

## Chagall: Fantasies for the Stage

Showcasing the incredible imagination of renowned twentieth-century artist Marc Chagall (1887–1985), *Chagall: Fantasies for the Stage* focuses on the artist's work for ballet and opera from the 1940s to the 1960s. Through this exhibition, teachers will discover existing parallels between their students and Chagall and his artwork, particularly the love of music and dance, an eye for clothing and its ability to make a statement or transform its wearer, and the capacity for storytelling. The art-making activities and discussion prompts suggested in this packet will connect students to lesser-known aspects of Chagall's work.

Born in Vitebsk (in present-day Belarus) in 1887, Chagall grew up within the city's large Orthodox Jewish community. During his childhood, music was an important, everyday cultural practice. He also was regularly exposed to local musicians, including an uncle who played music that conveyed joy and spiritual community, as well as the hardships Jews had faced throughout history. Even after Chagall left home at age nineteen to further his education and career in Saint Petersburg and Paris, he continued to create artwork inspired by his childhood. The first work featured in this packet, *Violinist on a Bench* (1920, based on a 1914 painting), which depicts a Jewish fiddler dressed in traditional Orthodox garb, reflects Chagall's ongoing engagement with Jewish culture.

The other artworks represented in the packet were made after Chagall and his family left France in 1941. Under threat of Nazi persecution (World War II broke out in Europe in 1939), they fled to the United States, joining thousands of other European refugees who sought freedom from prejudice, oppression, and the threat of victimization. Both in the United States (from 1941 to 1947) and upon his return to Paris (in 1948), Chagall continued to use Jewish motifs in his art as well as experiment with vividly colored oil paint, watercolor, and gouache. His artistic practice also reflected new influences that grew out of his involvement with ballet and opera, which included a deep engagement with Russian literature and folk stories, classical music, and Native American traditions.

For Chagall, music, dance, and painting were harmonious creative practices capable of communicating a vast range of human emotions and stories in a nonlinguistic manner. A comment he made when he was commissioned to paint a new ceiling mural for the Paris opera house in 1963 sums up the artist's beliefs about the synergy between the disciplines, "I adore the theater and I am a painter. I think the two are made for a marriage of love." The costume designs and the costumes, as well as the set designs in LACMA's exhibition, embody this conviction. The following four productions featured in *Chagall: Fantasies for the Stage* presented unique opportunities for Chagall to collaborate with directors, choreographers, dancers, costumers, and musicians:

- *Aleko*, set to music by Pyotr Ilyich Tchaikovsky (Mexico City, 1942)
- *The Firebird* by Igor Stravinsky (New York City, 1945)
- *Daphnis and Chloé* by Maurice Ravel (Paris, 1959)
- *The Magic Flute*, an opera by Wolfgang Amadeus Mozart (New York City, 1967)

Each painting represented in this packet provides a glimpse into Chagall's creative process and the ideas, themes, and media that inspired him. Teachers can draw on Chagall's embrace of cross-disciplinary collaboration by connecting core subjects—such as English Language Arts, History/Social Science, and Art—and incorporating group work and project-based instruction into classroom activities. Above all, it is our hope that, through engaging with Chagall's artwork, students will feel confident about drawing inspiration from their own unique backgrounds, experiences, and knowledge to use as subject matter for their own creative pursuits—just as Chagall did.

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Evenings for Educators is made possible by The Rose Hills Foundation, the Thomas and Dorothy Leavey Foundation, The Kenneth T. and Eileen L. Norris Foundation, the Joseph Drown Foundation, and the Mara W. Breech Foundation.

All education and outreach programs at LACMA are underwritten by the LACMA Education Fund and are supported in part by the William Randolph Hearst Endowment Fund for Arts Education, Annette Hochfeld in honor of Ernst and Hedel Hochfeld, the Suzanne Gemmell Trust, Katharyn Alvord Gerlich, the Margaret A. Cargill Arts Education Endowment, The Rhonda S. Zinner Foundation, and Gloria Ricci Lothrop.

## *Violinist on a Bench, 1920*

Chagall painted *Violinist on a Bench* decades before he moved to the United States in 1941 fleeing the terrors of Nazism in Europe. Part of LACMA's permanent collection, the oil painting serves as a key example from the artist's earlier period. Executed in 1920, it is based on a painting from 1914, possibly made while the artist was living in Paris (from 1910 until 1914).

Stories of a fiddler (or violinist, as the title indicates)—sometimes referencing a fiddler on a rooftop—were well known in Jewish culture; one such scene by Chagall (*Green Violinist, 1923–24*) is also included in the exhibition. As LACMA curator Stephanie Barron points out, the artist's repeated use of the violinist-on-rooftop subject matter, “suggests their exalted status in Jewish culture and the Orthodox belief that music and dance are transcendent vehicles through which to achieve communion with God.” The classical Yiddish writer from Ukraine, Sholom Aleichem (1859–1916), a bit older than Chagall, wrote down the fiddler stories that later became the inspiration for the American musical, *Fiddler on the Roof*.

The figure in *Violinist on a Bench* is a **klezmer** violinist, a popular figure in **Ashkenazi** Jewish culture. Respected members of their communities, klezmer violinists play traditional songs during Jewish ceremonies and festivals. Historically, the violin was also a tool of social mobility and professional advancement; it provided many Ashkenazi Jewish musicians the opportunity to leave their **shtetl** communities and move to larger, cosmopolitan cities where classical orchestras were more common. The violin's portability and cultural importance for Ashkenazi Jews have also inspired a symbolic connection with the historical plight of all Jewish people who have been exiled from their homes and denied equal rights throughout history but who nonetheless carried their culture with them and passed it on to younger generations.

Though the painting references Chagall's cultural roots, its composition reveals the influence of new, modern **styles** created by artists like Henri Matisse (1869–1954) and Pablo Picasso (1881–1973), such as Cubism and Fauvism, which Chagall absorbed during his time in Paris. Like many Fauvist artworks, *Violinist on a Bench* features expressive, contrasting areas of color. Cubist elements include the violinist's angular black coat and left shoe, as well as the lack of realistic depth between the painting's **foreground** and **background**. Although the painting clearly is set in winter, the orange-brown wood of the clapboard structure provides a feeling of warmth in contrast to the white snow and the black paint employed to characterize the violinist. The sleek violin tucked under the man's left arm and the bow held in his right hand are also painted in **warm colors**. Positioned slightly to the left of the painting's center, the violinist dominates both the canvas and the snowy setting. Towering over the smaller figure to his left, dignified and seemingly larger-than-life, the violinist perseveres even in the face of hardship and sorrow.

*Violinist on a Bench* also sheds light on Chagall's personal, familial connection to music, which was an integral part of his childhood. In *My Life*, an autobiography written when he was thirty-five years old, Chagall shares vivid memories of his Uncle Neuch playing the violin: “The man who spent the whole day leading the cows into the sheds, tying their legs, and dragging them around, is playing now, playing the rabbi's song. What does it matter how he plays?” For Chagall, music and painting were artistic **media** deeply rooted in the experiences of everyday life. The passage also reveals Chagall's interest in music's ability to evoke images, stories, and memories. Rather than critiquing *how* his uncle played, Chagall emphasizes music's connection to spirituality and how it can function as a creative outlet or reprieve from work and mundane daily life.

## VAPA Standards Vocabulary

**Background:** the part of the picture plane that seems to be farthest away from the viewer, or in the rear

**Foreground:** the part of a two-dimensional artwork that appears to be nearer the viewer, or in the front

**Media:** plural of medium, referring to the materials used to make the artwork; categories of art (e.g., painting, drawing, collage, sculpture, film)

**Style:** a set of characteristics of the art of a culture, period, or school of art; also the characteristic expression of an individual artist

**Warm colors:** colors that suggest warmth: red, yellow, and orange

## Vocabulary

**Ashkenazi Jews:** Jews from Central and Eastern Europe and their descendants

**Klezmer:** instrumental Jewish music that has its roots in Eastern European folk songs and Hebrew melodies. Yiddish word that comes from *klei* (instrument) and *zemer* (music)

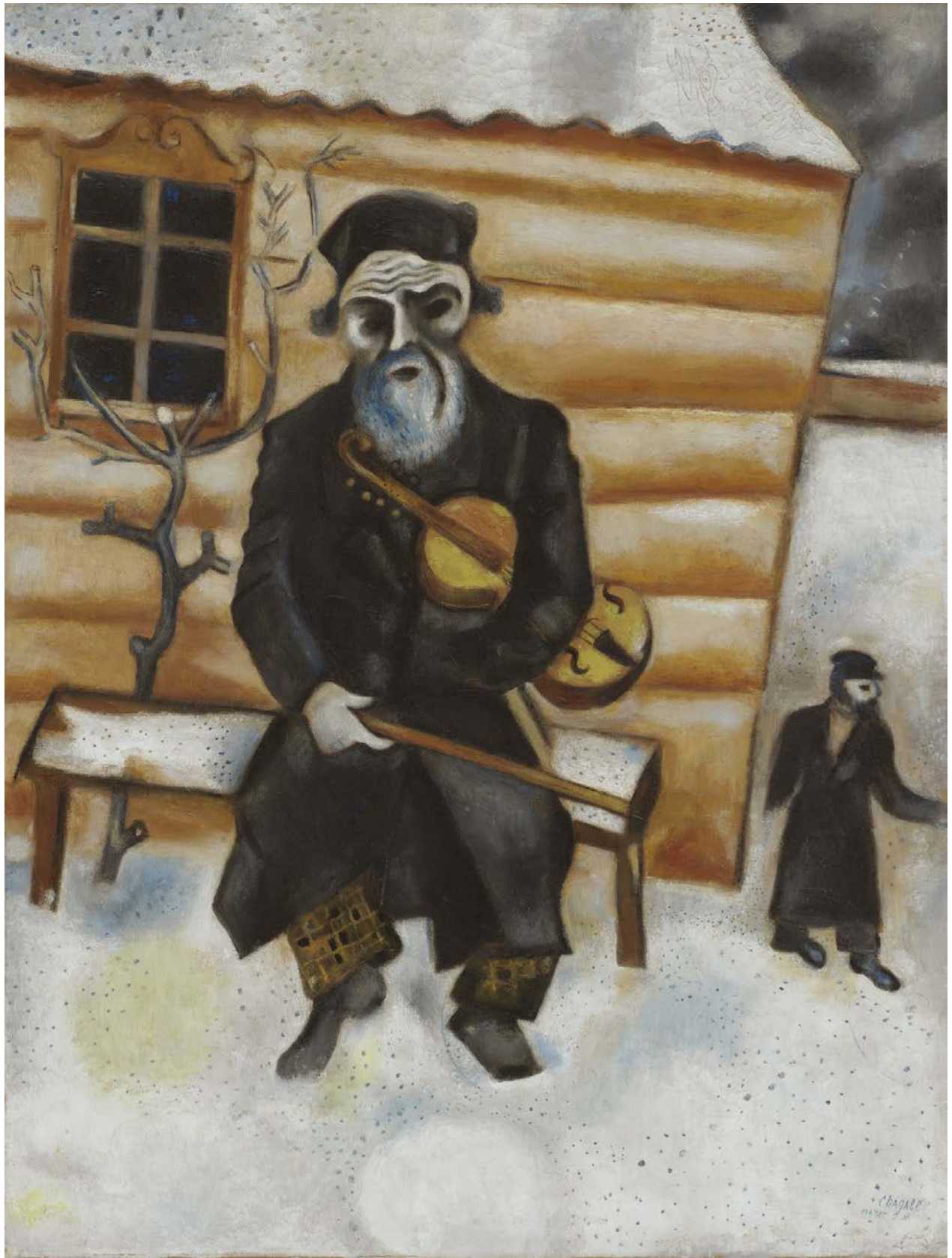
**Shtetl:** Yiddish term for town that commonly refers to predominantly Jewish towns and villages in Eastern Europe prior to World War II

## Discussion Prompts

1. What can *Violinist on a Bench* tell us about the experience of being a klezmer violinist in Eastern Europe?

2. How does Chagall use the elements of art (line, color, shape, form, texture, value, and space) to communicate meaning? How does he capture the emotion of the violinist?

3. Think about a person (like Chagall's Uncle Neuch) or a place that is special to you. What colors express your feelings about this person or place? Using those colors, draw or paint an image of them/it. Share your picture with the class and discuss the colors that each student chose. Why did you/they choose those colors, and what do those colors mean to you/them?



Marc Chagall (Russia, 1887–1985, active France), *Violinist on a Bench*, 1920 (based on a 1914 original), oil on canvas, 40 × 30 in., Los Angeles County Museum of Art, gift of Mary Day McLane (64.6), © Artists Rights Society (ARS), New York / ADAGP, Paris, photo © Museum Associates/LACMA

## ***Clown Playing the Violin, 1941–42***

## ***Study for Backdrop for Aleko: The Carnival (Scene II), 1942***

Chagall painted these two images in 1941 and 1942, when he was busy working on costume designs and scenery for the **ballet** *Aleko*, a tragic tale performed in one act, with four scenes, that is based on the 1824 poem “The Gypsies” by Alexander Pushkin (1799–1837). As in Pushkin’s poem, the ballet tells the story of a young Russian aristocrat named Aleko who abandons the bustling, industrialized capital city of Saint Petersburg to start a new life among a freedom-loving group of Gypsy travelers. The dichotomy between city and country and a shifting balance of light and dark moments produce a strong feeling of tension throughout the ballet. *Piano Trio in A Minor*, the ballet’s musical score by Russian composer Pyotr Ilyich Tchaikovsky (1840–1893), with its repetitive, soulful motif that is continuously contrasted with happier passages inspired by Russian folk songs, also creates tension.

In *Clown Playing the Violin*, a clown in brightly colored clothing appears to be walking across the canvas, his left leg stretching forward and right leg pushing back. Notice the figure’s left arm, which appears to have been fused with a violin, while the right looks like a human arm. As in the painting, *Violinist on a Bench*, musicians—particularly violinists—are a popular motif in Chagall’s work, symbolizing home, family, and community, as well as Jewish history and culture. Violinists elicited a complex mixture of personal feelings for the artist, including joy, sorrow, and reverence. The second painting represented, *Study for Backdrop for Aleko: The Carnival (Scene II)*, also depicts a violinist, though here, through the character of a red bear.

Both paintings are joyous and celebratory in mood and correspond to scene two of *Aleko*, in which a carnival featuring musicians, a dancing bear, and other performers takes place. The corresponding

part two of Tchaikovsky’s score contains playful piano and violin passages that accentuate the scene’s buoyant mood. The paintings’ formal elements also create a feeling of lightness: pastel colors, curving **lines**, watery and ethereal **texture**, and a large amount of lightly colored **negative space**. Plus, Chagall’s use of **aerial perspective** in the backdrop study contributes to the image’s otherworldly atmosphere while simultaneously grounding it through the presence of realistic elements, such as the small village on the lower left set within a naturalistic green, yellow, and brown landscape.

Chagall communicates each violinist’s importance in different ways. The clown violinist is larger than the surrounding figures, occupies a central position, and wears a highly detailed costume. The bear violinist, contrastingly, is placed off to the far right of the canvas, but its deep red-purple color, elevated right arm hoisting the violin, and direct gaze make it the work’s **focal point**. Chagall’s treatment of the two violinists likely reflects both their significance within the ballet’s narrative and the artist’s personal love of music, festivals, and performance. The paintings also may be celebrating the Gypsy people, who—like Ashkenazi Jews prior to World War II—maintain a strong historical presence in Eastern Europe as well as rich musical and storytelling traditions.

Inspired by his own background in addition to the story, music, and historical context of *Aleko*, Chagall’s *Clown Playing the Violin* and *Study for Backdrop for Aleko: The Carnival (Scene II)* evoke feelings of freedom, enchantment, and play. The paintings also collectively make a powerful statement about carnivals and music, which provide important cultural spaces for community togetherness and celebration.

## VAPA Standards Vocabulary

**Aerial perspective:** atmospheric or from-the-air perspective achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art

**Ballet:** a classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (from the mid-1600s to the early 1700s), steps and body positions had undergone codification

**Focal point:** the place, figure, or subject matter in a work of art on which attention becomes centered because of an element emphasized in some way

**Line:** a point moving in space. Line can vary in width, length, curvature, color, or direction

**Negative:** refers to shapes or spaces that are or represent areas unoccupied by objects

**Texture:** the surface quality of materials, either actual (tactile) or implied (visual); one of the elements of art

## Vocabulary

**Gypsy:** (*sometimes offensive*) A member of a traditionally itinerant people who originated in northern India and now live chiefly in south and southwest Asia, Europe, and North America.

ELL definition: a member of a group of people who originally came from northern India and now live mostly in Asia, Europe, and North America

## Discussion Prompts

1. What do you think the clown is like when he isn't wearing a costume? How do you feel when you put on a costume?

2. Compare *Clown Playing the Violin* with *Violinist on a Bench* (the first painting in this packet). What distinguishes them from each other? What characteristics do they share?

3. See—Wonder—Think:

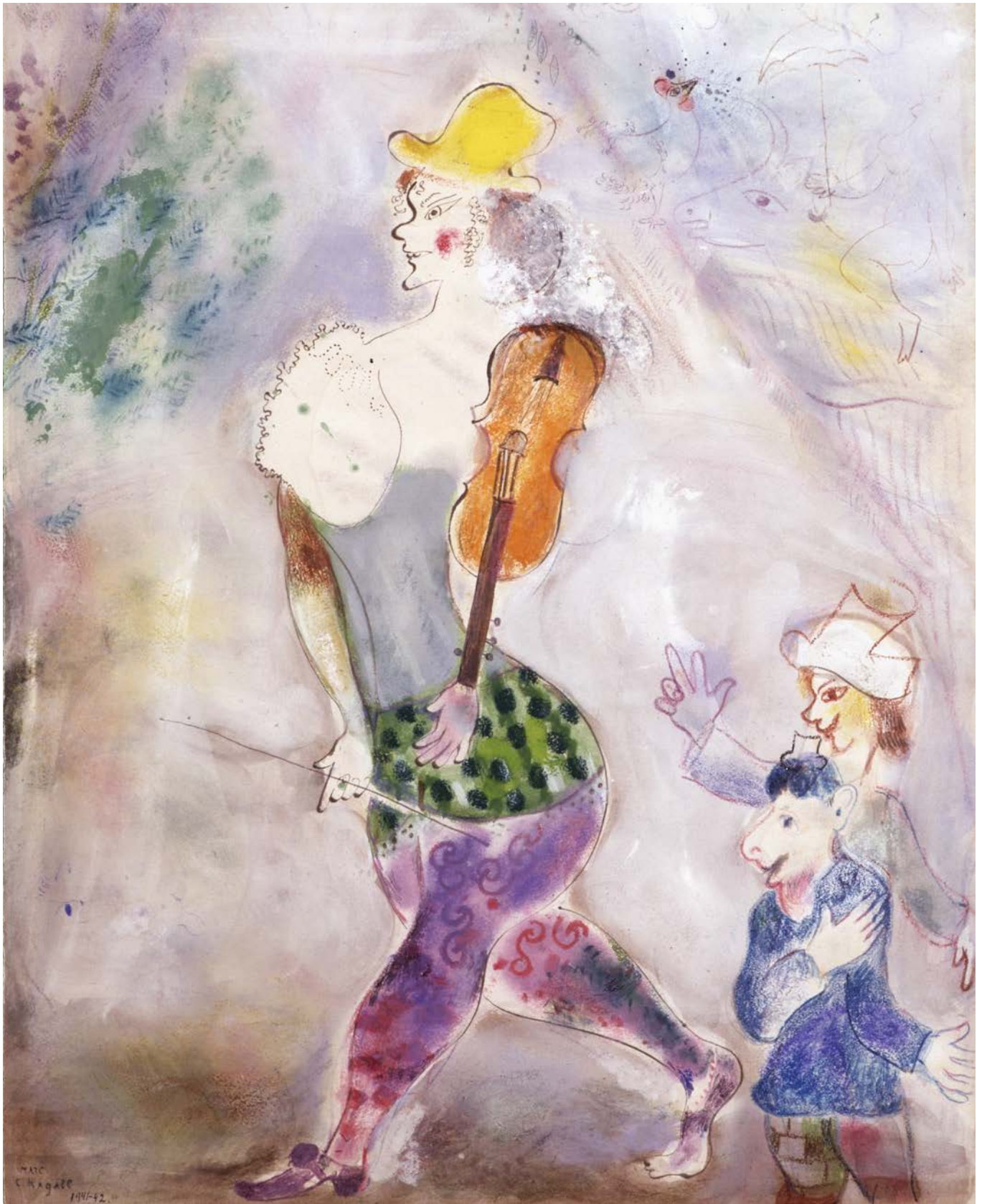
a. Spend a few minutes looking closely at *Study for Backdrop for Aleko: The Carnival (Scene II)*.  
b. Make a list of things that you **see** in the artwork and then share them with a partner. Did you see some of the same things?

c. Next, look at the artwork again and make another list, this time writing down things in the painting that make you **wonder**. You can phrase these as questions if you like.

d. Share your second, "wonder," list with your partner and work together to group all of the questions into categories.

e. Together, choose one of the questions (that made you **wonder**) and **think** about how you could answer it by finding clues in the artwork.

f. Finally, write at least two sentences to summarize the question you investigated and how you answered it. Be sure to back up your ideas with evidence that you see in the artwork!



Marc Chagall (Russia, 1887–1985, active France), *Clown Playing the Violin*, 1941–42, gouache, gouache wash, pastel, colored ink, colored pencil, and graphite on paper, 24  $\frac{3}{8}$   $\times$  19  $\frac{5}{16}$  in., private collection © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, photo © 2017 Archives Marc et Ida Chagall, Paris



Marc Chagall, *Study for Backdrop for Aleko: The Carnival (Scene II)*, 1942, gouache, watercolor, and pencil on paper, 15 ¼ x 22 ½ in., The Museum of Modern Art, New York, acquired through the Lillie P. Bless Bequest, © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, digital image © 2017 The Museum of Modern Art/licensed by SCALA/Art Resource, NY



## ***Study for Backdrop for Aleko: A Wheatfield on a Summer's Afternoon (Scene III), 1942***

A beautiful—and complex—painting, Chagall's *Study for Backdrop for Aleko: A Wheatfield on a Summer's Afternoon (Scene III)* corresponds to the narrative, music, and costumes in scene three of the ballet *Aleko*, which the artist worked on in New York City and Mexico City from 1941 to 1942. This backdrop study also provides insight into Chagall's creative process, which involved taking inspiration from a variety of sources, creating many drafts, and collaborating closely with colleagues.

Chagall was commissioned by renowned Russian choreographer Léonide Massine (1896–1979) and American dancer Lucia Chase (1907–1986) to design costumes and scenery for the ballet *Aleko* in 1941, shortly after the artist and his family left Nazi-occupied France to live in the United States. As historian Sylvie Forestier notes in the exhibition catalogue, the story of *Aleko* affected Chagall deeply, for it touched on themes and motifs relevant to his own life and artistic practice, including exile, nomadism, Russian literature, and Eastern European folk music.

While the previous discussions of artwork featured in this packet focused on the joyous festivities in scene two of the ballet, *Study for Backdrop for Aleko: A Wheatfield on a Summer's Afternoon (Scene III)* invites a different set of interpretations. At the beginning of the ballet, the character Aleko (a young aristocrat who left home to join a group of travelers) falls in love with a young Gypsy woman named Zemphira. However, their love is only temporary; Zemphira falls for someone else, and Aleko goes mad with jealousy. (In the final scene, he kills both Zemphira and her new lover and is subsequently banished from the travelers' community forever.)

Scene three involves an angry confrontation between Aleko and the two lovers, who are together in a

small boat. Notice how Chagall—in the absence of dramatic dialogue—uses formal elements to communicate the scene's emotional tension and complexity. For example, instead of painting a horizon line to separate the sky and the water, the artist saturated the entire background with yellow paint. Perhaps the color yellow illustrates a symbolic dimension here, representing the characters' heightened emotional states. In addition, the absence of a horizon line, which often helps create a sense of order in an image, may correspond to Aleko's descent into chaos and rage.

Other elements in the backdrop are equally open to interpretation. The lovers' boat in the lower right corner is very small, but its blue hue, which strikingly contrasts with the other colors in the work, draws in the viewer. The painting's **figurative** details—a small fish head and a scythe (located in the wheat field), as well as an upside-down tree—are echoed in Chagall's individual costume designs for the scene, which include two blue fish, a scythe-carrying peasant dressed in red and yellow, and a green tree.

Chagall's creative process involved a period of complete immersion in the world of *Aleko*. He spent months working alongside Massine in his New York studio, where the artist and the choreographer exchanged ideas about how to employ their respective expertise to communicate the ballet's story through **choreography**, painted backdrops, and costumes. Chagall also spent time listening to the musical score—which incorporates elements of Russian folk songs as well as a **mazurka** (a lively form of Polish folk dance music)—and to his daughter Ida, who read verses from the 1824 poem "The Gypsies" by Pushkin (1799–1837) out loud to her father while he worked. Throughout the creative process, Chagall made numerous sketches on tracing paper and quick drawings in pencil or ink. Finally, he

created the study shown here on a 15 ¼-inch by 22 ½-inch sheet of paper (about as large as a medium-size poster), which was small enough to transport and large enough to see every detail clearly. It is likely that Chagall used the study as a portable guide while he completed the final backdrop in Mexico City prior to the ballet's premiere in 1942.

## VAPA Standards Vocabulary

**Choreography:** creation and composition of dances by arranging or inventing steps, movements, and patterns of movements

**Figurative:** pertaining to representation of form or figure in art

## Vocabulary

**Mazurka (Polish *mazurek*):** Polish folk dance for a circle of couples, characterized by stamping feet and clicking heels and traditionally danced to the music of a village band. The music is in three-quarter or three-eighths time with a forceful accent on the second beat. The dance, highly improvisational, has no set figures, and more than fifty different steps exist. The music written for the dance is also called *mazurka* (Encyclopedia Britannica).

## Discussion Prompts

1. Chagall employs proportion (the relationship between the size, shape, and position of different parts of an artwork) in an interesting way in this backdrop study. Based on what you know about this scene, in which Aleko confronts Zemphira, why do you think Chagall chose the proportions he did?
2. Many artists have special steps that they follow or behaviors they engage in when creating or preparing to create—this is sometimes referred to as the creative process. What do you do to get started on a project? Make a list describing your steps. You can use any kind of project for which you engage in a process of preparation! Examples include: an art project; finding a solution for a personal difficulty (either yours or a friend's or family member's); getting ready to meet someone for the first time; or preparing to take a test. Write a sentence or two about each step on your list explaining why it is important for your process.



Marc Chagall (Russia, 1887–1985, active France), *Study for Backdrop for Aleko: A Wheatfield on a Summer's Afternoon (Scene III)*, 1942, gouache, watercolor, and pencil on paper, 15 ¼ x 22 ½ in., The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest, 1945, © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, digital image © 2017 The Museum of Modern Art/ licensed by SCALA/Art Resource, NY, photo © Museum Associates/LACMA

## ***Costume Design for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard, 1945***

### ***Costume for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard, 1945***

In 1944, just three years after Chagall, his wife Bella, and their daughter, Ida, received asylum in the United States, Bella became acutely ill and passed away. For nine months, Chagall was bereft. He did not create new art until the following year, when he was commissioned by the Ballet Theatre of New York to design four backdrops and more than eighty costumes for the ballet *The Firebird* by Russian composer Igor Stravinsky (1882–1971). The commission catalyzed Chagall's immersion into a new period of remarkable productivity. Listening to Stravinsky's music while he worked in order to capture every movement with line and color, Chagall in 1945 made hundreds of images inspired by the ballet. Like *Aleko*, Stravinsky's *The Firebird* is also based on a Russian story. Chagall's enthusiasm for taking on both productions was fueled in part by his lifelong interest in Russian and Jewish subject matter.

*Costume Design for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard* appears to vibrate with movement. Chagall used an assortment of art-making materials to bring the monster to life. He outlined the monster's body in india ink and graphite, then filled it in with vibrant hues of gouache and watercolor. Yellow paint splashes in the air above the monster, accentuating the illusion of movement that finds expression in the creature's freewheeling dance. The yellow wash and royal blue foliage ornamenting the monster's lower half give the fantastic creature its name.

The monsters first appear in scene two of *The Firebird*, when Prince Ivan Tsarevich (the **protagonist**) enters the palace of the evil sorcerer Koschei (the main **antagonist** and a popular figure in **Slavic** folklore) to save the beautiful

princess with whom he has fallen in love. At this moment, the monsters—sorcerer Koschei's palace guards—emerge in full force to attack Prince Ivan. He successfully subdues them with the help of the Firebird, a magical bird with fiery, glittering plumage who forces Koschei and his guards to dance until they fall asleep. Chagall's painting powerfully visually translates Stravinsky's music for this section of the ballet, which is called the "Infernal Dance." The music's frenetic rhythms, punctuated by crashing cymbals and a pounding bass drum, capture the spirit of the monsters' dance. The adrenaline-filled instrumentation also communicates to the audience that the ballet has reached its **climax**.

Just as Chagall worked closely with dancers, choreographers, musicians, and stage directors on each theatrical production, he also collaborated with sewing and costume experts. His daughter, Ida, who had intimate knowledge of her father's artistic intentions, aided in the translation of each costume design into a wearable outfit for the production's ballet dancers. Fabricating all eighty costumes was no easy feat, for it required seamstresses' expertise in an array of materials and techniques, including sheer fabrics, appliqué, layering, and embroidery. Yet, ultimately, the costumes, music, and stage sets successfully came together to create an immersive, polychromatic spectacle for *The Firebird* audiences.

It is possible that Chagall found inspiration from a new source when designing costumes for the evil sorcerer Koschei and the monsters: **Katsina tithu (Katsina dolls)**, carved by the Hopi, a Native American tribe from northeastern Arizona. We do not know for certain where—or if—Chagall encountered Katsina *tithu*; however, the dolls were highly visible in American and European museums,

private collections, and gift shops in the American Southwest by the mid-twentieth century. It is important to note that while Chagall's costume designs bear formal similarity to Katsina dolls, their symbolic content is entirely different: in Chagall's creative world, the Katsina-like figures play evil sorcerer's bodyguards; in Hopi culture **Katsinam** (plural form of Katsina) are benevolent spirit beings associated with rain, clouds, and Hopi ancestors.

Designs for *The Firebird* took Chagall into both familiar and unfamiliar territory. His success in working through a collaborative process alongside costume designers and other experts continued with this new project. By this time in his career, his skills were sharply honed, and creative sparks were provided by a new story to be told.

### VAPA Standards Vocabulary

**Antagonist:** person, situation, or the protagonist's own inner conflict in opposition to his or her goals

**Climax:** point of highest dramatic tension, or a major turning point in the action

**Protagonist:** main character of a play and the character with whom the audience identifies most strongly

### Vocabulary

**Katsina and Katsina *tithu*:** *Katsina* refers to: (1) the hundreds of spirit beings who are associated with rain, clouds, and the dead—ancestors of Hopis, (2) the participants in the Katsina ceremonies who appear at the twelve Hopi villages from December to July, and (3) the *tithu*, wooden carvings given to young girls at ceremonies. Non-Pueblo people use the term Katsina for all of these categories, but the Hopi use it only for the supernaturals and the dance participants, not for the carved figures. For the Hopi, the spirits and dancers are sacred, the latter at times forbidden to be seen by non-Indians (see Pearlstone and Babcock in Resources)

**Katsinam:** supernaturals, or benevolent beings, of the Pueblo peoples of the American Southwest (see Pearlstone and Babcock in Resources)

**Slavic:** relating to or denoting the branch of the Indo-European-language family that includes Russian, Ukrainian, and Belorussian (Eastern Slavic), Polish, Czech, Slovak, and Sorbian (Western Slavic), and Bulgarian, Serbian, Croatian, Macedonian, and Slovene (Southern Slavic)

ELL definition: group of related languages that includes Russian, Bulgarian, Czech, Polish, etc. Also: of or relating to the Slavs or their languages. Example: Slavic people/languages/lands/folklore

### Discussion Prompts

1. Listen to the parts of Igor Stravinsky's *The Firebird* that correspond to Koschei and the monsters' attack and eventual submission: the "Infernal Dance" and the "Lullaby" (there are versions of both available to listen to on YouTube). Describe the music in your own words. Do you think Chagall's Blue-and-Yellow Monster is a good visual expression of the music? Why or why not?
2. Reflecting on Chagall's costume design as well as Stravinsky's "Infernal Dance," work together with a partner to paint or draw your own design for a monster costume. Then, translate your design into a three-dimensional costume using paper, fabric, and other textured materials. What's different about the two artworks? What's similar? If you would like to add another component to your project, think about how your monster might dance and move. Then, share your monster's dance moves with the class.
3. Visit your school or community library and conduct research on Hopi Katsina and Katsina *tithu*. Compare your findings about how the Hopi view Katsina and Katsina *tithu* with Chagall's costumes and the characters' roles in *The Firebird*.



Marc Chagall (Russia, 1887–1971, active France), *Costume Design for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard, 1945*, watercolor, gouache, graphite, and india ink on paper, 18 ¼ x 11 ½ in., private collection, © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, photo © 2017 Archives Marc et Ida Chagall, Paris



Marc Chagall (Russia, 1887–1971, active France), *Costume for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard, 1945*, wool/synthetic knit with polyurethane, wool/synthetic knit appliqués, wood beads, silk plain weave (chiffon), and animal hair, New York City Ballet, New York © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, photo © 2017 Museum Associates/LACMA