



VALOIS FEST
EXHIBITION

THEATER ART & DESIGN

19th-20th
centuries





The VALOIS FEST Exhibition is dedicated to the 125th anniversary of the birth of the outstanding ballerina, choreographer, teacher and director of classical ballet Ninette de Valois. The exhibition was organized within the framework of the International art project and dance contest VALOIS FEST.

Dame Ninette de Valois (1898-2001) is a cult figure in world choreography. Most notably, she danced professionally with Serge Diaghilev's Ballets Russes, later establishing the Royal Ballet, one of the foremost ballet companies of the 20th century and one of the leading ballet companies in the world. She also established the Royal Ballet School and the touring company which became the Birmingham Royal Ballet. She is widely regarded as one of the most influential figures in the history of ballet and as the "godmother" of English and Irish ballet. In 1947, Ninette de Valois established the first ballet school in Turkey, which is now part of the State Conservatory of Music and Drama in Ankara. She was also involved in the formation of the national ballets of Canada, Australia and Iran.

The exhibition reflects the cultural processes that took place in the field of musical theater, choreography, theatrical design and fine arts in the period of the 19th-20th centuries. The exhibition features theatrical costumes and accessories, autographed photographs of famous personalities, albums and books, awards, musical instruments and much more. At the exhibition you can see books by Ninette de Valois: "Dance with me", books "Step by Step", "Invitation to the Ballet", in which she describes the history of ballet and excerpts from her biography. The exhibition stands tell about Valois' contemporaries, famous choreographers, composers, ballet dancers, among them: Sergei Diaghilev, Anna Pavlova, Frederick Ashton, Kenneth MacMillan, Marie Rambert, Tamara Karsavina, Benjamin Britten, Margot Fonteyn, Rudolf Nureyev and others.

The exhibition presents a unique collection of art works on the theme of theatrical art. You can see paintings and graphic works by Pablo Picasso, Marc Chagall, Leon Bakst, Georges Barbier, Laura Knight, Umberto Brunelleschi, Jean-Gabriel Domergue, Robert Demachy, Georges Barbier, Doris and Anna Zinkeisen, Zinaida Serebryakova, Adolphe de Meyer, Adolf Munzer, Rinat Kuramshin, Konstantin Lomykin and others. Some of them, such as Pablo Picasso, Leon Bakst, Georges Barbier, collaborated with Diaghilev's Russian Ballet. Other artists created sets and costumes for various theaters and ballet companies.

The portrait of Ninette de Valois and portraits of her contemporaries, outstanding personalities of the 20th century, are perhaps the main exhibits of VALOIS FEST. The author of these portraits is Rinat Kuramshin. The artist has an exceptional talent and an amazing gift for feeling the characters of people. The author not only accurately depicts people's facial features, but reflects their life philosophy, their preferences and professional activities. In his works, Rinat truthfully shows the atmosphere of the era through elements of clothing, interior design and other details associated with the period of life and work of great people. Rinat devoted many years to studying the history of theater and choreography. His paintings and graphic works depict famous ballet performances, dance class rehearsals, and backstage scenes. To create these works, he collaborated with theater specialists in Turkey, Russia, Great Britain, France, Italy and other countries. Rinat's works on the theme of ballet and theater are undoubtedly among the masterpieces of fine art of the 20th century.

The VALOIS FEST exhibition is a kind of tribute to Dame Ninette de Valois, whose work was highly appreciated by her contemporaries. The exhibition reveals the multifaceted talent of Ninette de Valois, and also helps us better understand the wonderful world of Theater, which combines many other arts, such as Dance, Music, Design and Fine Arts.

VALOIS FEST
Organizing Committee

NINETTE DE VALOIS

Dame Ninette de Valois OM CH DBE (1898-2001), born Edris Stannus, a cult figure in the British choreography, the establisher of the Royal Ballet, one of the foremost ballet companies of the 20th century and one of the leading ballet companies in the world. She also established the Royal Ballet School and the touring company which became the Birmingham Royal Ballet. She is widely regarded as one of the most influential figures in the history of ballet and as the «godmother» of English and Irish ballet.

M. Bejart said that she was a living embodiment of the «dance of the century»: she knew how to dance classical and modern ballets, favoured national traditions and developed modern directions.

At the age of thirteen Stannus began her professional training at the Lila Field Academy for Children. It was at this time that she changed her name to Ninette de Valois and made her professional debut as a principal dancer in pantomime at the Lyceum Theatre in the West End. In 1919, at the age of 21, she was appointed principal dancer of the Beecham Opera, which was then the resident opera company at the Royal Opera House. She continued to study ballet with notable teachers, including Edouard Espinosa, Enrico Cecchetti and Nicholas Legat.

She debuted in London when she was 16. Following Anna Pavlova, she danced the Dying Swan and was called «Little Pavlova». At the age of 21, she became a prima ballerina at the opera Beecham Theater ballet company performing at the Royal Theater in Covent Garden. She had danced with opera theaters for several years and plaid pantomimes before she was seen by Diaghilev. He offered her to take a Russian pseudonym. It made sense if she was going to enter a Russian ballet company. But the stubborn Irish girl refused. So, she became history with a royal name.

In 1923, de Valois joined the Ballets Russes, a renowned ballet company founded by the Russian impresario Sergei Diaghilev. She remained with the company for three years, performing around Europe and being promoted to the rank of Soloist, and creating roles in some of the company's most famous ballets, including Les biches and Le Train Bleu. During this time, she was also mentor to Alicia Markova who was only a child at the time, but would eventually be recognised as a Prima Ballerina Assoluta and one of the most famous English



«Ninette de Valois», 1990, Rinat Kuramshin
Tempera, Pastel on paper, 50x40 cm

dancers of all time. Later in her life, Valois said that everything she knew about how to run a ballet company she learned from working with Diaghilev. She stepped back from regular intense dancing in 1924, after doctors detected damage from a previously undiagnosed case of childhood polio.

In 1926, she established the Academy of Choreographic Art in London which largely based on traditions of the Russian ballet school. Five years later in at the Sadler's Wells Theater Ninet de Valois organized the first ballet company in England.

She appointed avant-gardist Mary Ramborg as choreographer and traditionalist Frederick Ashton. Wells Theater Ninet de Valois organized the first ballet company in England.

She was young when she began to teach and stage performances having composed 50 single-act ballets. The most famous of them are: the Job, the Rake's Progress and the Checkmate. At the Sadler's Wells Theater Ninet de Valois arranged the first professional ballet company in England. All the ballet icons of Great Britain grew up in her ballet company like Alicia Markova, Margot Fonteyn,



Ninette de Valois, 1937
Photolithography, 45x30 cm

Dame Ninette de Valois OM CH DBE (born Edris Stannus; 6 June 1898 – 8 March 2001) was an Irish-born British^[1] dancer, teacher, choreographer, and director of classical ballet. Most notably, she danced professionally with Serge Diaghilev's Ballets Russes, later establishing the Royal Ballet, one of the foremost ballet companies of the 20th century and one of the leading ballet companies in the world.



During World War II, this ballet troupe became mobile and gave concerts in the army.

Ninette de Valois exerted a great deal of influence on the development of ballet in Turkey, which had no prior history with the art form. She was invited by the Turkish Government to research the possibility of establishing a ballet school in the country and subsequently she visited the country to open a school following the same model as her ballet school in London.

In 1947, de Valois established the first ballet school in Turkey. Formed as the ballet school of the Turkish State Opera and Ballet in Istanbul, the school was later absorbed into and became the School of Music & Ballet at Ankara State Conservatory, a department of the Hacettepe University. Valois was called «Madame» in Turkey.

She mounted productions of the traditional classical repertoire including Coppélia, Giselle, Don Quixote, Swan Lake and The Nutcracker, as well as the contemporary ballets Les Patineurs, Les Rendezvous and Prince of the Pagodas by Frederick Ashton, and her own ballets The Rake's Progress, Checkmate and Orpheus.

Graduates from the school formed the Turkish State Ballet, which de Valois directed until 1973.

De Valois staged the ballets The End of Freestyle, Chess and Cheshmebashi by Ferit Tyuzyun at the Ankara State Ballet. The show, Çeşmebaşı, staged in 1965, was inspired by Turkish folklore.

Because of her contributions to Turkish ballet, several awards and plaques were given to her by the state, along with «Order of Merit of the Republic of Turkey» was presented.

In 1949 the Sadler Wells Ballet was a sensation when they toured the United States. Margot Fonteyn instantly became an international celebrity.

Ninett de Valois never invited foreigners even after World War II when there were almost no dancers. She toured over England looking for talented children since she understood that they would be able to support the English style of ballet. After World War II, the expanded Sadler's Wells Ballet moved to Covent-Garden.

In 1956 the ballet company and school were granted a Royal Charter by Queen Elizabeth II, and formally linked.

Ninett de Valois made sure that her company had a constant supply of talent. She also invited choreographers like Sir Kenneth MacMillan and George Balanchine to work with her company.



«Ballerinas at the Paris Opera.», 1934, Alfred Eisenstaedt
Photolithography, 30x40 cm



«Ballerinas at the Paris Opera.», 1934, Alfred Eisenstaedt
Photolithography, 40x30 cm



“Giselle” or “The Wilis” is a famous romantic ballet in two acts to the music of Adolphe Adam. The plot of the ballet “Giselle” shows a tender and at the same time mystical story about a young and naive girl who loves her lover Albert with all her heart.

According to ancient legend, Wilis are girls who died from unhappy love. After death, they turned into magical creatures who meet young people at night and dance with them until they drop dead. In this way, the Velis take revenge on them for their ruined life. The ballet script is based on this legend. Giselle, a peasant girl, dies after being deceived by Prince Albert. She turns into one of the Wilis. The painting by Rinat Kuramshin depicts the moment when the Velis, led by their Queen Myrta, want to kill Albert in a dance. But Giselle saves her lover. So Rinat’s painting reflects the main meaning of the ballet “Giselle” - the idea of eternal love, which is stronger than death.

Henri de Saint-Georges, Théophile Gautier and Jean Coralli took part in writing the libretto for the ballet “Giselle”. The plot of the ballet was based on an ancient legend recorded by Heinrich Heine. The premiere of the ballet Giselle took place on June 28, 1841 at the Théâtre La Peletier, Paris. Choreography by Jean Coralli with the participation of Jules Perrot. A year later, in 1842, Giselle was staged at the Paris Opera. This production largely reproduced the first performance, with the exception of some modifications in the dances. The role of Giselle was performed by the dancer Carlotta Grisi, the role of her lover Albrecht was danced by Lucien Petipa, Jean Coralli as the huntsman Hilarion and Adele Dumillatre as Myrta, Queen of the Wilis.

Immediately after the premiere, the ballet “Giselle” was recognized as an outstanding achievement of choreographic art. Created more than a century and a half ago, the ballet still arouses public interest today thanks to its unique combination of a touching plot, delightful music and beautiful choreography.



«La Sylphide», 1989, Rinat Kuramshin
Tempera, pastel on cardboard, 60x40 cm



«Ninette de Valois» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

Dame Ninette de Valois (1898-2001) is a cult figure in world choreography, the founder of the Royal Ballet of Great Britain. In 1947, Ninette de Valois established the first ballet school in Turkey, which is now part of the State Conservatory of Music and Drama in Ankara. She was also involved in the formation of the national ballets of Canada, Australia and Iran.

Decorative plate with a portrait of Ninette de Valois is based on a painting by the artist Rinat Kuramshin, who devoted many years to studying the history of dance and theatrical art. His art works have won numerous awards and have become an adornment of many museums, government and corporate collections. In the production of decorative plates, high-quality materials and manual labor of the best specialists in the field of Porcelain were used.



«Giselle» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

Giselle or The Wilis is a famous romantic ballet in two acts to music by Adolphe Adam, to a libretto by Henri de Saint-Georges, Theophile Gauthier and Jean Coralli, based on a legend retold by Heinrich Heine. The plot of the ballet "Giselle" shows a tender and at the same time mystical story about a young and naive girl who loves with all her heart and is sure of the reciprocal feelings of her beloved Albert. Giselle is considered a masterpiece in the canon of classical ballet performance. It is one of the most frequently performed classical ballets in the world and also one of the most difficult to perform. The painting by Rinat Kuramshin depicts the moment when Giselle, who has become a ghost (one of the Willis), should kill her lover Albert in a dance, but saves him instead. The main meaning of Giselle's ballet is the idea of eternal love, which is stronger than death.



At the Sadler's Wells Theater Ballet, de Valois was encouraging new choreography by Cranko and MacMillan. In 1957, she invited Cranko to create the first three-act ballet to a specially composed English score, Benjamin Britten's *The Prince of the Pagodas*.

The Royal Ballet first visited Russia in 1961, and the Russian connection was strengthened the following year. Rudolf Nureyev had defected in June 1961, shortly after the Royal Ballet's visit, and in 1962 de Valois invited him to join the company. He had a considerable influence on the development of male dancing; his partnership with Fonteyn was legendary; and in 1963 he produced for the Royal Ballet the Petipa masterpiece that was virtually unknown in the West at that time, «*The Kingdom of Shades*» from *La Bayadère*. It became just as much a signature piece for the Royal Ballet as *The Sleeping Beauty*.

After 32 years as director, de Valois retired in 1963 and was succeeded by Frederick Ashton.

However, she remained closely involved with the Royal Ballet School until the early 1970s and, even after that, was frequently seen in its classrooms. In 1977, she supervised a new production of *The Sleeping Beauty* for the Royal Ballet.

The Queen of Great Britain knighted Ninet de Valois (granted her the title of Dame). Ninet de Valois is a chevalier of several Britain's and foreign orders and a winner of various awards. She was granted degrees of Doctor of Literature of Oxford and Doctor of Music at London University. Ninett de Valois organized an educational system and raised the Brittain's Royal Ballet to a level of acknowledged ballet leaders. Having retired,

Ninett de Valois actively promoted reconstruction of the Covent-Garden building. She wrote the *Come Dance with me* biography, the *Step by Step*, the *Travelling to the World of Ballet*, she also wrote poems and prose.



«Two dancers preparing for a performance» 1982, Rinat Kuramshin, Pastel on paper, 40x50 cm



Ninette de Valois in the ballet "La Fille mal gardée" by L. Herold, 1937
Photolithography, 45x30 cm

La Fille mal gardée (from French: *The Wayward Daughter*, literal translation: "The Poorly Guarded Girl" and also known as *The Girl Who Needed Watching*) is a comic ballet presented in two acts, inspired by Pierre-Antoine Baudouin's 1765 painting, *La réprimande/Une jeune fille querellée par sa mère*. The appealing simplicity and the naïve familiarity of the action of *La Fille mal gardée* have lent it a popularity that has established it in the repertory of many ballet companies all over the world.



SERGEI DIAGHILEV

Sergei Diaghilev (1872-1929) was a famous theatrical and artistic worker, impresario, founder of the Ballet Russes and Diaghilev's Ballet.

The Ballets Russes was a ballet company consisting of Russian ballet dancers and opera singers organized by Diaghilev abroad (in Paris since 1908, in London since 1912, and in other countries in 1915). The main activity was the ballet art. Operas were staged seldom and mainly before 1914.

The Ballets Russes turned out to be a real triumph. The public and critics enthused over the skills of the Russian dancers, emphasizing those of Nijinsky, Pavlova and Karsavina, unique decorations and costumes created by Rerikh, Bakst and Benois, music composed by Rimsky-Korsakov, Musorgsky, Glinka, Borodin and other composers.

In 1911, Diaghilev decided to found a permanent troupe; he finally organized it in 1913 and named it Diaghilev's Russian Ballet. M. Fokin was the ballet master. E. Chekketti was the tutor. The leading dancers were T. Karsavina and V. Nijinsky. B. Nijinskaya and A. Bolm, who left the Mariinsky Theater for Diaghilev's Ballets Russes. The ballet season of 1911 commenced with performances in Monte Carlo and was continued in Paris, Rome and London.

After the triumph of the first Ballets Russes in Paris Diaghilev received invitations from English impresarios. The first of the Ballets Russes took place in England on June 26, 1911 and was dedicated to the coronation of George V. During the period of 1911 to 1914 Great Britain saw six Diaghilev's Ballets Russes. English magnates Joseph and Thomas Beacham and Lady Ripon initiated the Ballets Russes. Diaghilev's ballets had a stunning success among the British people. The British public began to look at ballet in a different way. That time operas were prevailing in London theaters.

Queen Alexandra and her sister Empress Mariya Alexandrovna were present at the Ballets Russes. In Germany the ballets were visited by Emperor Wilhelm II who was delighted by the Cleopatra.

Diaghilev's ballets showed the latest achievements of the Russian culture of the XIX century. The English people saw the following ballets: the Swan Lake, the Sleeping Beauty, the Giselle, the Firebird, the Armida's Pavilion, the Spirit of Rose, the Prelude to the Afternoon of a Faun,



«Sergei Diaghilev» 1989, Rinat Kuramshin
Tempera, Pastel on paper, 50x40 cm

the Petrushka and many other. Diaghilev's ballets and separate performances in music-halls in England at the beginning of the XX century helped to form an English national ballet school.

In Diaghilev's Russian Ballet we can see a synthesis of music, singing, dance and art as if they were a single unity. This was revolutionary for that time. That is why Diaghilev's Russian Ballet would cause either a hurricane of applause or heavy criticism. While looking for new forms, experimenting with plastique, decorations, music forms, Diaghilev's performances were ahead of his time. Not all of his novelties were accepted positively. For example, in 1912 the ballet Prelude to the Afternoon of a Faun lasted just for 8 minutes at the Chatelet Theater. But it was a failure due to negative reviews. The Parisians booed the performance. A scandal appeared in the mass media. But the same performance did not cause any indignation in London.

In 1913 in Paris, the premier of the Rite of Spring ballet was also booed by the indignant public. But in 1929 in London this ballet was very successful and was applauded a lot.



«Polovtsian dances» 1913, Rene Bull
Lithography, 45,5x30 cm

The Polovtsian Dances form an exotic scene at the end of act 2 of Alexander Borodin's opera Prince Igor. A performing version was prepared by Nikolai Rimsky-Korsakov and Alexander Glazunov in 1890. As part of his first Saison Russe Sergei Diaghilev presented Polovtsian Scenes and Dances, consisting of act 2 of Prince Igor, with full orchestra and singers. The premiere took place on 18 May 1909.



The ballet Sleeping Beauty was initiated by the management of the Imperial Theaters. Its production involved the enormous resources of Tsarist Russia. The sets and costumes were so luxurious that over time they became exhibits of the best St. Petersburg museums, as a national cultural heritage. Subsequently, The Sleeping Beauty was staged in many leading theaters around the world. In 1921, The Sleeping Beauty was shown in London as part of Sergei Diaghilev's Russian Seasons program.

Some theater workers express very original emotions about this performance: "When Sleeping Beauty is staged in the theater, everything around turns into a Versailles masked ball from the time of King Louis 14th, or a Sunday fair, to which all the strange characters from different fairy tales came. The larger the theater, the larger the performance. The more ambition the director has, the more people are involved in this action." Perhaps this is so, since there are really many characters in the script of the play. Here are just a few of them: Princess Aurora and Prince Desire, the King and Queen, evil and good fairies, foreign Prince Grooms, Puss in Boots with his Cat-girl, the Wolf and the Red Hood, gnomes, Blue Bird and Florina, and many other characters (ladies, lords, pages, hunters, servants, etc.).

The painting "Dancers Backstage" by Rinat Kuramshin depicts the action taking place in the side curtains of the stage during the performance of "The Sleeping Beauty". Apparently, this is the third act of the ballet. The artist depicted in the painting some of the guests at the wedding of Prince Désiré and Princess Aurora. We see dancers with baskets of flowers in the foreground and the Gray Wolf with Little Red Riding Hood in the background. According to the final act of the ballet "The Sleeping Beauty", Prince Désiré kissed Aurora, and the curse of the evil sorceress Carabosse was dispelled. Aurora wakes up, and the whole Kingdom wakes up with her. The king celebrates his daughter's wedding. Guests gathered at the palace to congratulate Aurora and Desiree. Everyone is getting ready to dance.

Rinat Kuramshin usually made sketches of scenery and costumes for ballet and opera performances. But he also made drawings during rehearsals or during performances. As for The Sleeping Beauty, we found many works by Rinat dedicated to this ballet. Backstage Dancers is just one of a series of works of fiction.



«Backstage of the ballet Sleeping Beauty» 1982, Rinat Kuramshin
Tempera, pastel on cardboard, 60x40 cm



«Dancers Backstage» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

The painting "Dancers Backstage" by Rinat Kuramshin depicts the action that takes place in the side wings of the stage during the performance of "Sleeping Beauty". Apparently, this is the third act of the ballet. The artist depicted in the painting some of the guests at the wedding of Prince Desiree and Princess Aurora. We see dancers with flower baskets in the foreground and a Gray Wolf with Little Red Riding Hood in the background. According to the final act of the ballet "Sleeping Beauty", the Prince kissed Aurora, and the curse of the evil sorceress Carabosse is broken. Aurora wakes up, and with her, the entire Kingdom awakens. The king is celebrating his daughter's wedding. The guests gathered again in the palace. Good fairies and characters from fairy tales came to congratulate Aurora and Desiree: Little Red Riding Hood and Gray Wolf, Cat and Kitty, Cinderella and Prince, Blue Bird and Princess Florina. Everyone is happy.



«Serge Diaghilev» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

Sergei Diaghilev (1872-1929) was an outstanding theater and artistic figure, one of the founders of the Arts group "Mir iskusstva" (World of Art) in St. Petersburg, an entrepreneur, the organizer of the Russian Seasons and the Russian Ballet troupe in Monte Carlo.

Decorative plate with a portrait of Sergei Diaghilev is based on a painting by the artist Rinat Kuramshin, who devoted many years to studying the history of dance and theatrical art. His art works have won numerous awards and have become an adornment of many museums, government and corporate collections. In the production of decorative plates, high-quality materials and manual labor of the best specialists in the field of Porcelain were used.

ANNA PAVLOVA

Anna Pavlova (1881-1931) is one of the greatest ballerinas of the XX century, who has glorified the Russian ballet art all over the world. Pavlova's name became legendary during the life of the ballerina. The choreographic miniature the «Dying Swan» performed by her is the high standard of the Russian ballet school.

Immediately after graduating from the Imperial Theatre School, Pavlova was hired by the Mariinsky theatre and soon became a prima. Anna Pavlova debuted in the «Daughter of Pharaoh» ballet to the music of Caesar Puni staged by Saint-Georges and Petipa. A collaboration with choreographers A. Gorsky and Mikhail Fokine had a great influence on her work. In 1909, Pavlova for the first time staged her independent performance at the Suvorin theater in St. Petersburg. She chose the «Night» by Rubinstein for her debut.

Anna Pavlova was one of the main participants of Sergei Diaghilev's «Russian Seasons». A poster painted by Serov depicting Pavlova standing still in Arabesque became one of the emblems of the «Russian Seasons». It was she who suggested that Diaghilev should include ballet into the opera season. For Diaghilev, Pavlova's participation in his enterprise was a guarantee of success. Although she did not work long with Diaghilev, Diaghilev's ballet is still associated with the names of Pavlova and Nijinsky all over the world. There was a lot of things she did not like in Diaghilev's enterprise. Pavlova would often said that the beauty of dance meant everything to her, and ugliness meant nothing, and she strongly rejected everything that seemed ugly to her. This list included plastic elements from the new choreography. Also, Stravinsky's music from the «Firebird» seemed not melodic enough to her.

Pavlova, the great classical ballerina, did not adopt aesthetics of the innovative choreographers who came to Diaghilev's «Russian Ballets» with Fokine and revolutionized the world of dance. After the first Russian Season in Paris Pavlova left Diaghilev's troupe for various reasons.

In 1910, she created her own ballet company in London and they went on a round-the-world ballet tour performing in more than 40 countries and presenting the art of ballet for the first time in many of them. Mikhail Mordkin was Anna Pavlova's companion during this tour, a famous soloist of the Bolshoi Theater, the «Heracles of the ballet scene», later on – the founder of the American ballet. He danced with Pavlova in 1910-1911 after she had left Diaghilev.



«Anna Pavlova» 1989, Rinat Kuramshin
Tempera, Pastel on paper, 50x40 cm

In August 1911, Pavlova agreed to dance the title part in the «Giselle» on tour with the Russian ballet in London. Pavlova replaced Karsavina in the «Giselle» and danced with Nijinsky with whom she was the first to dance the slave in «Cleopatra». In November 1911, she went on tour over the cities of England, Scotland and Ireland. Having decided to settle in Great Britain, Anna Palova bought a house (Ivy House) in Hampstead, London.

Anna Pavlova had an active touring life for 22 years. During this period, she took part in nine thousand performances, dancing main parts in two-thirds of them. Moving from city to city, the ballerina has travelled at least 500 thousand kilometers by train. She loved to learn local dance traditions in each country. Then she included them in her ballets. Anna Pavlova's ballet troupe was the only one that had oriental motifs, African and Indian movements in their repertoire.

A. Pavlova was an active philanthropist. During World War I, wherever she went on tour, she performed for the Red Cross.



«Ballerina with shoe», Laura Knight
Lithography, 40x30 cm

Pavlova sent parcels to students of the St. Petersburg ballet school, transferred large sums of money to people starving in the Volga region and arranged charity performances.

Undoubtedly, the image, which immortalized ballerina – is, of course, the Dying Swan. The Dying Swan (originally The Swan) is a solo dance choreographed by Mikhail Fokine to Camille Saint-Saëns's Le Cygne from Le Carnaval des animaux.

The short ballet (4 minutes) follows the last moments in the life of a swan, and was first presented in St. Petersburg, Russia in 1905. The ballet has since influenced modern interpretations of Odette in Tchaikovsky's Swan Lake and has inspired non-traditional interpretations as well as various adaptations. Inspired by swans that she had seen in public parks and by Lord Tennyson's poem «The Dying Swan», Anna Pavlova, who had just become a ballerina at the Mariinsky Theatre, asked Michel Fokine to create a solo dance for her for a 1905 gala concert being given by artists from the chorus of the Imperial Mariinsky Opera. When Saint-Saens saw Pavlova dancing her «Swan», he got to meet her to say: «Madam, thanks to you I realized that I composed the beautiful music!».

She organized a shelter in Paris and housed 15 Russian girls there. She also maintained her own ballet school, where she taught children free of charge.

For a long time, Anna Pavlova had personal relations with Baron Victor Dandre, a representative of an ancient French family. Since 1912, Victor Dandre lived in London, was Pavlova's impresario and head of the troupe.

January 17, 1931 Pavlova arrived in the Hague (Netherlands). However, on January 20, the scheduled performance did not take place because of her illness. On January 23 Anna Pavlova died of pleurisy. Her body was cremated. The ashes are kept in London.

Pavlova was the first ballerina who saw a memorial dedicated to her during her life. In 1911 A. Butt, the owner of the Victoria Palace Theatre in London being a big fan of Pavlova, as a token of love and appreciation ordered to install a gold-plated figure of Pavlova on top of the theater building. A sort of white tulips was named in honor of the great ballerina in the Netherlands.



«Anna Pavlova»
Lithography, 35x25 cm
Artist Laura Knight



«Dancer»
Lithography, 50,4x30 cm
Artist Laura Knight



«Anna Pavlova as Dragonfly»
Lithography, 45x30 cm

Ballerina Anna Pavlova felt like an inseparable, organic part of nature. She loved to convey the life of nature in dance: the fluttering of a dragonfly, butterflies, the whirling of leaves, the blowing of the wind, the movement of a blooming flower, etc. The premiere of «Dragonfly», which was staged by Anna Pavlova herself, took place in 1915. The ballet used the music of «Schön Rosmarin» by Fritz Kreisler.



If you have seen the variation of the Sugar Plum Fairy in the Nutcracker ballet, you probably know the interesting story associated with this melody. The fact is that composer Pyotr Tchaikovsky wrote the music for this ballet with enormous difficulties. It is quite possible that we would never have heard the music of the Sugar Plum Fairy's dance. Fortunately, during a trip to Paris in 1891, Tchaikovsky heard an unusual melody coming from a strange musical instrument - the Celesta. He bought this instrument and brought it to St. Petersburg, where the premiere of his ballet "The Nutcracker" soon took place. The music composed by Tchaikovsky with the help of Celeste is now associated not only with the Sugar Plum Fairy, but also with Christmas, Santa Claus, and the New Year's miracle. When this crystal melody sounds, everything around becomes a little quieter. It seems that magic comes to us with this music.

In the second act of the Nutcracker ballet, after the evil forces of the Mouse King have been defeated, Clara and the Prince travel to the fairytale Kingdom of Sweets in the city of Confitureburg. Preparations for a magnificent holiday are already underway. They are greeted by the Sugar Plum Fairy and her entourage. As the prince tells them how Clara saved his life, the Sugar Plum Fairy summons her subjects to entertain them with the exotic dances of their homeland—the Spanish chocolate dance, the Arabic coffee dance, the Russian candy dance, and the Chinese tea dance. This is followed by the Dance of the Shepherds; the dance of Mother Ginger with children crawling out from under her skirt, as well as the Waltz of the Flowers.

When Rinat Kuramshin decided to make an art work "The Sugar Plum Fairy," he painted the ballerina Anna Pavlova, who was one of the first to perform this variation. Later, when the artist showed this and other paintings at exhibitions, he asked to accompany the show with music by Tchaikovsky. As the artist explains, music "revive" his paintings and fills them with special energy. The fact is that Rinat often listens to classical music while working. His work is truly a product that combines visual and performing arts. Therefore, it is not surprising that his paintings seem to "wake up" when music plays.



«Anna Pavlova as Sugar Plum Fairy in The Nutcracker ballet» 1980, Rinat Kuramshin
Tempera, pastel on cardboard, 60x40 cm



«Anna Pavlova» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

Anna Pavlova (1881-1911) is one of the greatest ballerinas of the 20th century, who has glorified the Russian ballet all over the world. Pavlova's name became legendary during the life of the ballerina. Her choreographic miniature the «Dying Swan» performed by her is the high standard of the Russian ballet school.

Decorative plate with a portrait of Anna Pavlova is based on a painting by the artist Rinat Kuramshin, who devoted many years to studying the history of dance and theatrical art. His art works have won numerous awards and have become an adornment of many museums, government and corporate collections. In the production of decorative plates, high-quality materials and manual labor of the best specialists in the field of Porcelain were used.



«The Sugar Plum Fairy» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

In the second act of the ballet «The Nutcracker», after the evil forces of the Mouse King were defeated, Marie and the Prince go to the fairy-tale kingdom of sweets in the city of Confitureburg. Here are already preparations for a magnificent holiday. The lady of the kingdom of sweets Sugar Plum Fairy and her retinue come out to meet and greet dear guests. The prince introduces everyone to his companion and talks about the miraculous rescue. The fairies announce the beginning of the celebration, and the manager invites you to take part in the celebration. The Spanish dance «Chocolate» sounds, Arabic - «Coffee», Chinese - «Tea», Russian - «Tea», «Lullaby» «Waltz of Snowflakes» and other charming performances.



FREDERICK ASHTON

Sir Frederick William Mallandaine Ashton OM CH CBE (1904 – 1988) was a British ballet dancer and choreographer. Frederick Ashton was one of the most influential dance figures of the 20th century. He also worked as a director and choreographer in opera, film and revue.

In his work with the Company he developed the distinctive «English style», and left a vast corpus of works that are regularly performed by The Royal Ballet and companies around the world. His distinct style - technically refined yet highly expressive - soon became a hallmark of English classical ballet. Ashton was prolific, creating more than 100 works over his 60-year career. Among his best-known works are *Façade* (1931), *Symphonic Variations* (1946), *Cinderella* (1948), *La fille mal gardée* (1960), *Monotones I and II* (1965), *Enigma Variations* (1968) and the feature film ballet *The Tales of Beatrix Potter* (1970).

The 13 year-old Frederick Ashton witnessed a performance by the celebrated Russian ballerina, Anna Pavlova. He was smitten, forever. 'She injected me with her poison', he would later say, and her precisely schooled classicism combined with subtle glamour and expressive lyricism became the touchstone of the English Ballet style he would go on to create.

In England Ashton was tutored by Leonid Massine and made his choreographic debut for Marie Rambert in 1926. Rambert sought to widen the horizons of her students, taking them to see London performances by the Diaghilev Ballet. They had a great influence on Ashton – most particularly Bronislava Nijinska's ballet «Les



Royal Opera House. London



«Frederick Ashton», 1990, Rinat Kuramshin
Tempera, Pastel on paper, 50x40 cm

biches». Although he lacked strength and technique, he had a natural elegance and lyricism that enabled him to make his debut as a danseur noble, partnering the great Tamara Karsavina in *Les Sylphides*.

Another crucial early influence was Diaghilev's baby ballerina Alicia Markova. Knowing that her career had been put in jeopardy by the Diaghilev's recent death, Ashton arranged for her to be taken on by Rambert as a guest artist - the start of a remarkable collaboration.

In 1928, he joined Ida Rubinstein's company as a dancer under Bronislava Nijinska. Whilst he was with the company he became something of an apprentice to Nijinska. She was a hard taskmaster, but Ashton learnt a lot from her. He also danced in most of the company's performances, including Ida Rubenstein's famous interpretation of *Bolero*. After working with Rambert and Ida Rubinstein, in 1935 he was appointed Resident Choreographer of Vic-Wells Ballet (later The Royal Ballet) by Ninette de Valois. With De Valois Ashton played a crucial role in determining the course of the Company and The Royal Ballet School.



«Rehearsal in the ballet class» 1982, Rinat Kuramshin
Tempera, pastel on cardboard, 60x40 cm





«Ballerinas», 1900, Robert Demachy
Photolithography, 40x30 cm

One of Ashton's most celebrated ballets was created for the Royal Ballet in 1960: *La fille mal gardée*.

In *Marguerite and Armand*, made in 1963 for the classic partnership of Fonteyn and Rudolf Nureyev, Ashton's choreography, with its reckless lifts, rapturous embraces and melting surrender transforms the romantic melodrama of the story, and Liszt's music, into an intoxicating, heroic passion that is almost overwhelming. During his lifetime, Ashton never allowed another ballerina to dance the part of Marguerite.

In Ashton's work you go from humour to sadness, to passion, to lushness, to total abandonment. His best performances are «Cinderella», «Daphnis and Chloe», «Sylvia», «Ondine», «Vain Precaution» and «Sleep». In 1976, the choreographer created the ballet «Month in the Village» based on the play by I. Turgenev.

When de Valois retired in 1963, Ashton succeeded her as director. His time in charge was looked on as something of a golden age. Under him, the corps de ballet was recognised as rivalling and even excelling the best anywhere else in the world.

Frederick Ashton received a CBE in 1950 and was knighted in 1962. In 1970 he became a CH (Companion of Honour), and in 1977 was awarded an OM (Order of Merit), a select honour in the personal gift of The Queen. Recognition of his achievements within the dance world came in 1959 from The Royal Academy of Dancing, which gave him its Queen Elizabeth II award.



Frederick Ashton, Margot Fonteyn and Rudolf Nureyev,
1962

“The Nutcracker” is a world-famous two-act ballet to the music of Pyotr Tchaikovsky; choreography and libretto by Marius Petipa based on Hoffmann's fairy tale “The Nutcracker and the Mouse King”. In the ballet “The Nutcracker,” children are the main characters, and the world of Childhood is shown quite fully: Christmas fun, gifts, toys, and, of course, children’s fears (how can we do without them).

But to be more precise, The Nutcracker is a story about children growing up. Clara begins to see the world around her not only as a child, but as a young lady. She begins to look at the Nutcracker not only as her favorite toy, but as a Prince. Her fantasies, thoughts and feelings guide her world of Youth. As the critic Asafiev correctly noted, “The Nutcracker” is a story not so much about children as about a turning point in their lives. When they still have childhood fears, but they are already excited about youthful hopes. There are many symbols in the concept of The Nutcracker: the toy Nutcracker turns into a handsome Prince; Clara meets her first love; Mother Ginger dances with many children; a growing Christmas tree, and other symbolic details.

In the painting “The Nutcracker. Dance of the Snowflakes” by Rinat Kuramshin depicts the moment when the spell of witchcraft dissipated and the clumsy Nutcracker turned into a handsome Prince. Clara and the Prince remember how they were attacked by mice and how they defeated them. We see the magical dance of snowflakes that fly in the starry sky and around street lamps. Clara and the Prince dance with the snowflakes, admire the beauty of the winter night, have fun and celebrate the victory over the mouse army. Hand in hand, Clara and the Prince rush to the Kingdom of the Sweets. Waltz of Snowflakes perfectly conveys the contradictory feelings of Clara, who finds herself in a mysterious magical (adult) world. This world delights her and leaves her in awe at the same time. Rinat’s painting reflects the main idea of “The Nutcracker”: the Power of Love defeats evil Witchcraft.

It seems that Tchaikovsky's music stopped only for a moment in Rinat's picture to unite with the dance and painting in majestic silence. Very soon the music will start playing again and everything will begin to move, Clara and the Prince, together with the Snowflakes, will spin in a fairytale dance. There is definitely magic in Rinat's art.



«The Nutcracker Ballet. Dance of Snowflakes» 1989, Rinat Kuramshin
Tempera, pastel on cardboard, 60x40 cm



«The Nutcracker» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

The Nutcracker is the world-famous two-act ballet by Pyotr Tchaikovsky, to the libretto by Marius Petipa based on Hoffmann's fairy tale The Nutcracker and the Mouse King. The painting by Rinat Kuramshin depicts the moment when the spell broke and the clumsy Nutcracker turned into a handsome Prince. Marie and Prince admire the beauty of the starry sky, and remember how mice attacked them and how Prince and Mari defeated them. Everyone is dancing, having fun and celebrating the victory over the mouse army. Hand in hand, Marie and the Prince join the magical dance of snowflakes and rush through the starry sky to the kingdom of the Prince.



«Pyotr chaikovsky» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

Pyotr Ilyich chaikovsky` (18-189) was a Russian composer, conductor, a bright representative of the 19th century musical romanticism. His creative heritage includes ten operas, three ballets, seven symphonies, 104 romances and a number of other works.

Decorative plate with a portrait of Pyotr chaikovsky` is based on a painting by the artist Rinat Kuramshin, who devoted many years to studying the history of dance and theatrical art. His art works have won numerous awards and have become an adornment of many museums, government and corporate collections. In the production of decorative plates, high-quality materials and manual labor of the best specialists in the field of Porcelain were used.

When the premiere of Swan Lake took place on the stage of the Bolshoi Theater in Moscow on February 20, 1877, this event went unnoticed. The performance did not impress either the public or the critics (perhaps due to the unsuccessful work of the local choreographer). But when the ballet premiered in St. Petersburg, on January 15, 1895 at the Mariinsky Theater, the success of Swan Lake was colossal. Since then, the ballet has been shown on the stages of many theaters around the world.

The plot of the ballet "Swan Lake" depicts two worlds - real and fantastic. The first (real) world, which is associated with Prince Siegfried; He is having fun and celebrating his coming of age with friends; Young people hunt carefree in the vicinity of a medieval castle. The second (fantastic) world is associated with Swan Queen Odette and other enchanted swans; This is a world of wild nature, where the autumn forest is reflected in the forest lake; This is the world of the mysterious Odile (similar to Odette) and the evil sorcerer Rothbart.

The contact of the characters of these two worlds leads to dramatic consequences. The Swan Queen Odette, bewitched by the evil wizard Rothbart, suffers in the guise of a swan without human warmth and love. Only at night is she allowed to take on her real appearance as a young beauty. Seeing her one day, Prince Siegfried falls in love with her and swears an oath of eternal love. But the evil wizard Rothbart carries out an insidious plan. He and his daughter Odile, who looks exactly like the swan queen Odette, come to a ball in the prince's castle. Siegfried, unaware of the deception, dances with Odile and asks for her marriage. Rothbart, triumphant, gives him his daughter's hand, but at that moment the white swan Odette appears in the window in horror and despair.

The choreography and music of the ballet "Swan Lake" inspired Rinat Kuramshin to create many wonderful paintings and graphic works. The painting "Dancing Swans" depicts one of the episodes of the ballet. The figures of swan dancers move in a magical dance, their bodies woven into a delightful filigree pattern. This is one of a series of art works in which the artist reflected the dramatic music of Pyotr Tchaikovsky through the lyrical images of dancers.



«Dancing Swans» 1983, Rinat Kuramshin
Tempera, pastel on cardboard, 60x40 cm

TAMARA KARSAVINA

Tamara Karsavina (1885-1978) was a famous Diaghilev's ballet dancer who created over dozens of bright and unforgettable images on the stage and transmitted emotions and feelings of her characters through dance. After settling in Britain at Hampstead in London, she began teaching ballet professionally and became recognised as one of the founders of modern British ballet. She assisted in the establishment of The Royal Ballet and was a founder member of the Royal Academy of Dance, which is now the world's largest dance-teaching organisation.

Tamara Karsavina graduated from the Imperial Theater College where she learned ballet from P.Gerdt, A.Gorsky and E.Cheketty and was recruited by the Mariinsky Theater. Matilda Kshesinskaya was her patron.

T.Karsavina's performances had particular nuances, gentle transmissions from one plastic pose to another. Her most famous roles were Lise in La Fille Mal Gardée, Medora in Le Corsaire, and the Tsar Maiden in The Little Humpbacked Horse. She was the first ballerina to dance in the so-called Le Corsaire Pas de Deux in 1915.

Cooperation with M. Fokin brought a real success to T.Karsavina. She danced leading parts in the following ballets: «Giselle», «The Nutcracker», «Swan Lake» and «Carnival».

In 1909, Sergei Diaghilev invited Karsavina to participate in ballet tours in Europe and later on to dance leading parts in his Russian Ballets in the Firebird, the Spirit of the Rose, the Carnival, the Petrushka etc. After Anna Pavlova broke off with Diaghilev, Karsavina became a prima in the Ballets Russes. Diaghilev's ballet made her successful in Europe. Performances with her participation were attended by Rodin, Saint-Saens and Cocteau.

Diaghilev's Ballets Russes in Paris were acknowledged as a «discovery of the new world». A duette of Tamara Karsavina and Watslav Nijinsky admired the public. They called the ballerina the most beautiful dancer of the Mariinsky Theater. After the premiers of the Firebird and the Petrushka created especially for Karsavina and Nijinsky, the French press published adoring reviews where the names of the dancers were written with the articles like «La Karsavina» and «La Nijinsky» which meant special respect. After the triumph in France the ballerina received lots of invitations from England, Italy, America



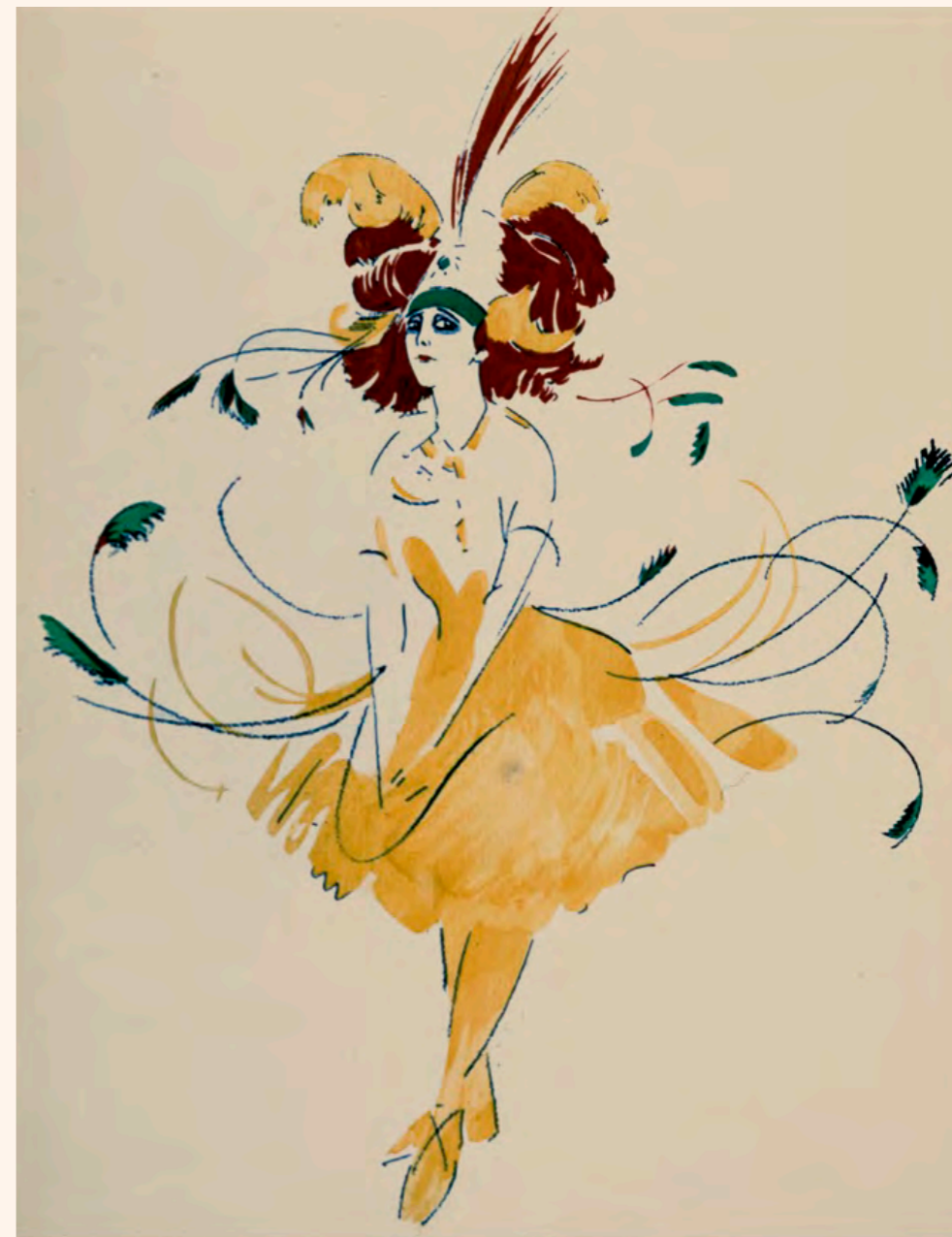
«Tamara Karsavina» 1989, Rinat Kuramshin
Tempera, Pastel on paper, 50x40 cm

and Australia. She went to London where she achieved a phenomenal success too.

In 1918, Tamara Karsavina left her motherland In emigration, Karsavina would often dance in La Scala, in the Ballet Rambert troupe and periodically restarted M. Fokin's ballets. In 1929, Karsavina with her family moved to London. From 1930 to 1950 she was Vice-President of the Royal Academy of Dance and developed new methods of recording a dance.

Karsavina's portraits were painted by Serov, Dobuzhinsky, Sudeykhin and Serebryakov. M. Kuzmin («You, Colombine, Salomeya» and A. Akhmatova («Like a song...») dedicated poems to Tamara Karsavina. In 1914, poets published a book of poems in honor of her birthday titled the Bouquet for Karsavina.

Karsavina has written reminiscences in which she recalls her childhood spent at the Imperial Ballet College located at the Rossi Street, the Mariinsky Theater and the first years of work with Sergei Diaghilev. She also wrote several books about ballet including a Manual of Classical Dance.



«The Firebird», Serge Sudeikin
Lithography, 45x30 cm

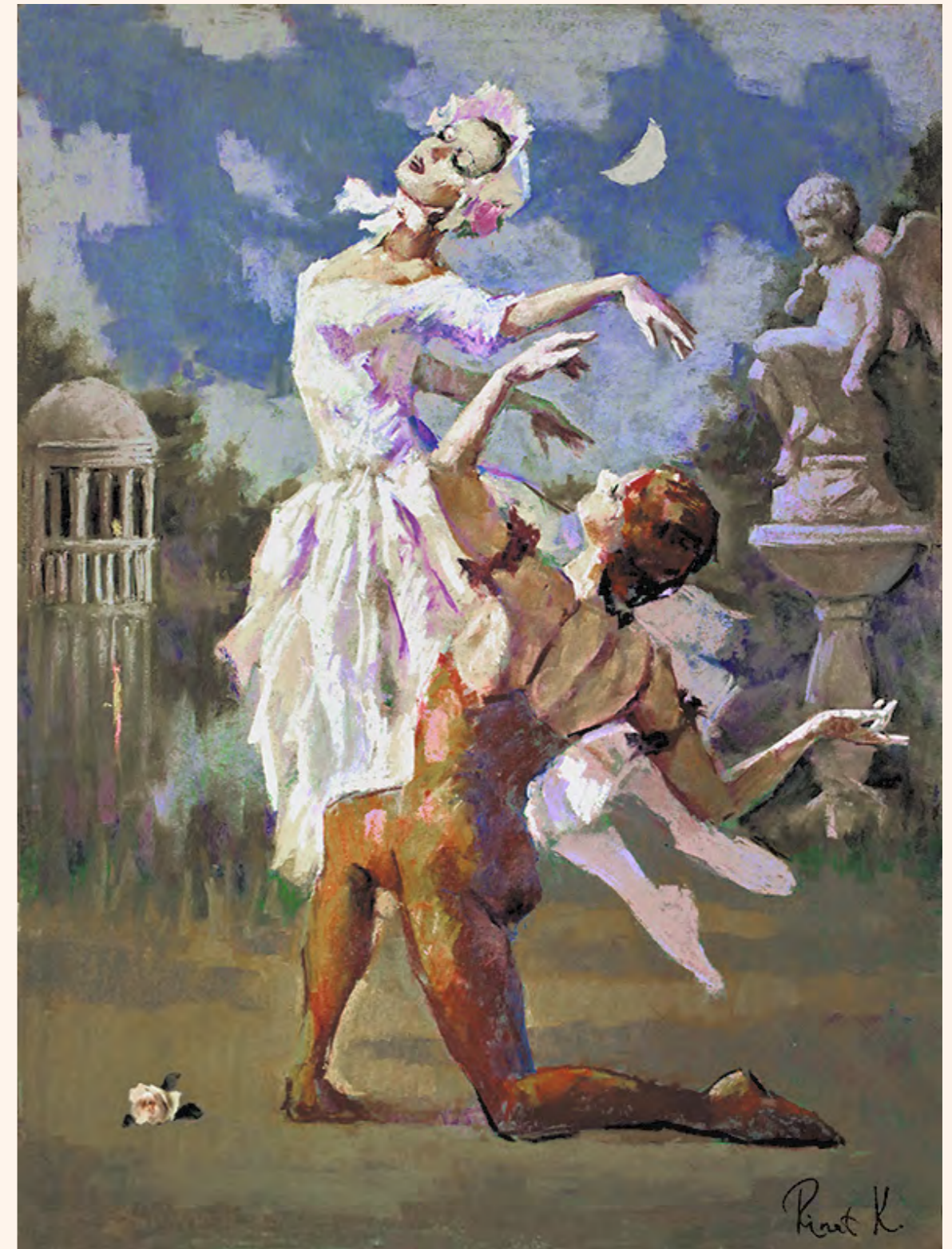
The Firebird (French: L'Oiseau de feu) is a ballet and orchestral concert work by the Russian composer Igor Stravinsky. It was written for the 1910 Paris season of Sergei Diaghilev's Ballets Russes company. The Firebird has been restaged by many choreographers, including George Balanchine and Jerome Robbins (co-choreographers), Graeme Murphy, Alexei Ratmansk, and Yuri Possokhov. The Royal Ballet staged 6 performances of the ballet at the Royal Opera House in London in June 2019, with Yasmine Naghdi performing the role of the Firebird.



The ballet “The Spirit of the Rose” (French: *Le Spectre de la rose*) was first performed in Monte Carlo on April 19, 1911. The ballet was composed at the suggestion of the French poet Jean-Louis Vaudoyer, a big fan of Sergei Diaghilev's *Russian Seasons*. The theme of the ballet was lines from a poem by Théophile Gautier: “I am the ghost of the rose that you wore at the ball yesterday.” The music chosen was the piano piece “Invitation to the Dance” by the German composer Carl Weber, orchestrated by Hector Berlioz.

Artist Rinat Kuramshin depicted in his painting the first performers of this ballet, Vaslav Nijinsky (“The Spirit of the Rose”) and Tamara Karsavina (“The Girl”). The Girl has just returned home from the first ball in her life, with a rose in her hands. Impressed by the events of this evening (perhaps she communicated with a young man), she settles down in a chair and falls asleep. She dreams that the Spirit of the Rose (the gentleman from the ball in the form of a rose) appears in the window and invites her to dance. The Spirit of the Rose envelops the Girl in sweet enchantment; He spins her around in a magical dance, as if subjugating her to his will; In her dream, the Girl floats in the air, as if dancing and flying at the same time. They dance until the first rays of the sun appear. Rose's ghost flies away. The girl wakes up and looks around, trying to understand her dream (or magical vision).

The ballet “The Spirit of the Rose” was a great success largely due to the incredible choreographic talent of Nijinsky, recognized as one of the best dancers of the 20th century. In the ballet, Nijinsky manages to create the illusion of the appearance of a fairy-tale creature, an elf, as if flying out of a Rosebud. His dance movements resemble the plasticity of a climbing, blooming and fragrant plant. The legendary jump of the Rose Spirit from the stage into the window looked as if it was flying somewhere into the sky. In Nijinsky's performance, a jump from the stage not only means the liberation of the girl from the spell of sleep, but also gives freedom to the elf leaving the withered flower.



«Le Spectre de la rose» («The Spirit of the Rose») 1982, Rinat Kuramshin
Tempera, pastel on cardboard, 60x40 cm



«Tamara Karsavina»` Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

Tamara Karsavina (1885-1978) was a famous Diaghilev's ballet dancer who created over dozens of bright and unforgettable images on the stage. After settling in Britain at Hampstead in London, she began teaching ballet professionally and became recognised as one of the founders of modern British ballet. She assisted in the establishment of The Royal Ballet and was a founder member of the Royal Academy of Dance, which is now the world's largest dance-teaching organisation.

Decorative plate with a portrait of Tamara Karsavina is based on a painting by the artist Rinat Kuramshin, who devoted many years to studying the history of dance and theatrical art. His art works have won numerous awards and have become an adornment of many museums, government and corporate collections. In the production of decorative plates, high-quality materials and manual labor of the best specialists in the field of Porcelain were used.



«Le Spectre de la Rose»` Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

The Spirit of the Rose (fr. Le Spectre de la Rose), according to the poem by Theophile Gauthier and the dramaturgy of the ballet, is both the Phantom of a rose and the Vision (dream, imagination) of a girl under the impression of the first ball in her life. A Young Girl, returning from a ball, sinks into an armchair and falls asleep. She dreams that the Spirit of the Rose (a gentleman from the ball in the form of a rose) appears in the window, who invites her to dance. They dance until the first rays of the sun appear. The Phantom of the Rose begins to melt and the girl wakes up. The artist Rinat Kuramshin depicted in his painting the first performers of this ballet, Vaslav Nijinsky (the Spirit of the Rose) and Tamara Karsavina (Young Girl).



KENNETH MACMILLAN

Sir Kenneth MacMillan (1929-1992) was one of the leading choreographers of his generation. His ballets are distinguished by their penetrating psychological insight and expressive use of classical language. These qualities are demonstrated in his many works.

His close association with The Royal Ballet began when he joined Sadler's Wells School (now The Royal Ballet School) aged 15. He studied there for a year before, in 1946, he became a founding member of Sadler's Wells Theatre Ballet. Whilst studying, he met and gained the support of Ninette de Valois, something he was to enjoy wholeheartedly for the rest of his life. His elegant classical style attracted admiration. But MacMillan was increasingly troubled by stage fright and this was an important reason why he turned his hand to choreography. He set about building the opera company from scratch but persuaded de Valois to make Covent Garden the main base for her ballet company.

In 1946, while still a student, MacMillan appeared in the production of *The Sleeping Beauty* with which Webster and de Valois reopened the opera house. He began choreographing for the company's choreographic group and two promising early works, *Somnambulism* (1953) and *Laidurette* (1954) led de Valois to commission a work from the 25-year-old MacMillan. *Danses concertantes* was first produced in January 1955.

He continued to dance, but gradually gave it up in



«Kenneth MacMillan» 1990, Rinat Kuramshin
Tempera, Pastel on paper, 50x40 cm

favour of his true vocation. A string of successful works followed including *Solitaire* (1956), *The Burrow* (1958), *Le Baiser de la fée* and *The Invitation* (1960), *The Rite of Spring* (1962), *La Création du monde* (1964) *The Song of the Earth* and his first full-length work, *Romeo and Juliet* (1965). The year he choreographed *Romeo and Juliet*, which has become one of his best-loved pieces, he was appointed Resident Choreographer at The Royal Ballet. In the 1960s MacMillan increasingly proved his mastery of the extended creativity so central to the identity of The Royal Ballet. Among MacMillan's works for the Royal Ballet in the early 1960s was *The Rite of Spring* (1962); he selected an unknown junior dancer, Monica Mason, to dance the lead role of the chosen maiden who dances herself to death in a primitive ritual. Dance and Dancers described it as «a singular and signal triumph»; Mason's performance was judged «brilliantly done ... one of British ballet's most memorable performances».

In *The Times* John Percival commented that ever since Nijinsky's original attempt in 1913 *The Rite* had been waiting for a choreographer who could make it work on stage, and MacMillan's was the most successful version

to date. In 1974 he created the three-act *Manon*, which became a repertory classic. In his concentration on long ballets MacMillan was exceptional: no twentieth century choreographers has produced so many full-length works - and on subjects which to some minds seemed alien to ballet.

He continued to choreograph and produced a string of masterpieces. In 1977, aged only 48, he retired as Director and took up the position of Principal Choreographer for The Royal Ballet. Kenneth MacMillan was knighted in 1983 and. In 1984, while remaining chief choreographer of the Royal Ballet, he became associate director of the American Ballet Theatre for some five years. The final years of his life were immensely productive. In the former Bolshoi principal dancer, Irek Mukhamedov, who joined the Royal Ballet in 1991, MacMillan found his final muse. For Bussell and Mukhamedov, he choreographed a gala pas de deux, which became the core of his ballet *Winter*

Dreams, inspired by Chekhov's play *Three Sisters*.

Sometimes in his lifetime it seemed as if his gifts were more valued in the wider world of the theatre than in the enclosures of classical dance. Since his death, however, his reputation has continued to grow. Audiences flock to his work, while dancers everywhere vie to perform in his ballets. Throughout his career he kept faith with his classical formation. He married to it a strong theatricality and, underneath it all, a deep moral sensibility. In Kenneth MacMillan's hands ballet was not a fairytale art, but a powerful mirror to human frailty.

Over the course of his career, MacMillan created over 60 varied works, many of which remain in the repertoires of leading ballet companies across the globe and continue to surprise, move, delight and shock audiences.



Sadlers Wells Theatre



«Romeo Costume Sketch» Aleksandra Exter
Lithography, 45,5x30 cm



«Juliet Costume Sketch» Aleksandra Exter
Lithography, 45,5x3 cm



Poster for the ballet "Romeo and Juliet", 1966

In 1965 Kenneth MacMillan staged the ballet Romeo and Juliet to the music of Sergei Prokofiev with Margot Fonteyn and Rudolf Nureyev in the lead roles. The ballet premiered at the Royal Opera House Covent Garden on February 9, 1965. The first production of Romeo and Juliet was met with overwhelmingly positive critical and box office response. Fonteyn and Nureyev received 43 curtain calls. The ballet excels in sheer beauty, intimate romance, sizzling passion, drama, and spectacular music and dance choreography. Romeo and Juliet has become a staple of the Royal Ballet's Repertoire. MacMillan went on to restage the ballet for other companies around the world such as The Royal Swedish Ballet, American Ballet Theatre, and the Birmingham Royal Ballet.



Fonteyn and Nureyev
in the ballet "Romeo and Juliet"



Fonteyn and Nureyev
in the ballet "Romeo and Juliet"



Rehearsals for Romeo and Juliet, 1965
Kenneth MacMillan, Margot Fonteyn, Rudolf Nureyev



«Galina Ulanova» 1989, Rinat Kuramshin
Tempera, Pastel on paper, 50x40 cm

Galina Ulanova (1910-1998) - Soviet ballerina, choreographer and teacher, one of the greatest ballerinas of the 20th century. Galina Ulanova participated in the Bolshoi Theater first foreign touring in 1956 to London where she had a great success.

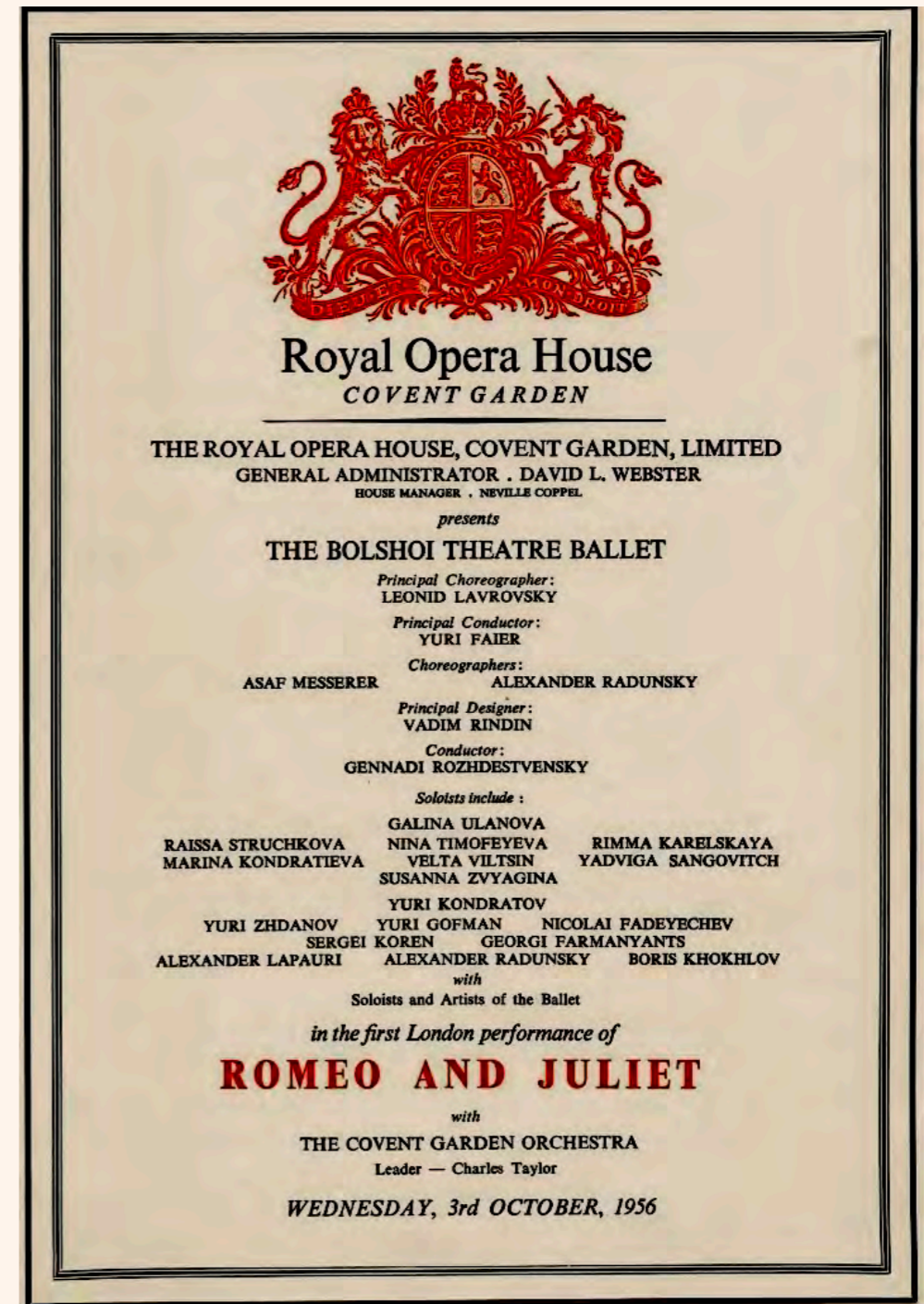
The Bolshoi Theater brought four performances: «Swan Lake», «Giselle», «Romeo and Juliet», and the «Fountain of Bakhchisarai». The tour began with Sergei Prokofiev's ballet «Romeo and Juliet» directed by Leonid Lavrovsky. The idea of «returning Shakespeare to his homeland» belonged to the Bolshoi and aroused the enthusiasm of British producers.

Members of the British royal family, British Prime Minister Anthony Eden, were present at the performance in the hall, and Ninette de Valois, Frederic Ashton, Tamara Karsavina, Alisa Markova and many others. The ovation lasted almost half an hour. «Ulanova saw such a triumph in London that no ballerina has seen since the Pavlova's times» (M. Clarke «The Six Great Dancers of the World»). «I cannot express in words what Ulanova's dance is, it's such magic that I remain in silent admiration» - this is how the famous British prima ballerina Margot Fontaine spoke about Galina Ulanova.

Later in Europe something like the «Romeo and Juliet fever» spread: all the leading choreographers considered it their duty to stage Prokofiev's ballet.



Scenery design for the play «Romeo and Juliet», Petr Shterich
Lithography, 30x40 cm



Poster for the ballet "Romeo and Juliet", 1956

Romeo and Juliet is a tragedy written by William Shakespeare early in his career. It was among Shakespeare's most popular plays during his lifetime and, along with *Hamlet*, is one of his most frequently performed plays. The best-known ballet version is Prokofiev's *Romeo and Juliet*. This ballet is best known for its 1940 production, choreographed by Leonid Lavrovsky and starring Galina Ulanova and Konstantin Sergeev. In 1956, the ballet was performed at the Royal Opera House, Covent Garden. It has subsequently attained an «immense» reputation, and has been choreographed by John Cranko (1962) and Kenneth MacMillan (1965) among others. In 1977, Rudolf Nureyev created a new version of *Romeo and Juliet* for the London Festival Ballet, today's English National Ballet.



«Galina Ulanova» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

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«Three Dancers» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

"Three Dancers" is one of the brilliant examples of painting by Rinat Kuramshin. The world famous ballet "Swan Lake" and the beautiful music of Pyotr Tchaikovsky inspired Rinat to create a series of paintings. The pastel work "Three Dancers" depicts dancing girls transformed into swans. One of the distinctive qualities of this work is that the artist accurately depicted the movements of the dancers in detail, but at the same time almost completely "forgot" (ignored) to depict the scenery and place of performance. This technique allowed the author to make the dancers' movements more expressive, so that it seems as if the dancers are floating in weightlessness.



The first choreography of the ballet La Sylphide was a great success among its contemporaries; Frederic Chopin, Hector Berlioz, Victor Hugo, and Hans Christian Andersen admired this. “La Sylphide” amazed them with its artistic images and poetic plot, which was in tune with the mentality of that era. The French poet Théophile Gautier testified in his article: “Starting with La Sylphide, the stage was filled with Elves, Undines, Salamanders, Mermaids, Wilises, and other strange creatures that so easily appeared in the fantasies of choreographers. Stage designers began to create romantic forests or valleys illuminated by beautiful moonlight.”

In the painting “La Sylphide” by Rinat Kuramshin we see all the elements of one of the first ballets of the romantic era of the 19th century. During this period, the image of a ballerina in an air tutu dancing on pointe shoes was formed. The artist depicted the movements of the dancers characteristic of this ballet. The sylphs' costume includes details such as a long white gauze tunic, ghostly wings on their backs, and wildflowers adorning their hair. The dancers' shoulders and arms are open and can move freely. The corps de ballet (group of dancers) in this ballet emphasizes the expressiveness of the dance of the main ballerina.

The artist depicted dancing Sylphs on a forest lawn. According to medieval folklore, Sylphs are spirits of the air. They look like young beautiful girls, airy creatures with transparent wings like dragonflies. The wings of these creatures serve only a decorative function, since they are not needed for flight. They are friendly and curious. Sylphs are capable of levitation, can become invisible, and are endowed with the ability to perform magic, especially related to the element of air. They suddenly appear and immediately disappear. These beautiful creatures enjoy life in their forest world among birds, dragonflies, and butterflies. Sylphs cannot obey human rules and laws, they cannot live in conditions of unfreedom. That is why the plot of the ballet is so symbolic - James (an earthly youth) is in love with the Sylphide and tries to hold her with a magic handkerchief, but she dies.



«La Sylphide», 1983, Rinat Kuramshin
Tempera, pastel on cardboard, 60x40 cm

MARGOT FONTEYN

Dame Margaret Evelyn de Arias DBE (1919 -1991) - original name Margaret Hookham - ballet artist, prima ballerina of the London Royal Ballet, - was a permanent partner of Rudolf Nuriyev. Brilliant, incomparable, great – these were the epithets numerous fans called her. M. Fonteyn was a symbol of pride and fame of Great Britain. She was the most famous English lady after the Queen, and the most famous English artist until the Beatles times.

Beginning ballet lessons at the age of four, she studied in England and China, where her father was transferred for his work. Her training in Shanghai was with George Goncharov, contributing to her continuing interest in Russian ballet. Margot Fonteyn learned from Olga Preobrazhenskaya and Matilda Kshesinskaya having adopted their brilliant and sophisticated technique and deep dramatism. She took lessons at the ballet studio belonging to Ninett de Valois. After prima Alicia Markova had left the troupe, Margot took her place. She was a soloist at the Vic-Wells Ballet and danced title roles in the Swan Lake, the Giselle and the Sleeping Beauty. Vera Volkova trained Margot at her studio and became the teacher who helped to reveal her artistic talent.

The ballerina successfully performed at the Bayaderka ballet (Munkus), in the third act of the Raymonda (Glazunov) and in the title role of the Firebird (Stravinsky).

During the war, Ashton created roles such as his bleak wartime piece Dante Sonata (1940) and the glittery The Wanderer (1941) for Fonteyn. She also performed notably in Coppélia, imbuing the role with humour. The war years helped her develop stamina and improve her natural talent. In February 1944, she danced the role of the Young Girl in Le Spectre de la Rose and was coached by Russian prima ballerina Tamara Karsavina.

In 1946, the company moved to the Royal Opera House at Covent Garden. One of Fonteyn's first roles was at a command performance of Tchaikovsky's The Sleeping Beauty as Aurora with King George, Queen Elizabeth, Queen Mary, both princesses – Elizabeth and Margaret – and Prime Minister Clement Attlee in attendance. The ballet became a signature production for the company and a distinguishing role for Fonteyn, marking her «arrival» as the «brightest crown» of the Sadler's Wells Company. Her interpretation of Odette-Odile in the Swan Lake by Tchaikovsky became a standard for the western



«Margot Fonteyn» 1990, Rinat Kuramshin
Tempera, Pastel on paper, 50x40 cm

ballet theater. During the 1940's, she arranged a very successful professional couple with Robert Helpmann. The duet danced and travelled often and a lot during several years. Her successful career lasted during the 1950's.

The ballerina's skills were best revealed in performances staged by choreographer F. Ashton. She danced her first solo in the Rio Grande (Lambert) and the Fairy Kiss by music of Tchaikovsky (the Bride). Fonteyn was the muse for the choreographer. He created 23 solos in 25 performances for her in 2 years. Fonteyn created her choreographic images in cooperation with Ashton. She danced in his performances: the Symphonic Variations by music of S. Frank (1946), the Daphnis and Chloe by C. Debussy (1951), the Silvia by L. Delibes (1952) and the Undina by H. Henze (1958). Fonteyn's Aurora in the Sleeping Beauty in New York (1949) glorified her to the whole world.

In 1954, Fonteyn became President of the Royal Academy of Dance. «A brilliant dancer with innate grace and refinement, Fonteyn personified a refined British school with its musicality, perfect line and reserve» wrote



«Backstage» 1983, Rinat Kuramshin
Pastel on paper, 40x30 cm



In 1961, when Fonteyn was considering retirement, Rudolf Nureyev defected from the Kirov Ballet while dancing in Paris. Fonteyn, though reluctant to partner with him because of their 19-year age difference, danced with him in his début with the Royal Ballet in *Giselle* on 21 February 1962. The duo immediately became an international sensation, each dancer pushing the other to their best performances.

«Nuriev's sensual flame became an ideal contrast to Fonteyn's expressive purity arising from intact reserves of passion and airy grace» – wrote Diane Solwey about the duet. Rudolf and Margot danced together more than fifteen years and toured abroad a lot. According to *Somes*, the pairing of Nureyev and Fonteyn was brilliant, as they were not partners but two stars of equal talent who pushed each other to their best performances.

They were most noted for their classical performances in works such as *Le Corsaire Pas de Deux*, *Les Sylphides*, *La Bayadère*, *Swan Lake*, and *Raymonda*, in which Nureyev sometimes adapted choreographies specifically to showcase their talents.

In 1964, at the Vienn Opera at the end of the *Swan Lake* the public made such a long ovation that the

curtain was raised more than eighty times which is a theatrical record. They were triumphal in Ashton's staging of the *Marguerite and Armand* by music of F. List (1963), Kenneth McMillan's *Romeo and Juliette* (music by S. Prokofiev, 1965) and Roland Petit's *Pelleas and Melisandre* by music of A. Schoenberg (1969). In 1970, Fonteyn danced in *The Poem of Extasy* (A. Skryabin) staged for her by John Cranko.

In 1965, Fonteyn and Nureyev appeared together in the recorded versions *Les Sylphides*, and the *Le Corsaire Pas de Deux*, as part of the documentary *An Evening with the Royal Ballet*. The film grossed over US\$1 million, creating a record for a dance film at the time.

In 1979, Fonteyn wrote *The Magic of Dance* which was aired on the BBC as a television series in which she starred and was published in book form.

Fonteyn retired in 1979 at the age of 60, 45 years after becoming the Royal Ballet's prima ballerina. For her 60th birthday, Fonteyn was feted by the Royal Ballet, dancing a duet with Ashton in his *Salut d'amour* and a tango from Ashton's *Façade* with her former partner Helpmann. At the end of the evening, she was officially pronounced prima ballerina assoluta of the Royal Ballet.



«Ballerina in the dressing room», Laura Knight
Lithography, 40,5x30 cm



«Ballerinas», 1900, Robert Demachy
Photolithography, 40x30 cm



The premiere of the ballet "The Firebird" took place on June 25, 1910 on the stage of the Grand Opera in Paris as part of Sergei Diaghilev's Russian Seasons. The ballet was a huge success thanks to the innovative music of Igor Stravinsky, the bold choreography of Mikhail Fokine, the luxurious stage sets and costumes of Alexander Golovin and Leon Bakst, and the magnificent performances of Tamara Karsavina and Lydia Lopukhova as the Firebird. The role was then performed by many famous ballerinas, including Margot Fonteyn at the Royal Opera House.

The painting "The Firebird and the Prince" by Rinat Kuramshin reflects the main plot of the ballet. Prince Ivan wanted to catch the Firebird. He waits for her to fly to the tree with golden apples. When the bird flew in and started pecking at the apples, the prince caught it. The Firebird is desperately trying to escape, but her strength is gradually weakening. She piteously begs Ivan for mercy. Ivan feels sorry for her, and he releases the Firebird into the wild. In gratitude, she gives the prince her fire feather. "This will be useful to you," the Firebird promises and flies away.

Sergei Diaghilev, the founder of the Russian Seasons, commissioned the music for the ballet "The Firebird" from the then young composer Igor Stravinsky. Choreographer Mikhail Fokin, author of the libretto, recalled his first acquaintance with Stravinsky's music: "Diaghilev and I were captivated by this music. It was exactly what I was waiting for for Firebird. This music burns, glows, throws sparks. This is what I needed for the fiery character in the ballet." Mikhail Fokin and Igor Stravinsky continued to work on the ballet together.

The success of "The Firebird" was colossal. At the premiere of the ballet, the entire beau monde of Paris was present: Marcel Proust, Jean Giraudoux, Pierre Claudel, Maurice Ravel, Claude Debussy, Florent Schmitt, Manuel de Falla. In one day, a previously unknown Russian composer became an internationally renowned famous. As Claude Debussy later noted: "These "Russians are amazing!" Last year, a young man composed the ballet "The Firebird" for his debut, which was presented in Paris. And this first work turned out to be something charmingly original."



«The Firebird and the Prince» 1982, Rinat Kuramshin
Tempera, pastel on cardboard, 60x40 cm



«The Firebird» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

The Firebird premiered at the Paris Opera on June 25, 1910 as part of the Russian Seasons and was a great success. The ballet made Stravinsky a world famous composer. The plot of the ballet is based on Russian folk tales about Ivan Tsarevich, the Firebird, the Gray Wolf, Kashchei the Immortal, Princess Beloved Beauty. The painting by Rinat Kuramshin depicts the moment when the Firebird, captured by Ivan Tsarevich, offers him an enchanted feather, which he can use to call her if he is in dire need. In the image of the Firebird, we can see the features of the ballerina Tamara Karsavina, the first performer of this part in the ballet. Then this role was performed by many famous ballerinas, including Margot Fontaine at the Royal Opera House.



«Igor Stravinsky» Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

Igor Stravinsky (1882-1971) was an outstanding Russian composer, pianist and conductor. He was a citizen of France and the USA. He is one of the largest representatives of musical modernism of the 20th century. His musical heritage reflected the development of modern art.

Decorative plate with a portrait of Igor Stravinsky is based on a painting by the artist Rinat Kuramshin, who devoted many years to studying the history of dance and theatrical art. His art works have won numerous awards and have become an adornment of many museums, government and corporate collections. In the production of decorative plates, high-quality materials and manual labor of the best specialists in the field of Porcelain were used.

RUDOLF NUREYEV

Rudolf Nureyev (1938-1993) is a Soviet, British and French ballet dancer and ballet master. Rudolf Nureyev is considered to be the most prominent dancers of the XXth century.

He began dancing in children's folklore ensemble in Ufa, he took lessons at the Palace of Culture from exiled ballerina A. Udaltsova who originated from St. Petersburg. Professional ballerina Udaltsova before the Revolution took part in Dyaghilev's Ballet and toured over the world and danced with Pavlova, Karsavina and made friends with Chaliapin.

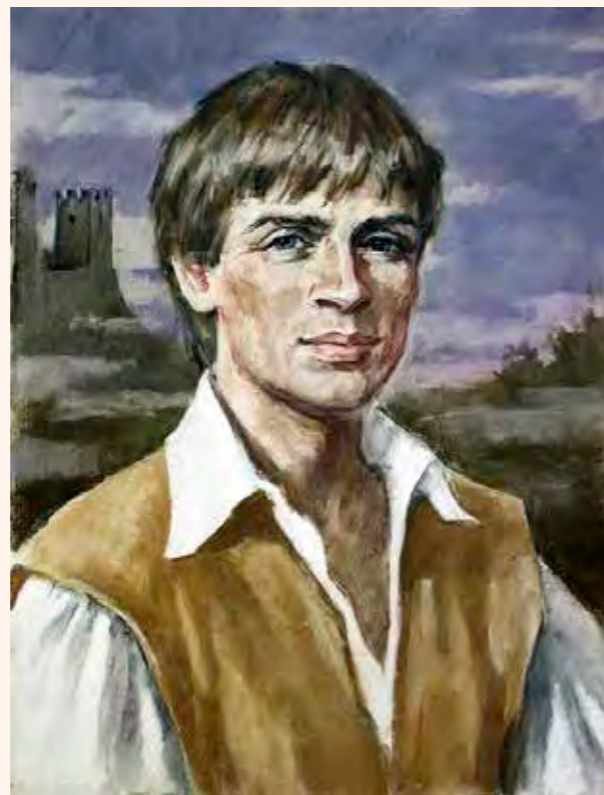
In 1955, although very young, Rudolf Nureyev entered a choregraphical collage and learned from A. Pushkina. Three years later, he was a soloist at the Theater named after Kirov.

He moved immediately beyond the corps level, and was given solo roles as a principal dancer from the outset. Rudolf Nureyev regularly partnered Dudinskaya, the company's senior ballerina and the wife of its director, Konstantin Sergeyev. Natalia Dudinskaya, 26 years his senior, chose him as her partner in the ballet Laurencia. Their joint performance was the Don Quixote. In the Bayaderka R. Nureyev became famous in Paris. When a student, he went abroad, in particular to the VII International Festival in Vienne (1959), where he was granted a gold medal. Then he went to the DDR, Egypt and Bulgaria.

In 1961, when the tour was over, Nureyev asked for political asylum in Paris and became one of the most popular «defectors» in the USSR. The first Rudolf's performances in the west took place in Paris at the Théâtre des Champs Elysees – he danced the Blue Bird in the Sleeping Beauty with Marquis de Cuevas and had a great success. France refused to provide political asylum to Nureyev that is why the artist moved to Denmark where he danced at the Royal Ballet of Copenhagen.

On November 2, 1961 he debuted in London having danced with R. Hightower a pas de deux from the Swan Lake. After that he received an engagement from the Royal Ballet of Great Britain.

Dame Ninette de Valois offered him a contract to join The Royal Ballet as Principal Dancer. During his time at the company, however, many critics became enraged as Nureyev made substantial changes to the productions of Swan Lake and Giselle. Nureyev stayed with the Royal Ballet until 1970, when he was promoted to Principal



«Rudolf Nureyev» 1992, Rinat Kuramshin
Pastel on paper, 50x40 cm

Guest Artist, enabling him to concentrate on his increasing schedule of international guest appearances and tours.

He starred at the London Royal Ballet for over 15 years and was a constant partner of M. Fonteyn, a great ballerina. Margot Fonteyn and Rudolf Nureyev received 89 curtain calls at the end of «Swan Lake» - a record for curtain calls which remains unequalled to this day, and which is still in the Guinness Book of World Records. One cannot forget the energy of Nureyev when he was dancing Albert in the Giselle, Siegfried in the Swan Lake or impetuous Romeo. Nureyev gave performances all over the world. He had a very intensive schedule. From 1983 till 1989 Nureyev was director of the ballet company at the Parisian Opera and staged several ballets there.

He worked with famous ballet masters of the world who staged performances for him: F. Ashton (the «Marguerite and Armand»), R. Petit (the Lost Paradise, the Extasys, the Pelleas and Melisandre), M. Bejart (the Songs of a Wayfarer), M. Graham (the Lucifer), M. Luis (the Moment) and others. Nureyev was also a ballet master. He started with revival of classical Russian ballets and gradually

turned to creation of new independent versions of these ballets and staging of his own ballets. He staged the Shadows, the Raymonda, the Storm, the Swan Lake, the Tankred, the Don Quixote, the Sleeping Beauty, the Nutcracker, the Romeo and Juliette, the Bayaderka and the Manfred in London, Milan, Vienne, Stockholm, Berlin and Paris. He became a ballet innovator in relation to the role of male dancers. He raised male dancers back to the

same level with ballerinas.

In 1987 he was able to obtain a permit to enter the USSR to say goodbye to his dying mother. In his last years he was unable to dance and he became a director.

Nureyev died on January 6, 1993. As he wished, he was buried at a Russian cemetery in Sainte-Geneviève-des-Bois near Paris.



«Petrushka» 1913, Rene Bull
Lithography, 55,5x30 cm



«Vaslav Nijinsky as Faun», 1912, Adolf de Meyer
Lithography, 40x30 cm

The ballet "The Afternoon of a Faun" (French: L'Après-midi d'un faune), was choreographed by Vaslav Nijinsky for the Ballets Russes, and was first performed in the Théâtre du Châtelet in Paris on 29 May 1912. Nijinsky danced the main part himself. The music is Claude Debussy's symphonic poem Prélude à l'après-midi d'un faune. Both the music and the ballet were inspired by the poem L'Après-midi d'un faune by Stéphane Mallarmé.



«Vaslav Nijinsky as Faun», 1912, Adolf de Meyer
Lithography, 40x30 cm

"The Afternoon of a Faun" is about a young faun who is distracted from playing his flute by bathing nymphs who seduce and taunt him, leaving behind a scarf with which he satisfies his desire. When the ballet premiered in Paris on May 29, 1912, the overtly sexual scene and unconventional choreography outraged the public. Nijinsky based the angular movements and frieze staging on Greek vases, but Ballets Russes founder Sergei Diaghilev also compared them to Cubism.



«Le Spectre de la rose» («The Spirit of the Rose») Rene Bull
Lithography, 55x30 cm

The ballet premiered in Monte Carlo on 19 April 1911, produced by the Ballet Russes ballet company. Michel Fokine was the choreographer and Léon Bakst designed the original Biedermeier sets and costumes. Nijinsky danced The Rose and Tamara Karsavina danced the Young Girl. It was a great success. Spectre became internationally famous for the spectacular leap Nijinsky made through a window at the ballet's end.



«The Firebird» Rene Bull
Lithography, 55x30 cm

The Firebird (French: L'Oiseau de feu) is a ballet and orchestral concert work by the Russian composer Igor Stravinsky. It was written for the 1910 Paris season of Sergei Diaghilev's Ballets Russes company. The Firebird has been restaged by many choreographers, including George Balanchine and Jerome Robbins (co-choreographers), Graeme Murphy, Alexei Ratmansk, and Yuri Possokhov. The Royal Ballet staged 6 performances of the ballet at the Royal Opera House in London in June 2019, with Yasmine Naghdi performing the role of the Firebird.



«Margot Fontaine»`Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

Dame Margot Fonteyn DBE (Margaret Evelyn de Arias, 1919 -1991), original name Margaret Hookham – prima ballerina of the London Royal Ballet. Brilliant, incomparable, great – these were the epithets numerous fans called her. M. Fonteyn was a symbol of pride and fame of Great Britain. For many years she was the constant partner of the great dancer Rudolf Nureyev.

Decorative plate with a portrait of Margot Fonteyn is based on a painting by the artist Rinat Kuramshin, who devoted many years to studying the history of dance and theatrical art. His art works have won numerous awards and have become an adornment of many museums, government and corporate collections. In the production of decorative plates, high-quality materials and manual labor of the best specialists in the field of Porcelain were used.



«Rudolf Nureyev»`Decorative plate, Porcelain, 21cm,
Designer Ray Kingsley. Artist Rinat Kuramshin

Rudolf Nureyev (1938-1993) is a Soviet, British and French ballet dancer and choreographer. Rudolf Nureyev is considered to be the most prominent dancers of the XXth century. Dame Ninette de Valois offered him a contract to join The Royal Ballet as Principal Dancer. He starred at the London Royal Ballet for over 15 years and was a constant partner of the great ballerina Margot Fonteyn.

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«Two dancers in ballet class» 1978, Rinat Kuramshin
Tempera, pastel on cardboard, 40x50 cm

Rinat Kuramshin is the author of a large number of works of art dedicated to everyday life in ballet, rehearsals in dance classes, and exercises at the barre. Rinat endlessly admired the work of the dancers. He knew how much effort they had to put in during rehearsals in order to then show the lightness and airiness of their movements on stage during the performance. Rinat often depicts in his paintings the tedious, exhausting work of dancers in classes. He is used to working hard, so with his art he would like to express his respect for the work of dancers, choreographers, and other performing arts workers.

The artist definitely felt that the people of ballet are endowed with that originality and richness of plasticity that no one else has. The dancers, while preparing and training themselves to bring a masterpiece of performing art to life on stage, were themselves becoming ideal subjects for visual art. He noticed that the dancers' movements were unusually rich and varied, both during tedious and monotonous rehearsals and during enchanting performances.

In the painting "Dancers in the ballet class" by Rinat Kuramshin we see only a small part of the room, more precisely, only a small part of the floor on which young dancers, students of the ballet school, are sitting. Despite the fact that we do not see the general situation in the room (hall), we can feel that a dance lesson is taking place in the hall. The artist shows this through the concentrated poses of the dancers sitting on the floor. Their heads and eyes are turned somewhere deep into the hall; they carefully observe the educational process. Another dancer, adjusting her shoes, prepares to perform training movements.



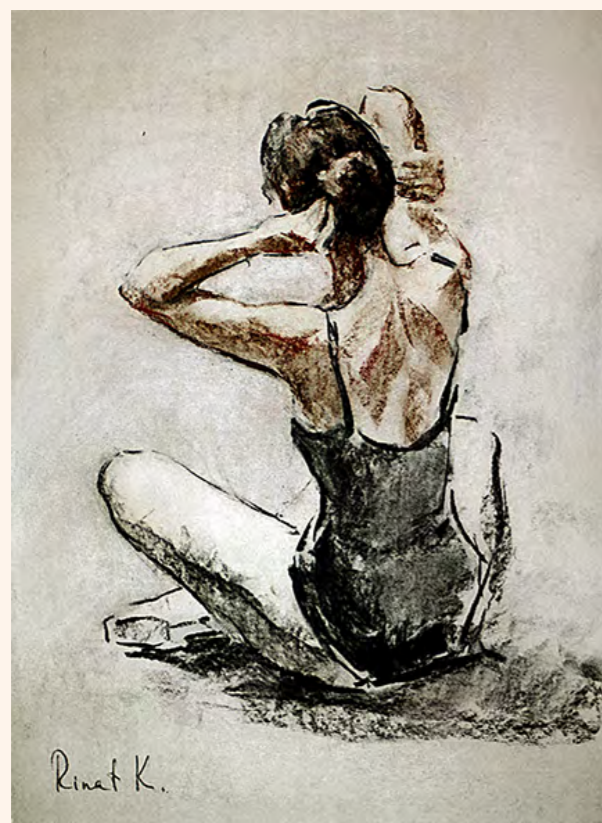
«Dancers in the ballet class» , 1980, Rinat Kuramshin
Tempera, pastel on cardboard, 50x40 cm



«King costume. Ballet Sleeping Beauty», Leon Bakst
Lithography, 35x23cm



«Scheherazade» Leon Bakst
Lithography, 35x23 cm



«A dancer sitting on the floor»
1978, Rinat Kuramshin,
Pastel on paper, 40x30 cm



«A dancer tying a pointe» 1978, Rinat Kuramshin
Pastel on paper, 30x40 cm



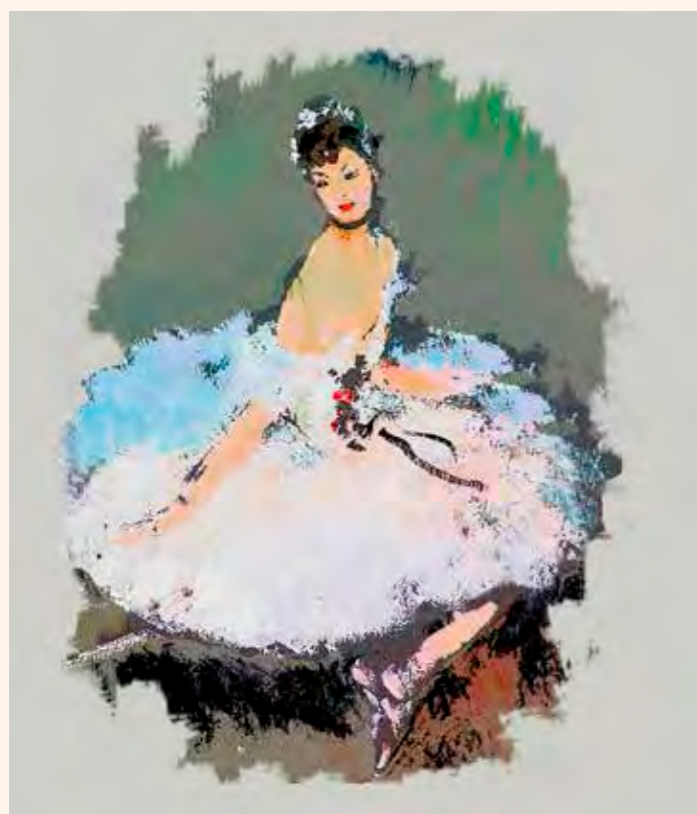
«Dance Class» Adolf Munzer
Lithography, 30x21cm,



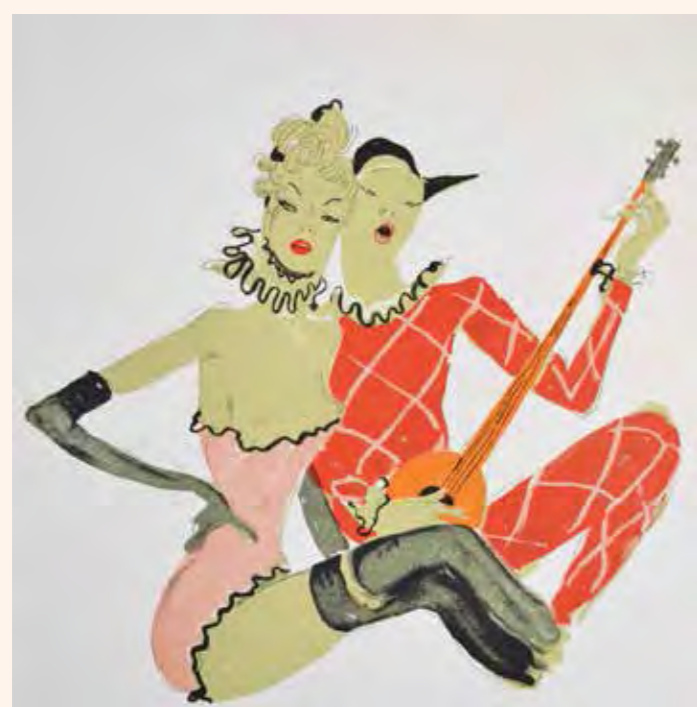
«Women's costume for a Spanish dancer», Ballet «Le Tricorne»,
1920, Pablo Picasso, Lithography, 28 x 20.5 cm



«Men's costume for a Spanish dancer», Ballet «Le Tricorne»,
1920, Pablo Picasso, Lithography, 28 x 20.5 cm



«Ballerina» Jean-Gabriel Domergue
Serigraphy, 50x40 cm



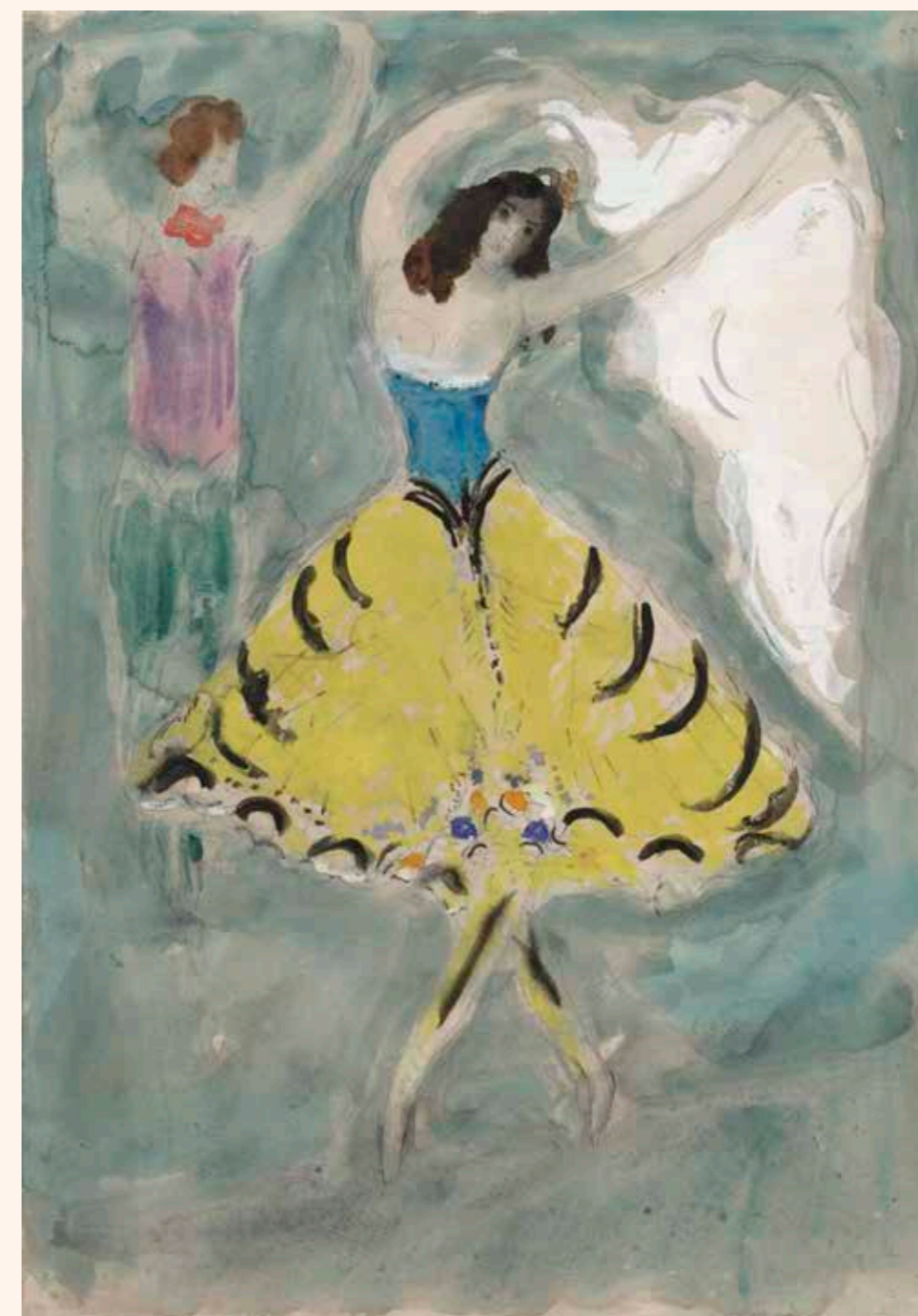
«Arlette», Jean-Gabriel Domergue
Serigraphy, 40x40 cm



«Theater box», Jean-Gabriel Domergue
Serigraphy, 50x40 cm



«Ballet Aleko» Marc Chagall
Litography, 60x40 cm



«Ballet Aleko» Marc Chagall
Litography, 60x40 cm





«Venice», Umberto Brunelleschi
Litography, 42x60 cm



«Esmeralda. Gypsy dancer», Umberto Brunelleschi
Litography, 42x42 cm



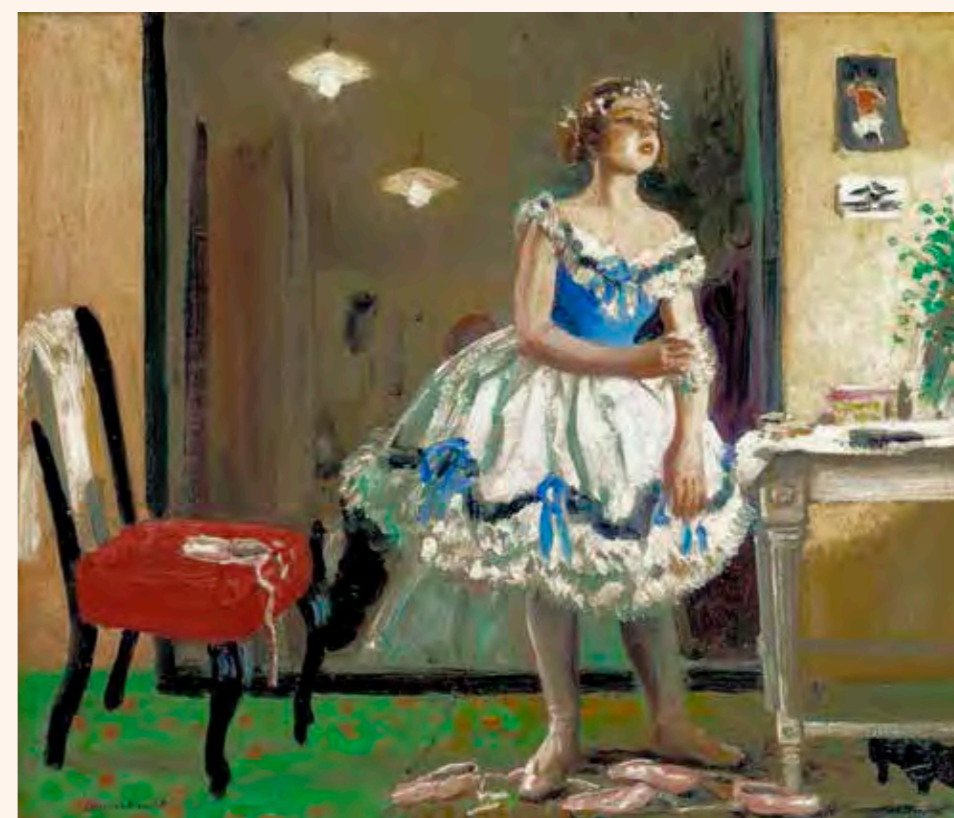
«Harlequin and Columbine», Umberto Brunelleschi
Litography, 60x42 cm



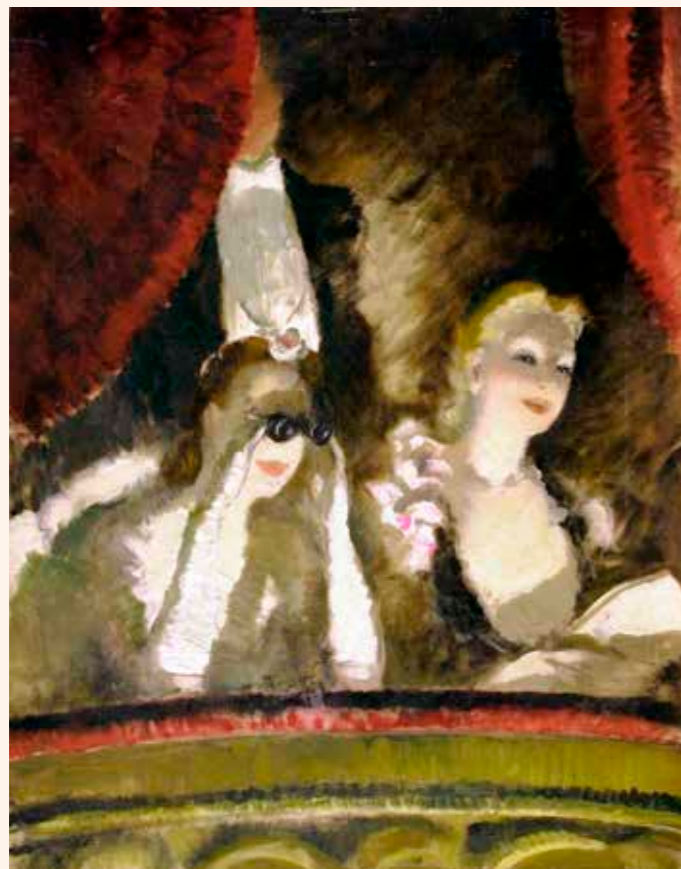
«The Firebird», Laura Knight
Lithography, 60x40 cm



«The Curtain Call», Laura Knight
Serigraphy, 60 x 42 cm



«Ballerina Lidia Lopokova», Laura Knight
Serigraphy, 60x40 cm



«Theater box» Doris Zinkeisen
Serigraphy, 40x30 cm



«Applaus e» Doris Zinkeisen
Serigraphy, 30x21 cm



«On the stage» Doris Zinkeisen
Serigraphy, 40x30 cm

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