

CONVERSATIONS ON CLASSICISM

INCLUDE  
 YES

1.0

SUBJECT (Title of app, one in a series)

SUBJECT #

8/1/2013

Evolution of Classicism

3 three

CONVERSATION (a chapter within a SUBJECT)

# OF CONV

## ARTIFACT

### ARTIFACT PROPERTIES

ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

Apollo Belvedere

CAPTION

IMAGE

DESCRIPTION

Apollo: ancient god of music, poetry, dance and the sun. This marble statue is a copy of the original bronze version from 320 BC. Apollo is one of the foremost gods of antiquity, an inspiration to artists, poets and choreographers throughout time. The power of Apollo as a symbol for art and beauty is timeless - Balanchine's *Apollo* has been performed over a span of almost 100 years, from Lew Christensen in 1928 to Chase Finlay in 2013. (NL)



inventory #  
0051

sequence #  
034

for internal use -additional description

The Apollo is thought to be a Roman copy of Hadrianic date (ca. 120-140)[2] of a lost bronze original made between 350 and 325 BC by the Greek sculptor Leochares.

### question

How do you see life in a sculpture?

SOURCE

Credit (the creator of the ARTIFACT) after Leochares

Year of the work: ca. 320 B.C. (based on original ca. 130 B.C.)

ARTIFACT in the collection of: Museo Pio-Clementino, Vatican Museums, Vatican City

entry edited by

source: photo: Marie-Lan Nguyen (public domain)

8/16/2013 12: Elizabeth Kidera

Editor



Evolution of Classicism

3 three

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**ARTIFACT****ARTIFACT PROPERTIES**ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

**Vitruvian Man, Leonardo da Vinci**

## CAPTION

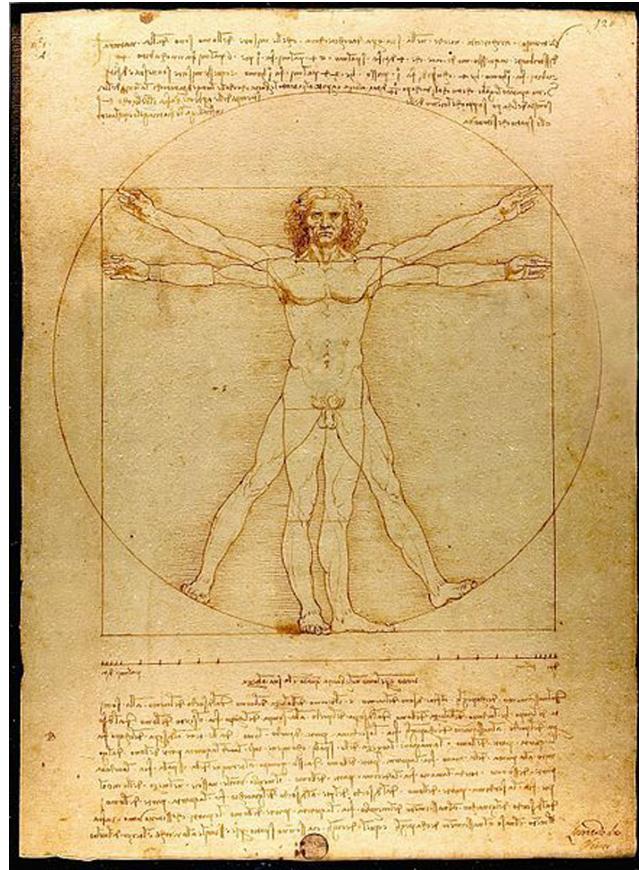
Da Vinci's Vitruvian Man, a study in human proportion

## DESCRIPTION

Leonardo based his drawing on the writings of the ancient Roman architect, Vitruvius, who in his treatise *Da Architectura*, created exact measurements for engineering based on the "idealized" human form(a foot, arm's length, etc.). In this drawing, Leonardo expands upon the ancient idea that the human body and the universe are a mirror reflection of each other, ie. Man is the Universe, the Universe is Man.

an earlier version of text:( the symmetry of the human body, and by extension, of the universe as a whole. Leonardo based his drawing on the writings of the ancient Roman architect, Vitruvius in his treatise *Da Architectura*.)

for internal use -additional description



IMAGE

Inventory #  
0052sequence #  
035**question**

*How important is it to understand what you see?*

## SOURCE

Credit (the creator of the ARTIFACT)

Leonardo Da Vinci

Year of the work: 1490

ARTIFACT in the collection of:

**entry edited by**

source: gift of William Machadovia Peter Kayafas, NYPL Performing Arts (NL)

8/16/2013 12: Elizabeth Kidera

Editor

Nancy Lassalle

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ARTIFACT

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ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

Dance to the Music of Time

CAPTION

1634, Nicolas Poussin - Dance to the Music of Time

IMAGE

DESCRIPTION

Nicolas Poussin, French painter, drew on subjects of antiquity for his paintings. He is considered a "classicism" because of his preference for clarity, order and line over color. In this painting he depicts the Four Seasons dancing while Time plays a lyre, and Apollo the sun-god in his chariot, flies across the morning sky.



for internal use -additional description

inventory #  
0054

sequence # 036

question

Where to you begin to look?

SOURCE

Credit (the creator of the ARTIFACT) Nicolas Poussin

Year of the work: 1634

ARTIFACT in the collection of: The Wallace Collection, Hertford House, Manchester Square, London

entry edited by

8/16/2013 12: Elizabeth Kidera

source:

Editor

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Evolution of Classicism

3 three

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**ARTIFACT****ARTIFACT PROPERTIES**ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

**Louis XIV as Apollo**

CAPTION

IMAGE

## DESCRIPTION

LOUIS XIV came to the throne at a very young age and ruled over France for more than 60 years. He is most associated with Apollo, the sun god, and became known as the Roi Soleil. He performed as Apollo in various ballets between 1651-1670. In 1661 he permitted the Academie Royale de Danse to be established. Many academies were opening in Europe during this period with academicians specifically returning to the ancient sensibilities, philosophies and aesthetics of the ancient classical Greeks.



for internal use -additional description

'Le Ballet de la Nuit'

inventory #

0055

sequence #

037

**question**

Why did NASA name its space program Apollo?

## SOURCE

Credit (the creator of the ARTIFACT)

Year of the work:

1653

ARTIFACT in the collection of: Bibliotheque Nationale, Paris, France

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source:

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Evolution of Classicism

3 three

CONVERSATION (a chapter within a SUBJECT) # OF CONV

**ARTIFACT****ARTIFACT PROPERTIES**ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

**Ballet's FIVE POSITIONS**

CAPTION



IMAGE

## DESCRIPTION

Under King Louis XIV's reign the Academie de Danse professionalized dance, which had previously been performed only by courtesans and royalty. King Louis stopped performing in 1670 making room for the serious training of dancers. Jean-Pierre Beauchamp, Ballet-Master to the King and Academie, codified the Five Positions of Ballet, later published by Pierre Rameau in *The Dancing Master*.

for internal use -additional description

1680's, Jean Pierre Beauchamp, Ballet's FIVE POSITIONS

inventory #  
0056sequence #  
038**question**

How do you view the basics?

## SOURCE

Credit (the creator of the ARTIFACT) Thomas Wilson, illustrated by J. Berryman

Year of the work: 1811

ARTIFACT in the collection of: Thomas Wilson, Analysis of Country Dancing (1811)

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source:

Editor

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3 three

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TITLE (the name of the ARTIFACT)

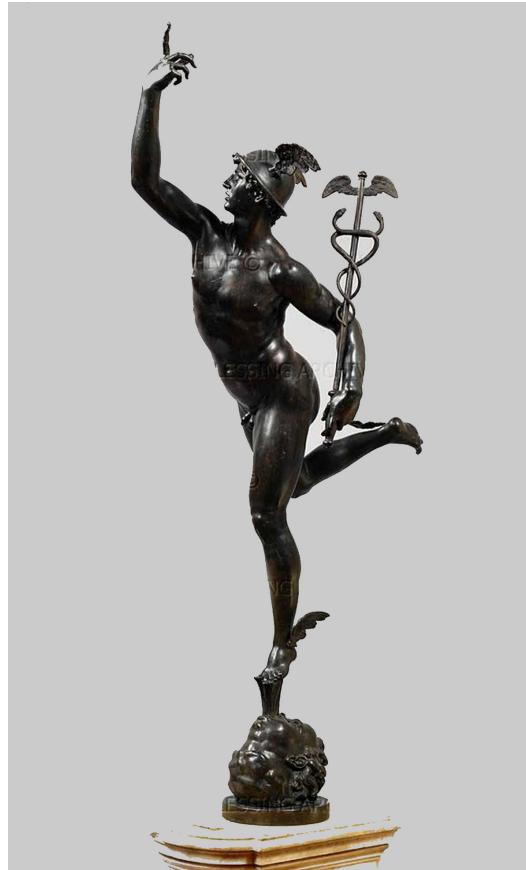
**Mercury by da Bologna and Maria Tallchief, in Attitude**

CAPTION

IMAGE

## DESCRIPTION

Mercury is the winged messenger of the Greek gods and in this sculpture you see him poised for flight. Next to him stands Maria Tallchief, posed in Attitude as from Swan Lake. Compare the elegant reach of Mercury and Maria Tallchief, and note the span of centuries over which these photos make reference. (NL)



for internal use -additional description

image to be juxtaposed with Maria Tallchief in Attitude

inventory #  
0057sequence #  
039**question***How do you know what something is telling you?*

## SOURCE

Credit (the creator of the ARTIFACT) Giovanni da Bologna

Year of the work: ca. 1564-1580

ARTIFACT in the collection of:

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source:

Editor

Nancy Lassalle

Evolution of Classicism

3 three

CONVERSATION (a chapter within a SUBJECT) # OF CONV

**ARTIFACT****ARTIFACT PROPERTIES**ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

**Mercury by da Bologna and Maria Tallchief, in Attitude**

CAPTION



IMAGE

## DESCRIPTION

Mercury is the winged messenger of the Greek gods and in this sculpture you see him poised for flight. Next to him stands Maria Tallchief, posed in Attitude as from *Swan Lake*. Compare the elegant reach of Mercury and Maria Tallchief, and note the span of centuries over which these photos make reference. (NL

for internal use -additional description

to be juxtaposed with the image of Mercury  
Maria Tallchief in Swan Lake

inventory #  
0058sequence #  
039**question***How do you know what something is telling you?*

## SOURCE

Credit (the creator of the ARTIFACT) Martha Swope

Year of the work: 195?

ARTIFACT in the collection of:

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source:

Editor

Nancy Lassalle

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## ARTIFACT

## ARTIFACT PROPERTIES

ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

Lincoln Kirstein and George Balanchine with Noguchi's Lyre

CAPTION

IMAGE

## DESCRIPTION

Lincoln Kirstein and George Balanchine met in 1933 in Paris. Europe was in great upheaval with an economic depression and war on the way. Balanchine was looking for a home where he could develop his own choreography but to no avail. Lincoln Kirstein invited him to America to start his own school and be free to choreograph without constraints. Classicism continued to influence the arts, despite enormous changes happening in technology and worldviews, represented here by Isamu Noguchi's lyre from Balanchine/Stravinsky/Noguchi's *Orpheus*.



for internal use -additional description

inventory #  
0062

sequence # 042

## question

How are you connected to the ideals of these men?

## SOURCE

Credit (the creator of the ARTIFACT) uncredited

Year of the work:

ARTIFACT in the collection of: photo in the collection of the Ballet Society

## entry edited by

8/16/2013 12: Elizabeth Kidera

source:

Editor

Nancy Lassalle

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TITLE (the name of the ARTIFACT)

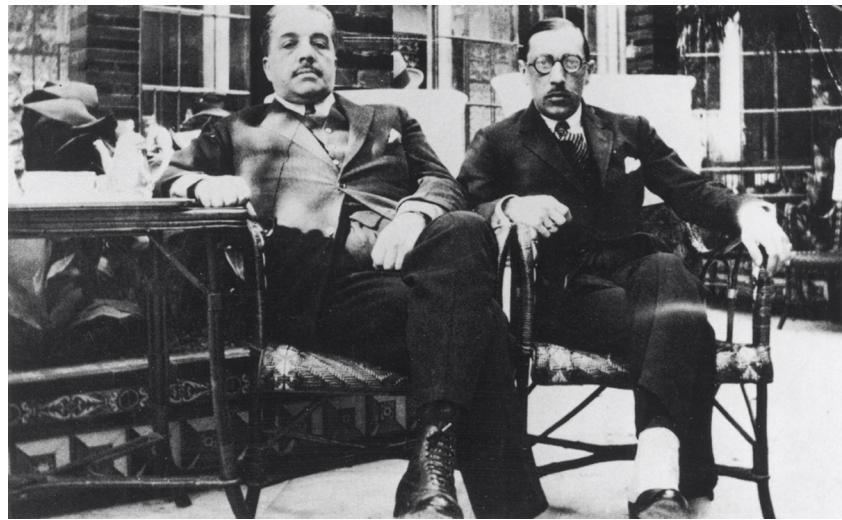
Diaghilev and Stravinsky

CAPTION

IMAGE

**DESCRIPTION**

Serge Diaghilev kept ballet alive and thriving between the Russian Revolution, World War I and the lead-up to World II with his daring and innovations. Igor Stravinsky returned to classical principles in his compositions and paved the way for modern classical music. Together with many leading artists of the day they were the original Ballets Russes.



for internal use -additional description

Serge Diaghilev and Igor Stravinsky, black and white photograph, Spain 1921

inventory #

0065

sequence #

040

**question**

What does revolution mean to you?

**SOURCE**

Credit (the creator of the ARTIFACT)

Year of the work: 1921

ARTIFACT in the collection of:

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source: Hulton Archive, Getty Images

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Evolution of Classicism

3 three

CONVERSATION (a chapter within a SUBJECT) # OF CONV

**ARTIFACT****ARTIFACT PROPERTIES**ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

**Nijinsky - Afternoon of the Faun**

CAPTION

IMAGE

## DESCRIPTION

Vaclav Nijinsky revolutionized ballet at the turn of the 20th century. Despite his departure from the classical ballet style, in *Afternoon of the Faun*, Nijinsky makes reference to ancient Greece through his frieze-like compositions, reminiscent of a Greek vase.



for internal use -additional description

inventory #  
0066sequence # **041****question**

Are you prepared to explore Classicism?

## SOURCE

Credit (the creator of the ARTIFACT)

Baron Adolphe de Meyer

Year of the work:

1912

ARTIFACT in the collection of:

in Eakins Press collection

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source:

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Nancy Lassalle

Evolution of Classicism

3 three

CONVERSATION (a chapter within a SUBJECT) # OF CONV

**ARTIFACT****ARTIFACT PROPERTIES**ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

**Greek Vase with Different Sportsmen**

CAPTION

IMAGE

**DESCRIPTION**

In this image ancient Greek athletes are depicted. They are posed in what we call "classical" style. Classical style refers to this period of Antiquity in which the ideal was based on orderliness, geometry and the importance of rigorous discipline. We recognize a tension in their pose that is reminiscent of ballet choreography of the 20th century.



for internal use -additional description

Image of a Greek vase of three pentathlon: throwing the discus and javelin, wrestling.

inventory #

0068

sequence #

033

**question**

Can we look back in time?

**SOURCE**

Credit (the creator of the ARTIFACT)

Year of the work:

ARTIFACT in the collection of: Staatliche Antikensammlungen , Munich, Germany

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source: [http://nrm.wikipedia.org/wiki/File:Greek\\_vase\\_with\\_different\\_sportsmen.jpg](http://nrm.wikipedia.org/wiki/File:Greek_vase_with_different_sportsmen.jpg)

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3 three

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**ARTIFACT****ARTIFACT PROPERTIES**ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

**Arthur Mitchell and Diana Adams, AGON**

CAPTION



IMAGE

## DESCRIPTION

Arthur Mitchell, an African American dancer, was brought to the School of American Ballet by Lincoln Kirstein and went on to become one of NYCB's principal dancers. He said: "The myth was that because you were black that you could not do classical dance. I proved that to be wrong." He is depicted here with principal dancer Diana Adams, in the rehearsal of the pas de deux that broke race barriers onstage and advanced the state of ballet through sheer ground-breaking choreography.

for internal use -additional description

New Yo

Diane Adams and Arthur Mitchell rehearsing Agon at City Ballet

inventory #  
0069sequence #  
043**question***How does Ballet provide depth of experience*

## SOURCE

Credit (the creator of the ARTIFACT) Martha Swope

Year of the work: 1957

ARTIFACT in the collection of: Perry Ballet Photographs, Music Library, State University of New York at Buffalo, LIB-MUS010, photo ID JWPB006

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source: <http://library.buffalo.edu/music/copyrightstatement.html>  
contact regarding rights

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ARTIFACT

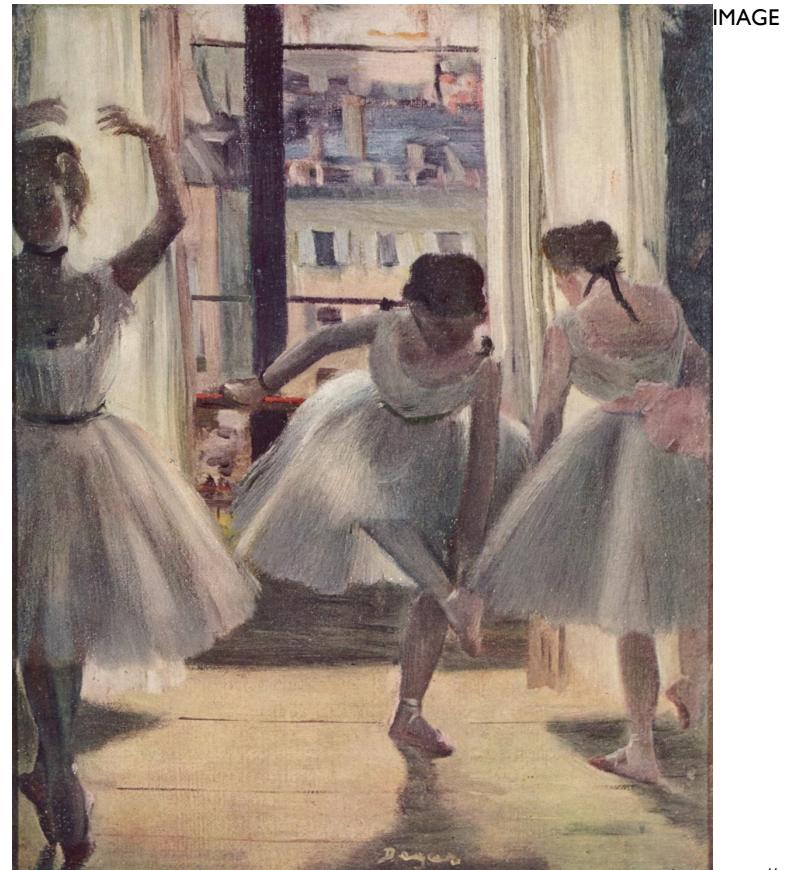
ARTIFACT PROPERTIES

ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

Three Dancers in an Exercise Hall

CAPTION



IMAGE

DESCRIPTION

Edgar Degas, very much influenced by the Greek movement and tradition, reminds us in this canvas of the ballet student's lifelong devotion to study, self-discipline and practice. (NL)

for internal use -additional description

inventory #  
0070

sequence #  
044

question

What does constant learning look like?

SOURCE

Credit (the creator of the ARTIFACT) Edgar Degas

Year of the work: 1873

ARTIFACT in the collection of: private collection H. de Ganay, Paris

entry edited by

8/16/2013 12: Elizabeth Kidera

source:

Editor

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Evolution of Classicism

3 three

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**ARTIFACT****ARTIFACT PROPERTIES**ARTIFACT TYPE  IMAGE  TEXT  QUESTION

TITLE (the name of the ARTIFACT)

**Afternoon of a Faun**

CAPTION

Marble relief of Hermes, three nymphs, and Acheloös

IMAGE

DESCRIPTION

(to be part of a composite image with Nijinsky image)



for internal use -additional description

from Met web site: The relief represents Hermes escorting three nymphs and, at the back, the forepart of the river god Acheloös who is represented in the form of a bull. A mound stands for a rustic altar. The retrospective style of the relief imitates works of the Archaic period (ca. 600–480 B.C.). Numerous votive reliefs of this type, dedicated to Hermes, Pan, and the

inventory #  
0115

sequence #

**question**

Are you prepared to explore Classicism?

**SOURCE**

Credit (the creator of the ARTIFACT)

Year of the work: ca. 320-300 B.C.

ARTIFACT in the collection of: The Metropolitan Museum of Art; currently on display in Gallery 158

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source: The Metropolitan Museum of Art, Web site

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Nancy Lassalle

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TITLE (the name of the ARTIFACT)

**Four Dancers and Nijinsky**

CAPTION

This photo depicts Nijinsky in the role of the Faun dancing with nymphs. Music by Claude Debussy. Based on a poem by Stephane Mallarmé,

IMAGE

**DESCRIPTION**

Although Nijinsky's choreography signaled the beginning of a shift towards modernism, the original idea for this ballet was inspired by the Classical artwork on ancient Greek vases and Egyptian frescoes viewed by Diaghilev, Nijinsky and Leon Bakst at the Louvre. After viewing the ballet for the first time the sculptor Rodin wrote: "I wish that every artist who truly loves his art might see this perfect personification of the ideals of the beauty of the old Greeks."



for internal use -additional description

(to be part of a composite image with Nijinsky image)

inventory #

0116

sequence #

□

**question**

Are you prepared to explore Classicism?

**SOURCE**

Credit (the creator of the ARTIFACT)

Baron Adolf de Meyer

Year of the work:

1914

ARTIFACT in the collection of: Musée d'Orsay, Louvre, Paris, France

**entry edited by**

8/16/2013 12: Elizabeth Kidera

source:

Editor

Nancy Lassalle