

# A Feast Of Wonders Sergei Diaghilev And The Ballets Russes

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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.

Utopian Reality - Christina Lodder 2013-10-24  
This collection of essays deals broadly with the visual and cultural manifestation of utopian aspirations in Russia of the 1920s and 1930s, while examining the before- and after-life of such ideas both geographically and

chronologically.

**Susan Sontag** - Leland Poague 2003-09-02  
Susan Sontag: An Annotated

Bibliographycatalogues the works of one of America's most prolific and important 20th century authors. Known for her philosophical writings on American culture, topics left untouched by Sontag's writings are few and far between. This volume is an exhaustive collection that includes her novels, essays, reviews, films and interviews. Each entry is accompanied by an annotated bibliography.

Diaghilev - Sjeng Scheijen 2010-08-26

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 steady calm that fudges none of the outrage on or off stage' Duncan Fallowell, Daily Express 'Magnificent ... filled with extraordinary glamour' Rupert Christiansen, Daily Mail  
Stravinsky in Context - Graham Griffiths 2020-11-30

Stravinsky in Context offers an alternative to chronological biography. Thirty-five short,

pecially commissioned essays explore the eventful life-tapestry from which Stravinsky's compositions emerged. The opening chapters draw on new research into the composer's childhood in St. Petersburg. Stravinsky's early, often traumatic upbringing is examined in depth, particularly in the context of his brother Roman's death, and religious sensibilities within the family. Further essays consider Stravinsky's years in exile at the centre of dynamic and ever-evolving cultural environments, the composer constantly refining his idiom and re-defining his aesthetics against a backdrop of world events and personal tragedy. The closing chapters review new material regarding Stravinsky's complicated relationship with the Soviet Union, whilst also anticipating his legacy from the varied perspectives of publishing, research and even - in the iconic example of *The Rite of Spring* - space exploration. The book includes previously unpublished images of the composer and his family.

[Diaghilev and the Golden Age of the Ballets Russes 1909-1929](#) - Jane Pritchard 2015-05-26

"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."

**Bohemian Paris** - Dan Franck 2007-12-01

"[An] epic account of life and loves among artists and writers in Paris from belle époque to world slump" (William Feather, *The Spectator*). A legendary capital of the arts, Paris hosted some of the most legendary developments in world culture—particularly at the beginning of the twentieth century, with the flowering of fauvism, cubism, dadaism, and surrealism. In *Bohemian Paris*, Dan Franck leads us on a vivid and magical tour of the Paris of 1900-1930, a hotbed of artistic creation where we encounter Apollinaire, Modigliani, Cocteau, Matisse, Picasso, Hemingway, and Fitzgerald, working, loving, and struggling to stay afloat. Sixteen pages of black-and-white illustrations are featured. "Franck spins lavish historical, biographical, artistic, and even scandalous details into a narrative that will captivate both

serious and casual readers . . . Marvelous and informative." —Carol J. Binkowski, *Library Journal*, starred review

**The Rest Is Noise** - Alex Ross 2007-10-16

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for *The New Yorker*, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

*Moscow & St. Petersburg 1900-1920* - John E. Bowl 2020-04-21

The quintessential guide to Russia's vibrant and influential Silver Age, now in paperback In this lavishly illustrated, elegantly written volume, John E. Bowl sheds new light on Russia's Silver Age, the period of artistic renaissance that flourished as Imperial Russia's power waned. Much of the creative energy could be attributed to the Symbolist movement, whose proponents sought to transcend the barriers of bourgeois civility and whose unconventional lifestyles led some critics to label them Decadents and Degenerates. But, as Sergei Diaghilev declared, theirs was not a moral or artistic decline, but a voyage of inner discovery and a reinvention of a national culture. Bowl's richly textured volume focuses not only on Russia's best-known artists from this period-- Diaghilev and the Ballets Russes, Igor Stravinsky, Anna Pavlova, and poet Anna Akhmatova--but also on lesser-known movements of the day--experimental theater, Nikolai Kalmakov's innovative painting, and the free dance practiced by followers of Duncan and Dalcroze. Lavishly illustrated, *Moscow & St. Petersburg 1900-1920* is the quintessential guide to Russia's vibrant and influential Silver

Age. In this elegantly written narrative survey, John E. Bowlt sheds new light on Russia's Silver Age, the period of artistic renaissance that flourished as Imperial Russia's power waned. Much of the creative energy could be attributed to the Symbolist movement, whose proponents sought to transcend the barriers of bourgeois civility and whose unconventional lifestyles led some critics to label them Decadents and Degenerates. But, as Sergei Diaghilev declared, theirs was not a moral or artistic decline, but a voyage of inner discovery and a reinvention of a national culture. Bowlt's richly textured volume focuses not only on Russia's best known artists from this period--Diaghilev and the Ballets Russes, Igor Stravinsky, Anna Pavlova and poet Anna Akhmatova--but also on lesser known movements of the period--experimental theater, Nikolai Kalmakov's innovative painting, and the free dance practiced by followers of Duncan and Dalcroze. Praise for *Moscow & St. Petersburg*: "This book will serve as a reference resource . . . . This ambitious English-language publication aims to cover not only every art group of the time but every aspect of the Russian culture. The pictorial layout of John Bowlt's book renders the sheer proliferation of new ideas immediately apparent. The highly charged text charts the medley of productions, groups, and individuals, all loosely associated with the symbolist movement, that make up the vast canvas. As the leading specialist in the Russian 20th-century avant-garde, Professor Bowlt is well qualified to place the silver age in context." ~ The Art Newspaper "This lushly illustrated volume captures the artistic explosion that was Russia's Silver Age." ~ Russian Life "(An) authoritative feast of a book." ~ The Irish Times "Splendidly illustrated, beautifully designed . . . ." ~ Shepherd Express "A truly seminal work . . . ." ~ Midwest Book Review "Lavishly illustrated and elegantly written narrative survey." ~ Panache Privée "A dazzling array of color illustrations and period photos displaying the glories of Russia's art, architecture and scientific achievements." ~ California Literary Review

*The Vertigo Years* - Philipp Blom 2010-11-02  
Examines how changes from the Industrial Revolution prior to World War I brought about radical transformation in society, changes in education, and massive migration in population

that led to one of the bloodiest events in history.  
*Pantomime* - Karl Toepfer 2019-08-19

This book offers perhaps the most comprehensive history of pantomime ever written. No other book so thoroughly examines the varieties of pantomimic performance from the early Roman Empire, when the term "pantomime" came into use, until the present. After thoroughly examining the complexities and startlingly imaginative performance strategies of Roman pantomime, the author identifies the peculiar political circumstances that revived and shaped pantomime in France and Austria in the eighteenth century, leading to the Pierrot obsession in the nineteenth century. Modernist aesthetics awakened a huge, highly diverse fascination with pantomime. The book explores an extraordinary variety of modernist and postmodern approaches to pantomime in Germany, Austria, France, numerous countries of Eastern Europe, Russia, Scandinavia, Spain, Belgium, The Netherlands, Chile, England, and The United States. Making use of many performance and historical documents never before included in pantomime histories, the book also discusses pantomime's messy relation to dance, its peculiar uses of music, its "modernization" through silent film aesthetics, and the extent to which writers, performers, or directors are "authors" of pantomimes. Just as importantly, the book explains why, more than any other performance medium, pantomime allows the spectator to see the body as the agent of narrative action.

*Ballet Class* - Melissa R. Klapper 2020-01-31  
Surveying the state of American ballet in a 1913 issue of McClure's Magazine, author Willa Cather reported that few girls expressed any interest in taking ballet class and that those who did were hard-pressed to find anything other than dingy studios and imperious teachers. One hundred years later, ballet is everywhere. There are ballet companies large and small across the United States; ballet is commonly featured in film, television, literature, and on social media; professional ballet dancers are spokespeople for all kinds of products; nail polish companies market colors like "Ballet Slippers" and "Prima Ballerina;" and, most importantly, millions of American children have taken ballet class. Beginning with the arrival of Russian dancers

like Anna Pavlova, who first toured the United States on the eve of World War I, *Ballet Class: An American History* explores the growth of ballet from an ancillary part of nineteenth-century musical theater, opera, and vaudeville to the quintessential extracurricular activity it is today, pursued by countless children nationwide and an integral part of twentieth-century American childhood across borders of gender, class, race, and sexuality. A social history, *Ballet Class* takes a new approach to the very popular subject of ballet and helps ground an art form often perceived to be elite in the experiences of regular, everyday people who spent time in barre-lined studios across the United States. Drawing on a wide variety of materials, including children's books, memoirs by professional dancers and choreographers, pedagogy manuals, and dance periodicals, in addition to archival collections and oral histories, this pathbreaking study provides a deeply-researched national perspective on the history and significance of recreational ballet class in the United States and its influence on many facets of children's lives, including gender norms, consumerism, body image, children's literature, extracurricular activities, and popular culture.

**The Salon Album of Vera Sudeikin-Stravinsky** - John E. Bowlt 1995

Before meeting Igor Stravinsky in 1921 in Paris, Vera Arturovna Sudeikin-Stravinsky (1888-1982) was already known as the "Muse of the Muses" in what had been the bohemian, intellectual life of St. Petersburg-Petrograd. Hers was the "Silver Age" of Russian culture, when symbolism reigned in the cabarets and the artistic process itself was a form of celebration. As the habitués of this world fled the Bolsheviks, Vera, an artist and writer in her own right, managed to preserve their heritage in an extraordinary literary production: an album containing poems, sketches, fragments of music, and other dedications by some of the most influential Russian cultural figures of the day. The Album, reproduced here for the first time, is both a record of a cultural diaspora and a monument to the Russian fin de siècle. In 1917 Vera fled to the south of Russia with her then-husband Sergei Sudeikin, a renowned painter and stage designer for the Ballets Russes. They traveled

three years throughout the Crimea, Georgia, and Azerbaijan, organizing artistic gatherings at many of their stops. Vera recorded her impressions of the journey and along the way invited her famous friends to make creative offerings to her Album. Together they produced a "literature of loss"--of city and country, of childhood, of an entire era. The material, much of which has never been published, includes poems by Osip Mandelstam, Konstantin Balmont, and Mikhail Kuzmin; musical fragments by Vladimir Pol and Igor Stravinsky; and drawings and watercolors by Boris Grigoriev, Lado Gudishvili, Sergei Sudeikin, the Zdanevich brothers, and Vera herself. The Album survived war, revolution, and exile, but it was never published until now. In this edition, which reproduces every page of the Album in full color, John Bowlt uses Vera's diaries along with many other sources to explain the stories behind the entries. The biographical information, dates, and places, all accompanying each entry, will help today's readers form a vivid picture of a fascinating era, and an understanding of an extraordinary woman and the cultural liaisons that made up her world.

[Russian Art of the Avant-Garde](#) - John E. Bowlt 2017-02-04

A major resource, collecting essays, articles, manifestos, and works of art by Russian artists and critics in the early twentieth century, available again at the 100th anniversary of the Russian Revolution

**Women in the Arts in the Belle Epoque** - Paul Fryer 2012-10-18

This collection of new essays explores the role played by women practitioners in the arts during the period often referred to as the Belle Epoque, a turn of the century period in which the modern media (audio and film recording, broadcasting, etc.) began to become a reality. Exploring the careers and creative lives of both the famous (Sarah Bernhardt) and the less so (Pauline Townsend) across a remarkable range of artistic activity from composition through oratory to fine art and film directing, these essays attempt to reveal, in some cases for the first time, women's true impact on the arts at the turn of the 19th century.

**Nijinsky** - Lucy Moore 2013-05-02

'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.

[A History of Russian Theatre](#) - Robert Leach  
1999-11-29

A comprehensive history of Russian theatre, written by an international team of experts.  
*Grainger Journal Vol. 1* - David Pear 2011

**Beyond Vision** - Pavel Florensky 2006-08-15  
Beyond Vision is the first English-language collection of essays on art by Pavel Florensky (1882-1937), Russian philosopher, priest, linguist, scientist, mathematician - and art historian. In addition to seven essays by Florensky, the book includes a biographical introduction and an examination of Florensky's contribution as an art historian by Nicoletta Misler. Beyond Vision reveals Florensky's fundamental attitudes to the vital questions of construction, composition, chronology, function and destination in the fields of painting,

sculpture and design. His reputation as a theologian and philosopher is already established in the English-speaking world, but this first collection in English of his art essays (translated by Wendy Salmond) will be a revelation to those in the field. Pavel Florensky was a true polymath: trained in mathematics and philosophy at Moscow University, he rejected a scholarship in advanced mathematics in order to study theology at the Moscow Theological Academy. He was also an expert linguist, scientist and art historian. A victim of the Soviet government's animosity towards religion, he was condemned to a Siberian labor camp in 1933 where he continued his work under increasingly difficult circumstances. He was executed in 1937.

*Simply Stravinsky* - Pieter van den Toorn  
2020-03-05

"This is a short book but a teeming one, boiling over with the insights that have accrued over forty years and more, ever since Pieter van den Toorn set the musicological world on its ear with his revelations about Stravinsky's creative methods, deduced from an unprecedentedly close and fruitful examination of the published scores. Since then he has been at the manuscripts as well, and has made even further-reaching observations about Stravinsky's epochal rhythmic innovations. All of this he now places at the disposal of musicians and general readers, laid out with a chronology of the composer's life and times—a great gift to us all and a fitting crown to a most distinguished scholarly career." —Richard Taruskin, author of *Stravinsky and the Russian Traditions*  
Born and raised in St. Petersburg, Russia, Igor Stravinsky (1882-1971) divided his time between law studies and music until 1906, when, under the tutelage of composer Nikolai Rimsky-Korsakov, he dedicated himself exclusively to composition. Five years later, he achieved international fame with his ballet scores *The Firebird*, *Petrushka*, and *The Rite of Spring*, the last of which caused a riot at its Paris premiere in 1913. For the next 50 years, both Stravinsky's music style and his life were characterized by dramatic changes, as he moved from his "Russian period" to neo-classicism to serialism, and from Russia to Switzerland to France to the United States. Yet no matter how much his style changed, his

music was always distinctively his, and his compositions remain among the greatest produced in the twentieth century. In *Simply Stravinsky*, Professor Pieter van den Toorn takes a fresh look at the composer and his legacy, providing a compact, exciting, and accessible introduction to the twentieth century's most celebrated composer and his timeless music. From Stravinsky's apprenticeship in St. Petersburg to his life among the émigré community in Southern California, Prof. van den Toorn shows how the composer's music was tied to his personality and how it came to influence artists from Aaron Copland to Philip Glass. Designed for classical music beginners, as well as those who want to know more about one of the great musical innovators, *Simply Stravinsky* is an insightful and highly readable portrait of the man who helped define modern music.

*Noise, Water, Meat* - Douglas Kahn 2001-08-24  
An examination of the role of sound in twentieth-century arts. This interdisciplinary history and theory of sound in the arts reads the twentieth century by listening to it—to the emphatic and exceptional sounds of modernism and those on the cusp of postmodernism, recorded sound, noise, silence, the fluid sounds of immersion and dripping, and the meat voices of viruses, screams, and bestial cries. Focusing on Europe in the first half of the century and the United States in the postwar years, Douglas Kahn explores aural activities in literature, music, visual arts, theater, and film. Placing aural activity at the center of the history of the arts, he revisits key artistic questions, listening to the sounds that drown out the politics and poetics that generated them. Artists discussed include Antonin Artaud, George Brecht, William Burroughs, John Cage, Sergei Eisenstein, Fluxus, Allan Kaprow, Michael McClure, Yoko Ono, Jackson Pollock, Luigi Russolo, and Dziga Vertov.

**Painting Revolution** - John E. Bowlt 2000  
Catalogue of an exhibition organized by the Foundation for International Arts and Education, the State Russian Museum and the State Museum Exhibition Center (ROSIZO).

**Immoral Memories** - Sergei Eisenstein 2013-11-01  
Republished for the first time since the 1980s, a legendary book on the cinema from one of the

most important figures in the history of film. Vivid, eccentric, and free-ranging, this memoir is written in a style reminiscent of the brilliant visual effects of montage and dynamic progression of the legendary Russian director. Eisenstein wittily portrays his life in Russia from the time of the Revolution, his travels in the West, and his encounters with an amazing medley of people on both sides of the Iron Curtain, including Charlie Chaplin, Marlene Dietrich, and Man Ray. With 48 pages of illustrations from the author's own collection, including photos and personal sketches, this is the fullest picture possible of a man and his films, from one of the most iconic eras of the art form.

**From Realism to the Silver Age** - Margaret Samu 2014-06-01

**Early Life and Works of George Balanchine** - Elizabeth Kattner-Ulrich 2013

After the chaos of the 1917 Revolution, the new Soviet Union saw a period of great creative energy in all the arts. A child of his times, the young ballet dancer George Balanchine began to experiment with new choreographic ideas and forms, transforming the art of dance. By expanding the vocabulary of classical ballet and altering movement dynamics, he set the direction that ballet was to take for the remainder of the 20th century. This study explores his earliest choreography and examines how he combined elements from the classical tradition of the Imperial Russian Ballet with the new movements in Constructivist sculpture and theater. He brought these innovations to Paris when Diaghilev hired him as choreographer for the Ballets Russes a few years later. There he polished his work through collaborations with musicians such as Stravinsky and visual artists such as Matisse. Early works Balanchine created in Russia are examined in context with his Ballets Russes ballets, to show how his transformation culminated in *Apollo*, his first Neo-classical work.

[The Ancient World in Silent Cinema](#) - Pantelis Michelakis 2013-08-15

The first systematic attempt to focus on the instrumental role of silent cinema in early twentieth-century conceptualizations of the ancient Mediterranean and Middle East. It is

located at the intersection of film studies, classics, Bible studies and cultural studies.

*A Feast of Wonders* - Salle des Arts du Sporting d'Hiver (Monaco) 2009

Featuring contributions by leading specialists in the history of Russian dance and the visual arts, a lavishly illustrated catalog focuses on artworks related to the Saisons Russes between 1909 and 1929 and draws on public and private collections including the Fokine collection in the St. Petersburg Theatre Museum.

**The Cambridge Companion to Modern Russian Culture** - Nicholas Rzhevsky  
2012-04-05

A fully updated new edition of this overview of contemporary Russia and the influence of its Soviet past.

**Abstraktion und Ausdruck** - Anja Pawel  
2019-11-05

Als der Tanz im frühen 20. Jahrhundert zunehmend von modernen und außereuropäischen Einflüssen geprägt wurde, stellte dessen Darstellung bildende KünstlerInnen vor neue Herausforderungen. Die intensive, z.T. auch praktische Beschäftigung der bildenden Künste mit dem Tanz zeugt vom Nachvollzug der Entstehungs- und Wahrnehmungsprozesse von Kunstwerken als zeitlich, räumlich sowie sinnlich bedingte Entitäten. Doch auch Tänzer zeichneten und modellierten und fassten Bilder als Bindeglied zwischen Stillstand und Bewegung auf. Die Studie untersucht die Interaktion beider Medien in dieser Zeit, beleuchtet Unterschiede und fruchtbare Einflüsse und arbeitet die Wechselbeziehungen zwischen ihnen heraus. Dabei steht insbesondere die Abstraktion als modernes Experimentierfeld im Mittelpunkt der Untersuchungen.

**The Russian Ballet** - Alfred Edwin Johnson  
1913

**Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre** - Mladen Ovadija  
2013-07-01

Sound is born and dies with action. In this surprising, resourceful study, Mladen Ovadija makes a case for the centrality of sound as an integral element of contemporary theatre. He argues that sound in theatre inevitably "betrays" the dramatic text, and that sound is

performance. Until recently, theatrical sound has largely been regarded as supplemental to the dramatic plot. Now, however, sound is the subject of renewed interest in theatrical discourse. Dramaturgy of sound, Ovadija argues, reads and writes a theatrical idiom based on two inseparable, intertwined strands - the gestural, corporeal power of the performer's voice and the structural value of stage sound. His extensive research in experimental performance and his examination of the pioneering work by Futurists, Dadaists, and Expressionists enable Ovadija to create a powerful study of autonomous sound as an essential element in the creation of synesthetic theatre. *Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre* presents a cogent argument about a continuous tradition in experimental theatre running from early modernist to contemporary works.

*When Stravinsky Met Nijinsky* - Lauren Stringer  
2013

When Igor Stravinsky and Vaslav Nijinsky collaborated they introduced a new ballet form to the art world, in a text that describes the public's reactions and how the production helped the growth of modern music and dance. *Sfera E Il Labirinto* - Manfredo Tafuri 1990 "Tafuri's work is probably the most innovative and exciting new form of European theory since French poststructuralism and this book is probably the best introduction to it for the newcomer. ..."

**The Englishman from Lebedian** - Jae Curtis  
2015-11-15

After Evgeny Zamiatin emigrated from the USSR in 1931, he was systematically airbrushed out of Soviet literary history, despite the central role he had played in the cultural life of Russia's northern capital for nearly twenty years. Since the collapse of the Soviet Union, his writings have gradually been rediscovered in Russia, but with his archives scattered between Russia, France, and the USA, the project of reconstructing the story of his life has been a complex task. This book, the first full biography of Zamiatin in any language, draws upon his extensive correspondence and other documents in order to provide an account of his life which explores his intimate preoccupations, as well as uncovering the political and cultural background to many of his works. It reveals a man of strong

will and high principles, who negotiated the political dilemmas of his day—including his relationship with Stalin—with great shrewdness. *Intercourse* - Andrea Dworkin 2008-08-01 Andrea Dworkin, once called “Feminism's Malcolm X,” has been worshipped, reviled, criticized, and analyzed-but never ignored. The power of her writing, the passion of her ideals, and the ferocity of her intellect have spurred the arguments and activism of two generations of feminists. Now the book that she's best known for-in which she provoked the argument that ultimately split apart the feminist movement-is being reissued for the young women and men of the twenty-first century. *Intercourse* enraged as many readers as it inspired when it was first published in 1987. In it, Dworkin argues that in a male supremacist society, sex between men and women constitutes a central part of women's subordination to men. (This argument was quickly-and falsely-simplified to “all sex is rape” in the public arena, adding fire to Dworkin's already radical persona.) In her introduction to this twentieth-anniversary edition of *Intercourse*, Ariel Levy, the author of *Female Chauvinist Pigs*, discusses the circumstances of Dworkin's untimely death in the spring of 2005, and the enormous impact of her life and work. Dworkin's argument, she points out, is the stickiest question of feminism: Can a woman fight the power when he shares her bed?

**Ballets Russes** - Robert Bell 2010

The Ballets Russes has engaged people for 100 years, ever since Russian-born Sergei Diaghilev created this dynamic avant-garde company. Diaghilev brought together some of the most important visual artists of the 20th century to work as costume and stage designers and work with composers, choreographers, and dancers, infusing new life and creative energy into the performing arts of the time. Through the costumes, drawings, programs, and posters presented in this book, the visual spectacle of the Ballets Russes is brought back into view for a contemporary audience to appreciate the revolution it was and the ongoing influence it continues to have today.

**Virginia Woolf's Portraits of Russian**

**Writers** - Darya Protopopova 2019-02-05

Virginia Woolf always stayed ahead of her time. Championing gender equality when women

could not vote; publishing authors from Pakistan, France, Austria and other parts of the world, while nationalism in Britain was on the rise; and befriending outcasts and social pariahs. As such, what could have possibly interested her in the works of nineteenth-century Russian writers, austere and, at times, misogynistic thinkers preoccupied with peasants, priests, and paroxysms of the soul? This study explains the chronological and cultural paradox of how classic Russian fiction became crucial to Woolf's vision of British modernism. We follow Woolf as she begins to learn Russian, invents a character for a story by Dostoevsky, ponders over Sophia Tolstoy's suicide note, and proclaims Chekhov a truly ‘modern’ writer. The book also examines British modernists' fascination with Russian art, looking at parallels between Roger Fry's articles on Russian Post-Impressionists and Woolf's essays on Chekhov, Dostoevsky, Tolstoy, and Turgenev.

*Festival, Comedy and Tragedy* - Francisco Rodríguez Adrados 1975-01-01

**Cretomania** - Alexandre Farnoux 2017-07-05

Since its rediscovery in the early 20th century, through spectacular finds such as those by Sir Arthur Evans at Knossos, Minoan Crete has captured the imagination not only of archaeologists but also of a wider public. This is shown, among other things, by its appearance and uses in a variety of modern cultural practices: from the innovative dances of Sergei Diaghilev and Ted Shawn, to public and vernacular architecture, psychoanalysis, literature, sculpture, fashion designs, and even neo-pagan movements, to mention a few examples. *Cretomania* is the first volume entirely devoted to such modern responses to (and uses of) the Minoan past. Although not an exhaustive and systematic study of the reception of Minoan Crete, it offers a wide range of intriguing examples and represents an original contribution to a thus far underexplored aspect of Minoan studies: the remarkable effects of Minoan Crete beyond the narrow boundaries of recondite archaeological research. The volume is organised in three main sections: the first deals with the conscious, unconscious, and coincidental allusions to Minoan Crete in modern architecture, and also discusses

archaeological reconstructions; the second presents examples from the visual and performing arts (as well as other cultural practices) illustrating how Minoan Crete has been enlisted to explore and challenge questions of Orientalism, religion, sexuality, and gender relations; the third focuses on literature, and shows how the distant Minoan past has been used to interrogate critically more recent Greek history.

**The Rite of Spring at 100** - SEVERINE NEFF  
2017-05-15

When Igor Stravinsky's ballet *Le Sacre du printemps* (*The Rite of Spring*) premiered during the 1913 Paris season of Sergei Diaghilev's

*Ballets Russes*, its avant-garde music and jarring choreography scandalized audiences. Today it is considered one of the most influential musical works of the twentieth century. In this volume, the ballet finally receives the full critical attention it deserves, as distinguished music and dance scholars discuss the meaning of the work and its far-reaching influence on world music, performance, and culture. Essays explore four key facets of the ballet: its choreography and movement; the cultural and historical contexts of its performance and reception in France; its structure and use of innovative rhythmic and tonal features; and the reception of the work in Russian music history and theory.