

Title: Among Aesthetics: Early Soviet Dance Writing and its Interlopers
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The relatively brief emergence of a *cadre* of so-called “professional” dance writers in Russia largely ended in 1925, when Akim Volynsky's writing began to disappear from the pages of *Zhizn' iskusstva* and when André Levinson was established in Paris. Several writers with credentials in other art forms stepped into the breach, and for a brief and crucial period in the late 1920s, attempted to shape the form and content of the new Soviet dance. My paper will discuss the contributions of Aleksei Gvozdev and Ivan Sollertinsky (better known as theater and music historians, respectively) and examine their attempts to shape the discourse around Soviet ballet, and their publicistic interactions with the administrators, choreographers, and dancers of the former Maryinsky Theater, whose prognoses for the future of Soviet ballet they mostly opposed.