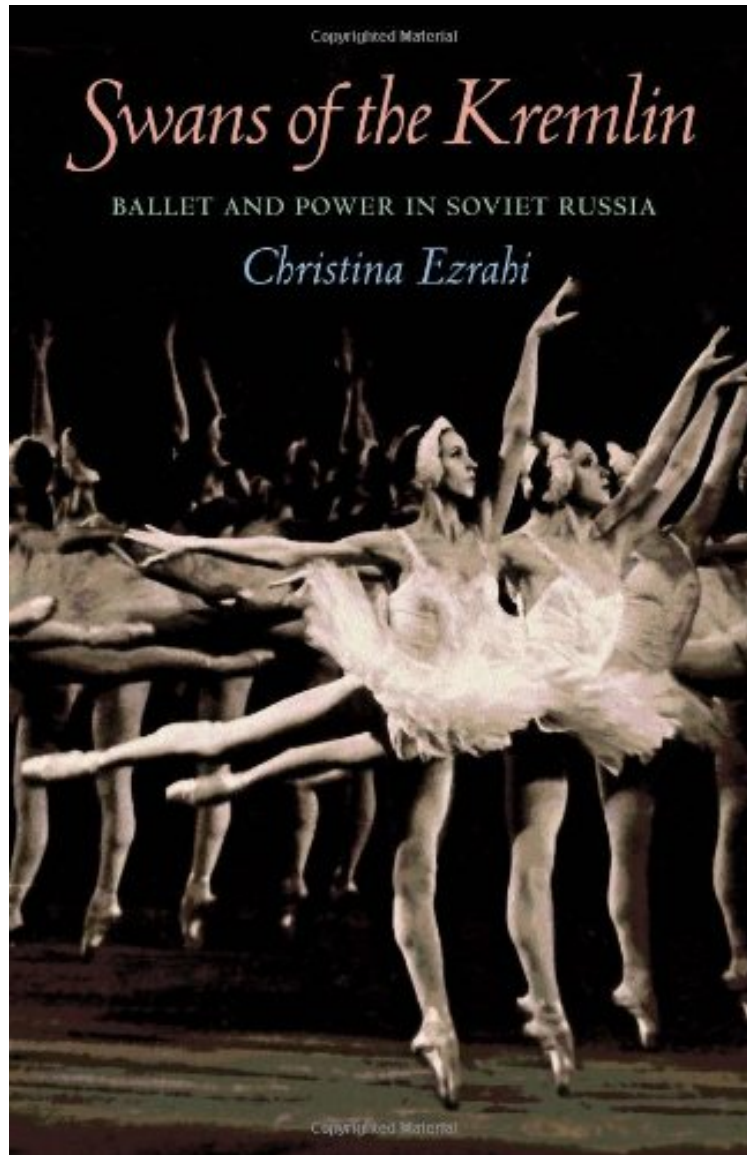


(Free and download) Swans of the Kremlin: Ballet and Power in Soviet Russia (Pitt Russian East European)

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Christina Ezrahi

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Christina Ezrahi : Swans of the Kremlin: Ballet and Power in Soviet Russia (Pitt Russian East European)

before purchasing it in order to gauge whether or not it would be worth my time, and all praised Swans of the Kremlin: Ballet and Power in Soviet Russia (Pitt Russian East European):

4 of 4 people found the following review helpful. Great book, hard to put down By Natalia Olivera Extraordinarily

good, thorough, unbiased book, the result of research into ex-Soviet archives. It is beautifully written; hard to put down. I look forward to upcoming books from this author, including biography of Nina Anisimova, as was recently announced at a ballet symposium. 1 of 2 people found the following review helpful. wonderful insight into 20th century Russia By a reader from Bethesda How ballet in Russia survived and evolved post 1917 Revolution. Regarded as elitist and anti-communist by many, it was saved by efforts of some cultured, politically wily, influential party figures. A difficult transition for many associated with Czarist era (many fled) ballet. Critical figures in party leadership realized it could be a tool for their political goals. Fascinating story. 1 of 4 people found the following review helpful. Five Stars By fernando pelaez very interesting....

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 ballets' 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.

[Enriches] the developing sense of how Soviet artists worked with and against the official dictates of their time, and how they responded to the incidental squabbles and long-term preoccupations with which they had to contend. . . . Some vastly entertaining examples of the kind of bone-headed rhetoric still directed at adventurous work in the arts today (and not just in Russia) is what one might term an expected, but still welcome, bonus. *Times Literary Supplement*