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Forgotten Books, 2017. Paperback. Condition: New. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*. Excerpt from Dance Index, Vol. 2: March, 1943 The manner in which Nijinsky s face changes from role to role is immediately striking. It is en hanced by makeup, but not created by it. In fact a friend pointed out that the only role In which one recognizes Nijinsky s civilian face is that of Petrouchka where he is most heavily made up. There is no mystery about such transformability. People don t usually realize how much any face changes in the course of a day, and how often it is unrecognizable for an instant or two. Nijinsky seems to have controlled the variability a face has. The same metamorphosis is obvious in his body. The Spectre for instance has no age or sex, the Faun is adolescent, the hero of Jeux has a body full grown and experienced. Till can be either boy or man. The Slave in Scheherazade is fat, the Spectre is thin. It does not look like the same body. One can say that in this sense there is no exhibitionism in Nijinsky s photographs. He is never showing you himself, or an interpreta tion of himself. He is never vain of what he is showing you; The audience does not see him as a professional dancer, or as a professional charmer. He disappears completely, and instead there is an imaginary being in his place. Like a classic artist, he remains detac - hed, unseen, unmoved, disinter ested. Looking at him, one is in an imaginary world, entire and very clear; and one s emotions are not directed at their material objects, but at their imag inary satisfactions. As he said himself, he danced with love. About the Publisher...



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