation concentrated in *Black Square*. To this day, many circumstances and events of the origins of Suprematism have remained obscure and have sprouted arbitrary interpretations and fictions. Close study of archival materials and testimonies of contemporaries synchronous to the events described has allowed this author to establish the true genesis of Suprematism and its principal painting.

Music, Art and Diplomacy: East-West Cultural Interactions and the Cold War Simo Mikkonen 2017-05-15 *Music, Art and Diplomacy* shows how a vibrant field of cultural exchange between East and West was taking place during the Cold War, which contrasts with the orthodox understanding of two divided and antithetical

blocs. The series of case studies on cultural exchanges, focusing on the decades following the Second World War, cover episodes involving art, classical music, theatre, dance and film. Despite the fluctuating fortunes of diplomatic relations between East and West, there was a continuous circulation of cultural producers and products. Contributors explore the interaction of arts and politics, the role of the arts in diplomacy and the part the arts played in the development of the Cold War. Art has always shunned political borders, wavering between the guidance of individual and governmental patrons, and borderless expression. While this volume provides insight into how political players tried to harness the arts to serve their own political purposes, at the same time it is clear that the arts and artists exploited the Cold War framework to reach their own individual and professional objectives. Utilizing archives available only since the collapse of the Soviet Union, the volume provides a valuable socio-cultural approach to understanding the Cold War and cultural diplomacy.

Classical Music in the German Democratic Republic Kyle Frackman 2015 Approaches the topic of classical music in the GDR from an interdisciplinary perspective, questioning the assumption that classical music functioned purely as an ideological support for the state.

Alla Osipenko Joel Lobenthal 2016 *Alla Osipenko* is the gripping story of one of history's greatest ballerinas, a courageous rebel who paid the price for speaking truth to the Soviet State. The daughter of a distinguished Russian aristocratic and artistic family, Osipenko was born in 1932 but was raised in a cocoon of pre-Revolutionary decorum and protocol. In Leningrad she studied with Agrippina Vaganova, the most revered and influential of all Russian ballet instructors. In 1950, she joined the Mariinsky (then-Kirov) Ballet, where her lines, shapes, and movements both exemplified the venerable traditions of Russian ballet and propelled those traditions forward into uncharted and experimental realms. She was the first of her generation of Kirov stars to enchant the West when she danced in Paris in 1956. Five years later, she was a key figure in the sensational success of the Kirov in its European debut. But dancing for the establishment had its downsides, and Osipenko's sharp tongue and marked independence, as well as her almost-reckless flouting of Soviet rules for personal and political conduct, soon found her all but quarantined in Russia. An internationally acclaimed ballerina at the height of her career, she found that she would now have to prevail in the face of every attempt by the Soviet state and the Kirov administration to humble her, even as her friends and schoolmates (including Natalia Makarova and Mikhail Baryshnikov) defected to the West. In *Alla Osipenko*, acclaimed dance writer Joel Lobenthal tells Osipenko's story for the first time in English, drawing on 40 interviews with the prima ballerina, and tracing her life from Classical darling to avant-garde rebel. Throughout the book, Osipenko talks frankly and freely in a way that few Russians of her generation have allowed themselves to. She discusses her traumatic relationship to the Soviet state, her close but often-fraught relationship with her family, her four husbands, her lovers, her colleagues, and her son's arrest in Leningrad and his subsequent death. Her voice rises above the incidents as unhesitating and graceful as her legendary adagios.

Candid, irreverent, and, above all, independent -- Osipenko and her story open a window into a fascinating and little-discussed world.

Virtuosi Abroad Kiril Tomoff 2015-08-12 In *Virtuosi Abroad*, Kiril Tomoff focuses on music and the Soviet Union's star musicians to explore the dynamics of the cultural Cold War.

Soviet Art House Catriona Kelly 2021 Drawing on documents from archives in St Petersburg and Moscow, the analysis portrays film production "in the round" and shows that the term "censorship" is less appropriate than the description preferred in the Soviet film industry itself, "control," which referred to a no less exigent but far more complex and sophisticated process. The book opens with four framing chapters that examine the overall context in which films were produced. The two opening chapters trace the various crises that beset film production between 1961 and 1970 (Chapter 1) and 1970 and 1985 (Chapter 2). These are followed by a chapter on the working life of the studio and particularly the technical aspects of production (Chapter 3), and a chapter on the studio aesthetic (Chapter 4). The second part of the book comprises close analyses of fifteen films that are particularly typical of the studio's production and which had especial impact within the studio and beyond. .

Art of the October Revolution Mikhail German 1979 Presents reproductions of paintings, posters, sculptures, graphic art, designs for the festive decoration of cities, pieces of propaganda porcelain, the first Soviet postage stamps, stage sets, costumes, commemorative medals, and designs for the decoration of agit-prop trains. This book offers the reader an opportunity to sample the full range of the creative efforts of Russian artists in the years 1917-1923.

Due North Maturin Murray Ballou 1896

American-Soviet Cultural Diplomacy Cadra Peterson McDaniel 2014-11-18 This book is the first full-length examination of a Soviet cultural diplomatic effort. In her work, McDaniel focuses on the key role that the Soviets assigned to the arts in transforming societies and demonstrates that the Soviets conceived of the arts as a kind of "artful warfare"; a valuable weapon in winning the Cold War.

Soviet Americana Sergei Zhuk 2018-01-08 The Americanist community played a vital role in the Cold War, as well as in large part directing the cultural consumption of Soviet society and shaping perceptions of the US. To shed light onto this important, yet under-studied, academic community, Sergei Zhuk here explores the personal histories of prominent Soviet Americanists, considering the myriad cultural influences - from John Wayne's bravado in the film *Stagecoach* to Miles Davis - that shaped their identities, careers and academic interests. Zhuk's compelling account draws on a wide range of understudied archival documents, periodicals, letters and diaries as well as more than 100 exclusive interviews with prominent Americanists to take the reader from the post-war origins of American studies, via the extremes of the Cold War, thaw

and perestroika, to Putin's Russia. Soviet Americana is a comprehensive insight into shifting attitudes towards the US throughout the twentieth century and an essential resource for all Soviet and Cold War historians.

Basic Principles of Classical Ballet Agrippina Vaganova 2012-04-18 Discusses all basic principles of ballet, grouping movement by fundamental types. Diagrams show clearly the exact foot, leg, arm, and body positions for the proper execution of many steps and movements. 118 illustrations.

Submergence J. M. Ledgard 2013-04-01 A hostage and a deep-sea scientist recall their romance in this “strange, intelligent, gorgeously written” novel about love, oceans, lust, and terror (New York Magazine). In a room with no windows on the coast of Africa, an Englishman, James More, is held captive by jihadist fighters. Posing as a water expert to report on al-Qaeda activity in the area, he now faces extreme privation, mock executions, and forced marches through the arid badlands of Somalia. Thousands of miles away on the Greenland Sea, Danielle Flinders, a biomathematician, prepares to dive in a submersible to the ocean floor. She is obsessed with life at the lowest strata of water. In this “masterly evocation of the intricacy of life,” James and Danny are separately drawn back to the previous Christmas, to a French hotel on the Atlantic coast, where a chance encounter on the beach led to an intense and enduring romance (Teju Cole). For James, his mind escapes to utopias both imagined and remembered. Danny, meanwhile, is drawn back to beginnings: to mythical and scientific origins, and to her own. It is to each other and to the ocean that they most frequently return: magnetic and otherworldly, a comfort and a threat.

Bolshoi Confidential: Secrets of the Russian Ballet from the Rule of the Tsars to Today Simon Morrison 2016-10-11 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 Encyclopedia of World Ballet Mary Ellen Snodgrass 2015-06-08 Throughout the centuries, ballet has had a rich and ever-evolving role in the humanities. Renowned choreographers, composers, and performers have contributed to this unique art form, staging enduring works of beauty. Significant productions by

major companies embrace innovations and adaptations, enabling ballet to thrive and delight audiences all over the globe. In *The Encyclopedia of World Ballet*, Mary Ellen Snodgrass surveys the emergence of ballet from ancient Asian models to the present, providing overviews of rhythmic movement as a subject of art, photography, and cinema. Entries in this volume reveal the nature and purpose of ballet, detailing specifics about leaders in classic design and style, influential costumers and companies, and trends in technique, partnering, variation, and liturgical execution. This reference covers: Choreographers Composers Costumers Dance companies Dancers Productions Set designers Techniques Terminology Among the principal figures included here are Alvin Ailey, Afrasiyab Badalbeyli, George Balanchine, Mikhail Baryshnikov, Pierre Beauchamp, Sergei Diaghilev, Agnes DeMille, Nacho Duato, Isadora Duncan, Boris Eifman, Mats Ek, Erté, Martha Graham, Inigo Jones, Louis XIV, Amalia Hernández Navarro, Rudolf Nureyev, Marius Petipa, Jerome Robbins, Twyla Tharp, and Agrippina Vaganova. This work also features dance companies from the Americas, Australia, China, Cuba, Egypt, Iran, Korea, New Zealand, Russia, South Africa, and Vietnam. Productions include such universal narrative favorites as *Coppélia*, *The Nutcracker*, *The Sleeping Beauty*, *Scheherazade*, *Firebird*, and *Swan Lake*. Featuring a chronology that identifies key events and figures, this volume highlights significant developments in stage presentations over the centuries. *The Encyclopedia of World Ballet* will serve general readers, dance instructors, and enthusiasts from middle school through college as well as professional coaches and performers, troupe directors, journalists, and historians of the arts.

(Re:) Claiming Ballet Adesola Akinleye 2021-03-02 The collection of essays demonstrates that ballet is not a single White Western dance form but has been shaped by a range of other cultures. In so doing, the authors open a conversation and contribute to the discourse beyond the vantage point of mainstream to look at such issues as homosexuality and race. And to demonstrate that ballet's denial of the first and exclusion of the second needs rethinking. This is an important contribution to dance scholarship. The contributors include professional ballet dancers and teachers, choreographers, and dance scholars in the UK, Europe and the USA to give a three dimensional overview of the field of ballet beyond the traditional mainstream. It sets out to acknowledge the alternative and parallel influences that have shaped the culture of ballet and demonstrates they are alive, kicking and have a rich history. Ballet is complex and encompasses individuals and communities, often invisibilized, but who have contributed to the diaspora of ballet in the twenty-first century. It will initiate conversations and contribute to discourses about the panorama of ballet beyond the narrow vantage point of the mainstream – White, patriarchal, Eurocentric, heterosexual constructs of gender, race and class. This book is certain to be a much-valued resource within the field of ballet studies, as well as an important contribution to dance scholarship more broadly. It has an original focus and brings together issues more commonly addressed only in journals, where issues of race are frequently discussed. The primary market will be academic. It will appeal to academics, researchers, scholars and students working and studying in dance, theatre and performance

arts and cultural studies. It will also be of interest to dance professionals and practitioners. Academics and students interested in the intersection of gender, race and dance may also find it interesting.

Marius Petipa Nadine Meisner 2019-05-01 One of the most important ballet choreographers of all time, Marius Petipa (1818 - 1910) created works that are now mainstays of the ballet repertoire. Every day, in cities around the world, performances of Swan Lake and The Sleeping Beauty draw large audiences to theatres and inspire new generations of dancers, as does The Nutcracker during the winter holidays. These are his best-known works, but others - Don Quixote, La Bayadère - have also become popular, even canonical components of the classical repertoire, and together they have shaped the defining style of twentieth-century ballet. The first biography in English of this monumental figure of ballet history, *Marius Petipa: The Emperor's Ballet Master* covers the choreographer's life and work in full within the context of remarkable historical and political surroundings. Over the course of ten well-researched chapters, Nadine Meisner explores Marius Petipa's life and legacy: the artist's arrival in Russia from his native France, the socio-political tensions and revolution he experienced, his popularity on the Russian imperial stage, his collaborations with other choreographers and composers (most famously Tchaikovsky), and the conditions under which he worked, in close proximity to the imperial court. Meisner presents a thrilling and exhaustive narrative not only of Petipa's life but of the cultural development of ballet across the 19th and early 20th centuries. The book also extends beyond Petipa's narrative with insightful analyses of the evolution of ballet technique, theatre genres, and the rise of male dancers. Richly illustrated with archival photographs, this book unearths original material from Petipa's 63 years in Russia, much of it never published in English before. As Meisner demonstrates, the choreographer laid the foundations for Soviet ballet and for Diaghilev's Ballets Russes, the expatriate company which exercised such an enormous influence on ballet in the West, including the Royal Ballet and Balanchine's New York City Ballet. After Petipa, Western ballet would never be the same.

Revolution Rekindled Polly Jones 2019-08-14 Towards the end of the Khrushchev era, a major Soviet initiative was launched to rekindle popular enthusiasm for the revolution, which eventually gave rise to over 150 biographies and historical novels (The Fiery Revolutionaries/Plamennye revoliutsionery series), authored by many key post-Stalinist writers and published throughout late socialism until the Soviet collapse. What new meanings did revolution take on as it was reimagined by writers, including dissidents, leading historians, and popular historical novelists? How did their millions of readers engage with these highly varied texts? To what extent does this Brezhnev-era publishing phenomenon challenge the notion of late socialism as a time of 'stagnation', and how does it confirm it? By exploring the complex processes of writing, editing, censorship, and reading of late Soviet literature, *Revolution Rekindled* highlights the dynamic negotiations that continued within Soviet culture well past the apparent turning point of 1968, through to the late Gorbachev era. It also complicates the opposition between 'official' and

underground post-Stalinist culture by showing how Soviet writers and readers engaged with both, as they sought answers to key questions of revolutionary history, ethics and ideology. Polly Jones reveals the enormous breadth and vitality of the 'historical turn' amongst the late Soviet population. *Revolution Rekindled* is the first archival, oral history, and literary study of this unique late socialist publishing experiment, from its beginnings in the early 1960s to its collapse in the early 1990s. It draws on a wide range of previously untapped archives, including those of the publisher Politizdat, of Soviet institutions in charge of propaganda, publishing, and literature, and of many individual writers. It also uses in-depth interviews with Brezhnev-era writers, editors, and publishers, and assesses the generic and stylistic innovations within the series' biographies and novels.

Erotic Triangles Henry Spiller 2010-08-15 In West Java, Indonesia, all it takes is a woman's voice and a drum beat to make a man get up and dance. Every day, men there—be they students, pedicab drivers, civil servants, or businessmen—breach ordinary standards of decorum and succumb to the rhythm at village ceremonies, weddings, political rallies, and nightclubs. The music the men dance to varies from traditional gong ensembles to the contemporary pop known as dangdut, but they consistently dance with great enthusiasm. In *Erotic Triangles*, Henry Spiller draws on decades of ethnographic research to explore the reasons behind this phenomenon, arguing that Sundanese men use dance to explore and enact contradictions in their gender identities. Framing the three crucial elements of Sundanese dance—the female entertainer, the drumming, and men's sense of freedom—as a triangle, Spiller connects them to a range of other theoretical perspectives, drawing on thinkers from Eve Kosofsky Sedgwick, Lévi-Strauss, and Freud to Euclid. By granting men permission to literally perform their masculinity, Spiller ultimately concludes, dance provides a crucial space for both reinforcing and resisting orthodox gender ideologies.

An Outline of Russian Literature Maurice Baring 1914

Ballet Matters Jennifer Fisher 2018-11-09 Part memoir, part dance history and ethnography, this critical study explores ballet's power to inspire and to embody ideas about politics, race, women's agency, and spiritual experience. The author knows that dance relates to life in powerful individual and communal ways, reflecting culture and embodying new ideas. Although ballet can appear (and sometimes is) elite and exclusionary, it also has revolutionary potential.

Performing Queer Latinidad Ramon Rivera-Servera 2012-10-26 The place of performance in unifying an urban LGBT population of diverse Latin American descent

Classical Ballet Terms Richard Glasstone 2001 Wherever ballet is taught in the world, and in whatever language, it retains one common denominator: the technical terms used are in French, deriving in part from the rules laid down at the time of Louis XIV. Yet there are many discrepancies in the perceived meaning, spelling and usage between various countries and teaching methods, and

this dictionary aims to prevent confusion by explaining the precise meanings of over 560 of the French technical terms used in classical ballet. The dictionary is also unique in that it addresses the problems of correct spelling and grammar, such as the fact that French nouns have a gender with which the adjectives qualifying them must agree. These details may be relatively unimportant to the average dancer, but it is essential that they should be correctly applied when dealing with the printed word. While most of the entries are concerned with the correct translation and basic explanation of technical terms, there are also extended entries which trace both the historical background and the linguistic origins of particular aspects of ballet terminology, such as the one on The Orientation of the Body in Space. The dictionary is an essential reference work not only for ballet dancers and teachers, but for all audience members who wish to have a better technical understanding of this most elegant of art forms.

Undiplomatic History Asa McKercher 2019-04-30 When the field of Canadian history underwent major shifts in the 1990s, international history became marginalized and the focus turned away from foreign affairs. Over the past decade, however, the study of Canada and the world has been revitalized. *Undiplomatic History* charts these changes, bringing together leading and emerging historians of Canadian international and transnational relations to take stock of recent developments and to outline the course of future research. Following global trends in the wider historiography, contributors explore new lenses of historical analysis – such as race, gender, political economy, identity, religion, and the environment – and emphasize the relevance of non-state actors, including scientists, athletes, students, and activists. The essays in this volume challenge old ways of thinking and showcase how an exciting new generation of historians are asking novel questions about Canadians' interactions with people and places beyond the country's borders. From human rights to the environment, and from medical internationalism to transnational feminism, *Undiplomatic History* maps out a path toward a vibrant and inclusive understanding of what constitutes Canadian foreign policy in an age of global connectivity.

Swans of the Kremlin Christina Ezrahi 2012-11-30 Classical ballet was perhaps the most visible symbol of aristocratic culture and its isolation from the rest of Russian society under the tsars. In the wake of the October Revolution, ballet, like all of the arts, fell under the auspices of the Soviet authorities. In light of these events, many feared that the imperial ballet troupes would be disbanded. Instead, the Soviets attempted to mold the former imperial ballet to suit their revolutionary cultural agenda and employ it to reeducate the masses. As Christina Ezrahi's groundbreaking study reveals, they were far from successful in this ambitious effort to gain complete control over art. *Swans of the Kremlin* offers a fascinating glimpse at the collision of art and politics during the volatile first fifty years of the Soviet period. Ezrahi shows how the producers and performers of Russia's two major troupes, the Mariinsky (later Kirov) and the Bolshoi, quietly but effectively resisted Soviet cultural hegemony during this period. Despite all controls put on them,

they managed to maintain the classical forms and traditions of their rich artistic past and to further develop their art form. These aesthetic and professional standards proved to be the power behind the ballet's worldwide appeal. The troupes soon became the showpiece of Soviet cultural achievement, as they captivated Western audiences during the Cold War period. Based on her extensive research into official archives, and personal interviews with many of the artists and staff, Ezrahi presents the first-ever account of the inner workings of these famed ballet troupes during the Soviet era. She follows their struggles in the postrevolutionary period, their peak during the golden age of the 1950s and 1960s, and concludes with their monumental productions staged to celebrate the fiftieth anniversary of the revolution in 1968.

Ballet in the Cold War Anne Searcy 2020-10-07 "During the Cold War, the governments of the United States and the Soviet Union developed cultural exchange programs, in which they sent performing artists abroad in order to generate goodwill for their countries. Ballet companies were frequently called on to serve in these programs, particularly in the direct Soviet-American exchange. This book analyzes four of the early ballet exchange tours, demonstrating how this series of encounters changed both geopolitical relations and the history of dance. The ballet tours were enormously popular. Performances functioned as an important symbolic meeting point for Soviet and American officials, creating goodwill and normalizing relations between the two countries in an era when nuclear conflict was a real threat. At the same time, Soviet and American audiences did not understand ballet in the same way. As American companies toured in the Soviet Union and vice-versa, audiences saw the performances through the lens of their own local aesthetics. *Ballet in the Cold War* introduces the concept of transliteration to understand this process, showing how much power viewers wielded in the exchange and explaining how the dynamics of the Cold War continue to shape ballet today"--

Walpurgis Night, or the Steps of the Commander Venedikt Erofeev 2014-06-24
divWalpurgis Night, by acclaimed Russian writer Venedikt Erofeev, is considered a classic in the playwright's homeland. Erofeev's dark and funny five-act satire of Soviet repression has been called the comic high-water mark of the Brezhnev era. *Walpurgis Night* dramatizes the outrageous trials of Lev Isakovich Gurevich, an alcoholic half-Jewish dissident poet confined by the state to a hospital for the insane. In "Ward 3"—a microcosm of repressive Soviet society—Gurevich deploys his brilliant wit and ingenuity to bedevil his jailers, defend his fellow inmates, protest his incarceration, and generally create mayhem, which ultimately leads to a tragedy of Shakespearean proportions./DIV

Dancing with Stalin Christina Ezrahi 2021-08 Nina Anisimova was born in 1909 in imperial St Petersburg. One of the most renowned character dancers of the Stalinist period, she won her way into the hearts of her audience over many decades. Yet few knew that her exemplary career was a fragile construct built atop a dark secret. In 1938, at the height of the Great Terror, Nina vanished. Only a handful of people knew that this famous dancer had not only been

arrested by Secret Police, accused of being a Nazi Spy, but sentenced to forced labour in a camp in Kazakhstan. There, her art would become a salvation, giving her a reason to fight for her life when she found herself without winter clothes in temperatures of minus 40 degrees. Over the coming weeks, Nina's husband, Kostia Derzhavin, began to piece together what had happened to his wife. What he decided to do next was almost without precedent - to take on the ruthless Soviet state to prove her innocence. He would put himself in danger to save the woman he loved. *Dancing for Stalin* is a remarkable true story of suffering and injustice, of courage, resilience and love.

Medieval Translations and Cultural Discourse Sif Rikhardsdottir 2012 No description available.

Apollo's Angels Jennifer Homans 2010-11-02 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

Like a Bomb Going Off Janice Ross 2015-01-28 Everyone has heard of George Balanchine. Few outside Russia know of Leonid Yakobson, Balanchine's contemporary, who remained in Lenin's Russia and survived censorship during the darkest days of Stalin. Like Shostakovich, Yakobson suffered for his art and yet managed to create a singular body of revolutionary dances that spoke to the Soviet condition. His work was often considered so culturally explosive that it was described as “like a bomb going off.” Based on untapped archival collections of photographs, films, and writings about Yakobson's work in Moscow and St. Petersburg for the Bolshoi and Kirov ballets, as well as interviews with former dancers, family, and audience members, this illuminating and beautifully written biography brings to life a hidden history of artistic resistance in the USSR through this brave artist, who struggled against officially sanctioned anti-Semitism while offering a vista of hope.

Black Swan Green David Mitchell 2006-04-11 By the New York Times bestselling author of *The Bone Clocks* and *Cloud Atlas* | Longlisted for the Man Booker Prize Selected by Time as One of the Ten Best Books of the Year | A New York Times Notable Book | Named One of the Best Books of the Year by The Washington Post

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Book World, The Christian Science Monitor, Rocky Mountain News, and Kirkus Reviews | A Los Angeles Times Book Prize Finalist | Winner of the ALA Alex Award | Finalist for the Costa Novel Award From award-winning writer David Mitchell comes a sinewy, meditative novel of boyhood on the cusp of adulthood and the old on the cusp of the new. *Black Swan Green* tracks a single year in what is, for thirteen-year-old Jason Taylor, the sleepest village in muddiest Worcestershire in a dying Cold War England, 1982. But the thirteen chapters, each a short story in its own right, create an exquisitely observed world that is anything but sleepy. A world of Kissingeresque realpolitik enacted in boys' games on a frozen lake; of "nightcreeping" through the summer backyards of strangers; of the tabloid-fueled thrills of the Falklands War and its human toll; of the cruel, luscious Dawn Madden and her power-hungry boyfriend, Ross Wilcox; of a certain Madame Eva van Outryve de Crommelynck, an elderly bohemian emigré who is both more and less than she appears; of Jason's search to replace his dead grandfather's irreplaceable smashed watch before the crime is discovered; of first cigarettes, first kisses, first Duran Duran LPs, and first deaths; of Margaret Thatcher's recession; of Gypsies camping in the woods and the hysteria they inspire; and, even closer to home, of a slow-motion divorce in four seasons. Pointed, funny, profound, left-field, elegiac, and painted with the stuff of life, *Black Swan Green* is David Mitchell's subtlest and most effective achievement to date. Praise for *Black Swan Green* "[David Mitchell has created] one of the most endearing, smart, and funny young narrators ever to rise up from the pages of a novel. . . . The always fresh and brilliant writing will carry readers back to their own childhoods. . . . This enchanting novel makes us remember exactly what it was like."—The Boston Globe "[David Mitchell is a] prodigiously daring and imaginative young writer. . . . As in the works of Thomas Pynchon and Herman Melville, one feels the roof of the narrative lifted off and oneself in thrall."—Time