

Conference

INTERNATIONAL SYMPOSIUM OF RUSSIAN BALLET

Friday and Saturday, October 12-13, 2007

Venue: Friday – Julius Held Auditorium (304 Barnard Hall), Barnard College
Saturday – Room 1501 International Affairs Building, Columbia University

Organizers: Lynn Garafola, Professor of Dance at Barnard College, and Catharine Nepomnyashchy, Chair of the Slavic Department at Barnard College and Director of the Harriman Institute

Sponsored by: The Harriman Institute, Columbia University, and the Slavic and Dance Departments of Barnard College

PROGRAM

FRIDAY, OCTOBER 12, 2007

Julius Held Auditorium (304 Barnard Hall) / Barnard College

5:00 – 5:15 Welcome

Flora Davidson, Associate Provost, Barnard College

Catharine Nepomnyashchy, Barnard College/Harriman Institute

Lynn Garafola, Barnard College

5:15 – 6:00 Keynote Address

Elizabeth Souritz, State Institute for Research in the Arts, Moscow

“Moscow vs. Petersburg: The Petersburg Choreographer Alexei Bogdanov in Moscow”

6:00 – 6:45 Round Table

Lynn Garafola, Barnard College

Tim Scholl, Oberlin College

Simon Morrison, Princeton University

6:45 – 7:05

Robert Greskovic, *Wall Street Journal*

“Russian Dancers of Different Worlds: Postcards from St. Petersburg and Moscow”

7:05 – 8:15 Reception (James Room, 4th Floor, Barnard Hall)

SATURDAY, OCTOBER 13, 2007

1501 International Affairs Building, Columbia University

9:00 – 10:45 DIAGHILEV, THE DIASPORA, AND BEYOND (I)

Chair: Joan Acocella, *The New Yorker*

Sjeng Scheijen, Leiden University

“A Place to Dream, A Place to Rest: Diaghilev and Venice”

Jane Sharp, Rutgers University

“Natalia Goncharova and the Post-Orientalist Avant-Garde”

Juliet Bellow, Drew University

“Sonia Delaunay’s *Cleopatra* and ‘The Light of the Orient’”

Discussant: Elizabeth Valkenier, Columbia University

10:45 – 11:15 Break

11:15 – 1:00 DIAGHILEV, THE DIASPORA, AND BEYOND (II)

Irina Klyagin, Harvard Theatre Collection

“‘My precious genius of a friend’: George Balanchine’s Correspondence with the Russian Émigré Community”

Harlow Robinson, Northeastern University

“Russian Dancers and Their Image in Hollywood Cinema”

Gunhild Oberzaucher-Shüller, Salzburg University

“Bare Facts of a Greater Order: On the Performance Tradition of Petipa Ballets”

Discussant: Nancy Reynolds, The George Balanchine Foundation

1:00 – 2:15 Lunch

2:15 – 4:00 BALLET IN THE SOVIET ERA (I)

Chair: Michelle Potter, Jerome Robbins Dance Division, New York Public Library for the Performing Arts

Stanley J. Rabinowitz, Amherst College

“The Short and Fitful Life of Akim Volynsky’s School of Russian Ballet, 1920-1925”

Elizabeth Kendall, Eugene Lang College, New School

“In Search of Lydia Ivanova”

Tim Scholl, Oberlin College

“Piety or Blasphemy? The Soviet Ballet Debates of the 1920s”

Discussant: Tatiana Smoliarova, Columbia University

4:00 – 4:30 Break

4:30 – 6:15 BALLET IN THE SOVIET ERA (II)

Chair: Rebecca Stanton, Barnard College

Simon Morrison, Princeton University

“*Romeo and Juliet*’s Happy Ending”

Christina Ezrahi, University College, London

“The Thaw in Soviet Culture and the Return of Symphonic Dance”

Catharine Nepomnyashchy, Barnard College/Harriman Institute

“Ideologies of the Soviet Ballerina”

Discussant: Boris Gasparov, Columbia University

6:15 – 7:45 Reception

ABOUT THE PARTICIPANTS:

Joan Acocella is the dance critic of *The New Yorker*. Her *Mark Morris*, a critical biography, was published in 1993. She has edited *The Diary of Vaslav Nijinsky* and, with Lynn Garafola, *André Levinson on Dance*. Her *Twenty-eight Artists and Two Saints*, a collection of essays, came out earlier this year.

Juliet Bellow is Assistant Professor of Modern and Contemporary Art at Drew University. Her research focuses on the relationship between modern art and dance, and she is currently at work on a book-length project entitled "Corps Values: The Avant-Garde, the Ballets Russes, and the Modern Body in Crisis." She holds an M.S. and Ph.D. in the History of Art from the University of Pennsylvania.

Christina Ezrahi received a bachelor's degree in Russian Studies from the Woodrow Wilson School, Princeton University. After completing an M.Phil. in international relations at St. Antony's College, Oxford University, she worked for the United Nations in Moscow. She is currently a Ph.D. student at the School of Slavonic and East European Studies, University College, London. Her dissertation investigates the potential for artistic autonomy at the Kirov Ballet and Bolshoi Ballet in the 1950s and 1960s. She trained as a classical dancer and has worked as a dance critic for *Dance Europe*.

Lynn Garafola is a Professor of Dance at Barnard College. She is the author of *Diaghilev's Ballets Russes* and *Legacies of Twentieth-Century Dance*, and the editor of several books, including *The Diaries of Marius Petipa*, *André Levinson on Dance* (with Joan Acocella), and *The Ballets Russes and Its World*. Curator of the New-York Historical Society's exhibition *Dance for a City: Fifty Years of the New York City Ballet* and several smaller shows, she has written for *Dance Magazine*, *The Nation*, and many other publications. She is currently at work on an exhibition about Jerome Robbins.

Boris Gasparov is a Professor of Slavic Languages at Columbia University. Formerly a professor at the University of California-Berkeley and Tartu University, Estonia, he has taught as a Visiting Professor at leading universities in the United States and Europe, including Yale, Princeton, Stanford, Konstanz, Munich, Stockholm, Helsinki, and St. Petersburg. His principal areas of scholarly interest are general and Slavic linguistics, philosophy of language, medieval studies, Russian and European romanticism, Russian music, and twentieth-century Russian culture, subjects on which he has published extensively. His most recent books include *Five Operas and a Symphony: Word and Music in Russian Culture* and *Speech, Memory, and Meaning* (forthcoming from Walter de Gruyter, Berlin).

Robert Greskovic covers dance for *The Wall Street Journal*. A free-lance dance writer and critic, he has been writing about dance since 1972. The author of *Ballet 101: The Complete Guide to Learning and Loving the Ballet*, he has served as consulting editor for *The Best Book Ever of Ballet* and *Baryshnikov in Black and White*, in addition to contributing the afterword to Suki Schorer's *Balanchine Pointework*. He has taught dance history at Princeton University, Hunter College, City College, and Sarah Lawrence College, and has lectured on dance for the Metropolitan Opera Guild, the Carlisle Project and at New York University.

Elizabeth Kendall is a dance and culture critic and the author of four books: *Where She Danced: The Birth of American Art Dance*, *The Runaway Bride: Hollywood Romantic Comedy of the 1930's*, *American Daughter*, a memoir, and the forthcoming *Autobiography of a Wardrobe* (Pantheon, 2008). She is at work on a book about George Balanchine and Lidya Ivanova in

Petersburg/Petrograd, provisionally titled *Lidochka, the Lost Muse*. She is currently an Associate Professor at Eugene Lang College of the New School. She also teaches at Sarah Lawrence College (MFA Program), and has taught at Princeton, Columbia, Bard, the Smolny College in St. Petersburg, and summer writing workshops. She has written for many publications and worked on various television documentaries. She graduated from Radcliffe College in 1969 and Harvard School of Education in 1971.

Irina Klyagin, Rothschild Project Archivist at the Harvard Theatre Collection since 2003, graduated from Moscow State University and received an M.A. from Columbia University. She has written, translated, and edited numerous books and articles on Russian theater and dance, among them, in Russia, *The Memoirs of Mathilde Kschessinska* and Tamara Karsavina's *Theatre Street*, and in the United States, the Russian version of Solomon Volkov's *Conversations with George Balanchine*, and a study of Lubov Blok as a dance historian. She was the guest curator of an exhibition on Kschessinska at the ballerina's home in St. Petersburg, and has consulted on many exhibitions about the Ballets Russes and Russian theater at the Harvard Theatre Collection.

Simon Morrison is Associate Professor of Music at Princeton University, where he teaches nineteenth- and twentieth-century music history. He is the author of *Russian Opera and the Symbolist Movement* and the forthcoming *Prokofiev: The Soviet Years*, and editor of the forthcoming *Prokofiev and His World*. He is collaborating with choreographer Mark Morris on a staging of the original 1935 version of Prokofiev's *Romeo and Juliet*.

Catharine Theimer Nepomnyashchy is Ann Whitney Olin Professor of Literature and Culture, Chair of the Slavic Department at Barnard College, and Director of the Harriman Institute at Columbia University. Her books include *Abram Tertz and the Poetics of Crime*, a translation of Andrei Sinyavsky's *Strolls with Pushkin*, and *"Under the Sky of My Africa": Alexander Pushkin and Blackness*. She has published and lectured extensively on Russian, Soviet, and post-Soviet literature and culture.

Gunhild Oberzaucher-Schüller teaches ballet history at the University of Salzburg (Department of Dance and Musicology) and is the Curator of the Derra de Moroda Dance Archives, attached to the University. She studied in Vienna, Paris, and London, receiving her doctorate from the University of Vienna for a thesis on Bronislava Nijinska. The dance editor of *Pipers Enzyklopädie des Musiktheaters: Oper, Operette, Musical, Ballet* (1982-1999), she has published widely. Her recent publications include *Festschrift für Sibylle Dahms, Ausdruckstanz* (2nd edition), and *Souvenirs de Taglioni*.

Michelle Potter is Curator of the Jerome Robbins Dance Division, New York Public Library for the Performing Arts. Prior to this appointment she was inaugural Curator of Dance at the National Library of Australia. In this position she built the Library's dance materials into the most significant dance collection in Australia, making much of the collection accessible to the world via the Library's web portal Australia Dancing. She has been widely published in popular magazines and newspapers and in scholarly journals in Australia, the United Kingdom, and the United States. She holds a doctorate in Art History and Dance History from the Australian National University and is the recipient of many awards and prizes including two Australian Cultural Studies Awards and the 2003 Australian Dance Award for Services to Dance.

Stanley J. Rabinowitz is a Professor of Russian at Amherst College and Director of the Amherst Center for Russian Culture. His research interests have focused on Russian literature of the early twentieth century, especially the prose of Fedor Sologub, and Russian literary criticism and journalism of the symbolist period. He is the coauthor (with Frederick T. Griffiths) of *Novel Epics: Gogol, Dostoevsky, and National Narrative* and the editor/translator of *The Book of Exaltations*

With Selected Writings on Dance and Dancers in Russia, 1911-1924, by Akim Volynsky, forthcoming from Yale University Press.

Nancy Reynolds danced with the New York City Ballet before becoming an author and editor. Her books include *Repertory in Review: 40 Years of the New York City Ballet, In Performance, Choreography by George Balanchine: A Catalogue of Works* (research director), and *No Fixed Points: Dance in the Twentieth Century* (with Malcolm McCormick). Since becoming Director of Research with The George Balanchine Foundation in 1994, she has directed the Video Archives program, working with such legends of the dance as Maria Tallchief, Frederic Franklin, and Alicia Markova. Her most recent project is the publication of the updated Balanchine *Catalogue* as an interactive database.

Harlow Robinson is an author, lecturer, and Matthews Distinguished University Professor of Modern Languages and History at Northeastern University. His books include *Sergei Prokofiev: A Biography*, *The Last Impresario: The Life, Times and Legacy of Sol Hurok*, *Selected Letters of Sergei Prokofiev* (editor/translator) and the forthcoming *Russians In Hollywood, Hollywood's Russians: Biography of an Image* (UPNE, 2007). His articles, essays and reviews have appeared in *The New York Times*, *Los Angeles Times*, *Opera News*, *Musical Quarterly*, *Opera Quarterly*, *Dance Magazine*, and *Symphony Magazine*. He has lectured and written program essays for the Boston Symphony, Metropolitan Opera, Philadelphia Orchestra, New York Philharmonic, Rotterdam Philharmonic, San Francisco Symphony, and Lincoln Center.

Sjeng Scheijen, M.A., completed a degree in Slavic Studies at Leiden University with a dissertation on the early drama of Mikhail Bulgakov. In January 2008 he will receive a Doctorate in the Faculty of Arts, again at Leiden University, for his biography of Diaghilev. He has pursued a multifaceted career as an arts journalist, independent museum curator, and scholar. He has curated exhibitions on Ilya Repin (*Ilya Repin, Russia's Secret*, Groninger Museum), Russian landscape painting (*Russian Landscape in the Age of Tolstoy*, Groninger Museum/National Gallery, London), and Sergei Diaghilev (*Working for Diaghilev*, Groninger Museum). His biography of Diaghilev will be available in English at the end of 2008.

Tim Scholl is a Professor of Russian at Oberlin College and a Docent in the Theatre Research Department of Helsinki University. He is the author of *From Petipa to Balanchine* and *Sleeping Beauty, a Legend in Progress*. He is currently working on a history of ballet in the U.S. and U.S.S.R. in the twentieth century.

Jane Sharp is an associate professor in the Department of Art History and Research Curator of the Norton and Nancy Dodge Collection of Soviet Nonconformist Art at the Zimmerli Art Museum. She has curated several exhibitions at the Zimmerli focusing on the abstract art of the 1960s-1980s, and co-curated *The Great Utopia*, a large exhibition held at the Guggenheim Museum in 1992. Although her new research focuses on the postwar Soviet period, earlier publications derive from her research on Russian avant-garde painting before the revolution. Her book *Russian Modernism Between East and West: Natalia Goncharova and the Moscow Avant-Garde* was the recipient of the Robert Motherwell Award from the Dedalus Foundation. She is currently engaged in research on a book about abstract painting in the Soviet Union after "the thaw."

Tatiana Smoliarova is an Assistant Professor of Slavic Languages at Columbia University. A graduate of Moscow State University in Russian Literature and the Classics, she received her Ph.D. in French and Comparative Literature from the Russian State University for the Humanities and Paris-IV, La Sorbonne. She is the author of *Paris 1928: Ode Returns to the Theatre*, a study of Diaghilev's 1928 production *Ode*. A former Junior Fellow at the Harvard Society of Fellows, she is currently at work on two book-length projects: *The Myth of a Poet of Myth: Pindar in France and*

in Russia, a revision of her thesis, and a study of the visual culture in Russia at the turn of the eighteenth and nineteenth centuries.

Elizabeth Souritz (Surits), a Senior Research Fellow at the State Institute for Research in the Arts, Moscow, is Russia's most distinguished dance historian. Born in Berlin in 1923, she graduated from the Moscow Theater Institute in 1949 and qualified as a Candidate of Science at the Institute for Research in the Arts where she has worked since 1964, contributing to numerous projects on the history of "Russian Ballet". She is the author of *Soviet Choreographers in the 1920s* (1979); English version, 1990), *Carlo Blasis in Russia* (1993), *The Ballet Dancer M.M. Mordkin* (2003), and *Ballet and Dance in the U.S.A.* (2004); the editor of volumes by and/or about Alexander Gorsky (with E. Belova), Bronislava Nijinska, and Lubov Blok (with Vadim Gayevsky), and a contributor to books about Isadora Duncan and Léonide Massine. A familiar presence at international conferences, she writes frequently for journals and reference works published in Russia as well as the West. A member of the European Association of Dance Historians and the Society of Dance History Scholars, she received the title of Honored Art Worker of the Russian Federation in 2000.

Rebecca Stanton is an Assistant Professor of Russian at Barnard College. Her teaching and research focuses primarily on literature of the Soviet period, with a particular interest in self-narratives and narratives of the city. She has published articles on Nabokov, Babel, and the Odessa city-text, among other topics, and is currently completing a book, "Isaac Babel and the Self-Ishness of Odessan Modernism," which examines the use of self-narrative by writers of the "Odessa school" and its impact on early Soviet literature. A classically trained soprano, she has participated in concert performances under Vladimir Spivakov, Vladimir Ashkenazy, and Valery Gergiev, and regularly performs with the Russian Chamber Chorus of New York and with her own group, "Ursula."

Elizabeth Kridl Valkenier, Resident Scholar, Harriman Institute, Columbia University, teaches the history of Russian art, with a focus on the late nineteenth and early twentieth century. A historian by training, she graduated from Smith College and received advanced degrees from Yale and Columbia. She has published extensively on Soviet foreign policy and on Russian art, including *The Soviet Union and the Third World*, *Ilya Repin and the Russian World of Art*, and, most recently, *Valentin Serov: Portraits of Russia's Silver Age*. At present she is compiling an anthology of documentary sources on Russian realist painters – the Wanderers or Peredvizhniki.