Music, Literature, Dance and Fashion / Dance and entertainment

In the Arab and Ottoman world dance and entertainment had been closely connected with religion and local traditions, but this all changed in the 19th century when expressions of Islamic mysticism through dance were reinvented as an “exotic” element in entertainment that was far removed from its original social and historical context. As a result of increased relations with Europe, the Ottoman and Arab urban landscape was reshaped to accommodate the establishment of new dance and entertainments venues, including bars, coffee shops, cafes, theatres and opera houses, regardless of the effect that the modernisation effort had on religion and tradition. In the 19th century, the diffusion of stories from the Arabian Nights introduced new elements to artistic expression and a new style of dance and entertainment in Europe emerged. In the early 20th century, modernism and the ongoing impact of Orientalism also found expression in dance. Modern dance developed with renewed interest in the “other” as well as in alternative styles of dance, in opposition to the rules of classical ballet. These dance forms were seen to belong in worlds that were distant in terms of space, time and culture; ancient Greece, the Arab world, Japan, the Pacific, Africa and India and Afro-American.



Working Number: FR 049

Name: Folies Rambuteau. New quartet from the Auvergne.

Holding Museum: National Library of France

Date: 1885

Materials: -

Curator Justification: The performance programme at the Folies Bergère included musical theatre, operetta and ballet and magicians as well as eccentric dancers whose choreography included elements of Orientalism and mysticism.



Working Number: FR 164

Name: Les Folies Turques: quadrille

Holding Museum: National Library of France

Date: 1875

Materials: -

Curator Justification: The quadrille was one of the most popular dances of the 19th century, sometimes steeped with Orientalist themes seen in the costumes.



Working Number: FR 179

Name: Théâtre Impérial du Châtelet. Aladdin and the magnificent lamp; the genies of the lamp (ballet).

Holding Museum: National Library of France

Date: 1863

Materials: -

Curator Justification: European operettas and ballet performances were inspired by “Eastern” folk tales and Orientalist themes.



Working Number: FR 180

Name: Loie Fuller: the serpentine dance

Holding Museum: National Library of France

Date:	19th century
Materials:	-
Curator Justification:	Loie Fuller’s innovative dance techniques formed a bridge between Romanticism and modernism; her multiple forms of “new dance” were informed by classical ballet and made use of new technologies.



Working Number:	FR 181
Name:	Bob Walter [veiled dancer]
Holding Museum:	National Library of France
Date:	1898
Materials:	-
Curator Justification:	The “Serpentine dance” was inspired by interpretations of mystical dances and rituals from the “East”.



Working Number:	FR 183
Name:	Shéhérazade
Holding Museum:	National Library of France
Date:	1895-1897
Materials:	-
Curator Justification:	Mikhail Fokine’s ballet Scheherazade was strongly influenced by Orientalism, which propagated a notion of the exoticism and sensuality of the “East”.



Working Number:	FR 185
Name:	Aladdin, or The Magnificent Lamp: sketch of the set for act 1 or act 2
Holding Museum:	National Library of France
Date:	1822
Materials:	-
Curator Justification:	Aladdin and his Lamp was a popular tale from the Arabian Nights; the American author Edgar Allen Poe’s (1809#49) satirical retelling of the Arabian tale in the short story “The Thousand and Second Night” inspired an operetta and a ballet.



Working Number:	TR2 190
Name:	Letta As#m Baloya Giderken (Letta As#m was about to go to a ball)
Holding Museum:	Mimar Sinan Fine Arts Un#versity Painting and Sculpture Museum
Date:	1912
Materials:	Oil on canvas
Curator Justification:	Fashionable dances of the period were performed in entertainment venues and ballrooms attended by the elite in 19th-century Istanbul.



Working Number:	TR2 062
Name:	Beethoven at the Palace
Holding Museum:	Mimar Sinan Fine Arts University, Painting and Sculpture Museum
Date:	1915
Materials:	Oil on canvas
Curator Justification:	The modernist painter Sultan Abdülmecid strove to depict life in the harem from an intellectual perspective instead of the exotic imagery portrayed by the Orientalists.



Working Number:	TR2 006
Name:	Y#ld#z Palace Theatre
Holding Museum:	-
Date:	1889
Materials:	-
Curator Justification:	Performances of the most popular ballets, operettas and plays were staged for the sultan at the palace theatre.