

ANNEXE

«Etonne-moi!» Serge Diaghilev et les Ballets Russes
 Villa Sauber - 9 Juillet - 27 Septembre, 2009,
 Salle des Arts du Sporting d'Hiver, 9 Juillet 30 Aout 2009

Nom des institutions

FRANCE

Musée National d'Art Moderne, Centre Georges Pompidou,
 Paris
 Bibliothèque Nationale de France, Musée de l'Opéra, Paris
 Musée d'Orsay, Paris

SUEDE

Dansmuseet/The Dance Museum, Stockholm

RUSSIE

State Tretyakov Gallery, Moscow
 State Bakhrushin Theater Museum, Moscow
 Russian State Library, Moscow
 Museum of the Bolshoi Theater of Russia, Moscow
 St. Petersburg State Museum of Theatre and Music
 Konstantin Foundation, St. Petersburg
 The National Pushkin Museum, St. Petersburg

USA

Los Angeles County Museum of Art
 Fine Arts Museums of San Francisco, California
 Marion Koogler McNay Art Museum, San Antonio, Texas
 Metropolitan Museum of Art, New York
 Wadsworth Atheneum, Hartford, Connecticut (WA)

ROYAUME-UNI

Theatre Museum of the Victoria and Albert Museum, London

SUISSE

Thyssen-Bornemisza Collections, Zurich

Musée National d'Art Moderne, Centre Georges Pompidou,
 Paris

1. Léon Bakst
 Design for Bacchante from Narcisse, avt 1911
 Crayon, fusain et gouache sur papier
 67,5 x 48
 (AM 2561 D)

Bibliothèque Nationale de France, Musée d'Opéra, Paris

1. Georges Braque Costume design for Zéphyr, 1925 Pencil, gouache and silver on paper 13 x 12.5 MO (Mus K 23)
2. Georges Braque Costume design for the Muses, 1925 Pencil, gouache and silver on paper 33 x 25 MO (Mus K 24)
3. Naum Gabo Costume design for Serge Lifar as the Young Man, 1927 Pencil on paper 28 x 22 MO (Mus K 31)
4. Naum Gabo Costume design, 1927 Pencil on paper 28 x 22 MO (Mus K 30)
5. Naum Gabo Costume design, 1927 Pencil on paper 28 x 22 MO (Mus K 32)
6. Naum Gabo Costume design, 1927 Pencil on paper 28 x 22 MO (Mus K 33)
7. Georgii Yakulov Scheme of movements indicating the characteristics of the movements for the Prologue, 1927 Ink on paper 21 x 27 MO (Mus 132)
8. Georgii Yakulov Scheme of movements indicating the characteristics of the movements for the Prologue, 1927 Ink on paper 21 x 27 MO (Mus 134)
9. Georgii Yakulov Study for movements in Act I, 1927 Pencil on paper 27 x 21 MO (Mus 135)
10. Pavel Tchelitchev Etude pour Ode, 1928 Ink on paper MO (Mus 123)
11. Pavel Tchelitchev Etude pour Ode, 1928 Ink on paper MO (Mus 124)

Musée d'Orsay, Paris

1. Adolphe de Meyer Nijinsky au visage de profil, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 18,2 x 14,8 (PHO 1988 13 13)
2. Adolphe de Meyer Nijinsky en faune tenant une grappe de raisins, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 20,1 x 16,1 (PHO 1988 13 1)
3. Adolphe de Meyer Danseuse au visage de profil, en pied, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 23,2 x 13 (PHO 1988 13 2)
4. Adolphe de Meyer Nijinsky et une danseuse, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 12,1 x 18,4 (PHO 1988 13 4)
5. Adolphe de Meyer Danseuse de profil à genou, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 20,3 x 17 (PHO 1988 13 6)
6. Adolphe de Meyer Danseuse et Nijinsky, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 14,8 x 14 (PHO 1988 13 8)
7. Adolphe de Meyer Nijinsky et six danseuses, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 14,1 x 21,8 (PHO 1988 13 14)
8. Adolphe de Meyer Nijinsky, visage de profil, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 22,4 x 13,8 (PHO 1988 13 9)
9. Adolphe de Meyer Danseuse, visage de profil, levé vers le haut, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 17,1 x 9,4 (PHO 1988 13 20)

<p>10. Adolphe de Meyer Nijinsky à mi-corps, tenant une grappe de raisins, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 20,9 x 15,8 (PHO 1988 13 21)</p>	<p>4. Mikhail Larionov <i>Portrait of Natalia Goncharova</i>, 1915 Gouache, tempera and collage on board 99 x 85 STG (ArchGr-2451)</p>
<p>11. Adolphe de Meyer Nijinsky et une danseuse, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 14,9 x 13,2 (PHO 1988 13 24)</p>	<p>5. Mikhail Larionov <i>Self-Portrait</i>, late 1910s or early 1920s Graphite pencil on paper 42.2 x 26.2 STG (R-4678)</p>
<p>12. Adolphe de Meyer Danseuse de profil, tête baissée, mains jointes au-dessus de la tête, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 21,4 x 12,2 (PHO 1988 13 25)</p>	<p>6. Valentin Serov <i>Portrait of the Composer Nikolai Rimsky-Korsakov</i>, 1898 Oil on canvas 94 x 111 STG (1526)</p>
<p>13. Adolphe de Meyer Nijinsky visage de profil, un fifre dans la bouche, couché jambe droite pliée, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 14,7 x 19,7 (PHO 1988 13 28)</p>	<p>7. Alexandre Benois <i>Tapestry. Set design</i>, 1907 Gouache, graphite pencil, ink on colored paper on board 59.3 x 68 STG (5346)</p>
<p>14. Adolphe de Meyer Nijinsky couché sur le ventre, visage appuyé contre le sol, 1914 Folio détaché de l'album "Sur le Prélude de l'après-midi d'un faune", épreuve photomécanique 16 x 22,7 (PHO 1988 13 30)</p>	<p>8. Alexandre Benois Costume design for Anna Pavlova as Armide, 1907 Watercolor, whitening, graphite pencil, Indian ink, pen and silver paint on grey paper STG (R-2828)</p>
Dansmuseet/The Dance Museum, Stockholm	
<p>1. Léon Bakst <i>Set design</i>, 1912. Oil on canvas 150 x 211</p>	<p>9. Valentin Serov <i>Design for the drop curtain</i>, 1910 Gouache on board 68 x 87 STG (R-1159)</p>
State Tretiakov Gallery, Moscow	
<p>1. Léon Bakst Costume design for Ida Rubinstein in the Dance of the Seven Veils, 1908 Watercolor, gouache, bronze and silver paint and graphite pencil on paper 47 x 30,2 STG (R-5444)</p>	<p>10. Aleksandr Golovin <i>Set design for the Kingdom of Kashchei</i>, 1910 Gouache, bronze and black pencil on paper 82.5 x 102 STG (5624)</p>
<p>2. Natalia Goncharova <i>Portrait of Sergei Prokofiev</i>, 1920s Oil on canvas 61 x 50 STG (Zh-1651)</p>	<p>11. Mikhail Larionov <i>Vaslav Nijinsky Rehearsing "L'Après-midi d'un faune,"</i> late 1920s - 30s, Indian ink, pen, whitening and black pencil on paper 32.4 x 40.5 STG (R-5888)</p>
<p>3. Alexandre Jacovleff <i>Portrait of Anna Pavlova</i>, 1924 Oil on canvas 190 x 121.5 STG (Zh-1080)</p>	<p>12. Nicholas Roerich <i>Pagan Temple</i>, mid - 1900s Tempera on board 82.5 x 104 STG (Zh-1106)</p>
	<p>13. Natalia Goncharova <i>Costume design for the Sirin Bird</i>, Gouache, watercolor, bronze and pencil on paper 35 x 26.1 STG (R-4511)</p>
	<p>14. Mikhail Larionov <i>The Lake. Set design</i>, 1916-19 Tempera, gouache and graphite pencil on paper on board 35 x 48.8 STG (R-4553)</p>

<p>15. Mikhail Larionov <i>The Forest. Set design</i>, 1916-17 Watercolor and pencil on paper on board 45.5 x 70 STG (R-3609)</p>	<p>2. Ludwig Kainer <i>Sheet from the album of fourteen lithographs (copy No. 44), Ballet Russe (Leipzig Wolff, 1913), depicting Vaslav Nijinsky as the Specter and Tamara Karsavina as the Jeune Fille in Le Spectre de la Rose</i> Colored lithograph 49.8 x 36.2 SBTM (315576/9 GSh 871)</p>
<p>16. Mikhail Larionov <i>Costume design for a Wood Goblin</i>, 1916-17 Watercolor, whitening and graphite pencil on paper 66.8 x 46.4 STG (R-4481)</p>	<p>3. Boris Anisfeld <i>Set design for Scene 6, the Underwater Kingdom</i>, 1911 Gouache, bronze and silver on board 69.5 68.3 (86.5 85 framed) SBMTM (KP 292517 GDD 1614)</p>
<p>17. Mikhail Larionov <i>Costume design for a Wood Goblin</i>, 1916-17 Watercolor, whitening and graphite pencil on paper 59 x 44.5 STG (R-5692)</p>	<p>4. Boris Anisfeld <i>Costume design for the Riverlet in Scene 6, the Underwater Kingdom</i>, 1911 46.2 x 20.7 Watercolor, whitening, silver and pencil on paper on board SBMTM (KP 122846 GKD 2010)</p>
<p>18. Mikhail Larionov <i>Costume design for the Matchmaker</i>, 1915-21 Gouache and pencil on paper on board 54 x 44.5 STG (R-4652)</p>	<p>5. Nicholas Roerich <i>Costume design for a Young Man in Act I</i>, 1913 Pencil, gouache, bronze and silver, Indian ink and ink on paper on board 24 x 15 (image); 25 x 15.7 (mounted) SBTM (123209, GKD 1992)</p>
<p>19. Mikhail Larionov <i>Costume design for the Soldier</i>, 1915-21 Gouache and pencil on paper on board 54 x 37.8 STG (R-4709)</p>	<p>6. Nicholas Roerich <i>Costume design for a Maiden in Act I</i>, 1913 Pencil, gouache, silver and bronze on grey paper on board 24.1 x 15.1 SBTM (123208, GKD 1996)</p>
<p>20. Mikhail Larionov <i>Set design for the hut</i>, 1922 Gouache and pencil on paper on board 26.9 x 36.8 STG (R-4495)</p>	<p>7. Natalia Goncharova <i>Costume design for Tsar Dodon</i>, 1914 Watercolor, bronze, pencil and collage on paper 36.2 x 25.7 SBTM (KP 6350 GKD 1990)</p>
<p>21. Mikhail Larionov <i>Costume design for the Constable cum Sheep</i>, 1922 Watercolor, gouache and sauce on board 38 x 26.7 STG (R-4681)</p>	<p>Russian State Library, Moscow</p>
<p>22. Mikhail Larionov <i>Costume design for the Captain cum Cat</i>, 1922 Gouache and sauce on paper on board 38 x 26.8 STG (R-4494)</p>	<p>1. Valentin Serov <i>Poster advertising the inauguration of the first of the "Saisons Russes" at the Théâtre du Chatelet, Paris, in May-June, 1909.</i> Color lithographic poster in black and white on a blue background. Initialed in the plate lower right and dated 1909. 257,4 x 199 Russian State Library, Moscow (723-09)</p>
<p>23. Natalia Goncharova <i>Composition with Horses and Birds. Curtain design</i>, 1915-16 Gouache and pencil on paper on board, 53 x 73.5 STG (R-6248)</p>	<p>Museum of the Bolshoi Theater of Russia, Moscow</p>
<p>State Bakhrushin Theater Museum, Moscow</p> <p>1. Aleksandr Golovin <i>Set design for Scene 2 of the Prologue (the Coronation scene)</i>, 1908 Watercolor, pastel, whitening, silver and bronze and white and black chalk 71 x 86 (framed) SBTM (KP 60439 GDD 1959)</p>	<p>1. Alexandre Benois <i>Design for Petrouchka's Room</i>, 1921 Gouache, watercolor, Indian ink and bronze on paper 48 x 62 MBT (KP 510)</p>

<p>2. Alexandre Benois <i>Design for the Blackamoor's Room</i>, 1921 Gouache, watercolor and pencil on paper 48 x 62 MBT (KP 506)</p>	<p>7. Leon Bakst <i>Costume for Amoun</i>, 1909? Silk, brocade, metal, artificial pearls SPSMTM (GIK 11717/a, b, c MEM 1275/a, b, c)</p>
<p>3. Alexandre Benois <i>Costume design for the Mummer-Devil</i>, Watercolor, Indian ink and pencil on paper on board 34.2 x 22.2 MBT (KP 705)</p>	<p>8. Savelii Sorin <i>Portrait of Tamara Karsavina in the Ballet "Les Sylphides"</i>, 1910 Oil on canvas 146 x 129 (image); 155 x 138 x 7 (framed) SPSMTM (Samoilov Museum) (GIK 2351/1 OZh 362)</p>
<p>4. Alexandre Benois <i>Costume design for the Court Coachman</i>, Watercolor, Indian ink and pencil on paper 33.5 x 23.8 MBT (KP 706)</p>	<p>9. Léon Bakst <i>Costume design for Estrella</i>, 1910 Watercolor and pencil on paper 31.8 x 24.9 SPSMTM (GIK 7324/291 OR 8869)</p>
St. Petersburg State Museum of Theatre and Music	
<p>1. Valentin Serov <i>Portrait of Vaslav Nijinsky</i>, 1910s Pencil on paper 15.5 x 9.5 (image); 40.5 x 30.5 (mounted) SPSMTM (GIK 2477/3 OR 6191)</p>	<p>10. Léon Bakst <i>Costume for Harlequin worn by Michel Fokine</i>, 1910 Silk, stocknet, stencil decoration SPSMTM (GIK 11718/a, b, c, d; MEM 1278/a,b,c,d)</p>
<p>2. Vasilii Shukhaev <i>Portrait of Igor Stravinsky</i>, 1933 Oil on canvas 78.5 x 61 (image); 84.5 x 68 x 3.5 (framed) SPSMTM (GIK 15516 OZh 543)</p>	<p>11. Mikhail Bobyshev <i>Portrait of Michel and Vera Fokine in the Ballet "Le Carnaval"</i>, 1916 Gouache and Indian ink on paper 97 x 64 (image); 98 x 64.3 x 2 (framed) SPSMTM (GIK 17043; OP 22983)</p>
<p>3. Aleksandr Golovin <i>Caftan for Fedor Chaliapin as Tsar Boris in Act I</i>, 1911 Brocade, ribbon with metal thread, artificial pearls, paste jewelry, satin, velvet Chest circumference : 108 ; shoulder length : 17 ; arm length : 74 ; total length : 124 SPSMTM ((GIK 10246/1 MEM 1103/1 1318/53 NVM 1318/53) The ensemble includes a long shirt made of silk and beads Total length : 120 ; Shoulder width : 20 ; Neck : 40</p>	<p>12. Aleksandr Golovin <i>Costume design for the Knight</i>, 1910 Pencil, watercolor, whitening and bronze on paper on board 32.7 x 24.8 SPSMTM (GIK 7324/272 OR 8961)</p>
<p>4. Aleksandr Golovin <i>Anonymous : Boots for Fedor Chaliapin in the role of Tsar Boris</i>, 1911, after a design by Aleksandr Golovin Velvet, jewels and artificial pearls SPSMTM (GIK 10246/2-3 MEM 1103/2-3)</p>	<p>13. Aleksandr Golovin <i>Costume designs</i>, 1910 Watercolor, pencil and whitening on paper on board 31.9 x 23.3 SPSMTM (GIK 7324/330 OR 3246)</p>
<p>5. Alexandre Benois <i>Costume design for Rinaldo</i>, 1907 Watercolor, whitening, pencil, silver and Indian ink on paper 37.8 x 26.1 (55.7 x 40.3 mounted) SPSMTM (GIK 7070/199 OR 9655)</p>	<p>14. Léon Bakst <i>Costume design for a Béotien</i>, 1911 Watercolor and pencil on paper 40 x 27.5 SPSMTM (GIK 7324/326 OR 8876)</p>
<p>6. Alexandre Benois <i>Costume design for the Slave of Armide</i>, 1907 Watercolor, pencil, bronze, and silver on paper 35.6 x 27.6 (51.5 x 40.3 mounted) SPSMTM (GIK 12343 OR 18007) Vaslav Nijinsky danced the part of the Slave in the 1907 production.</p>	<p>15. Léon Bakst <i>Costume design for Bronislava Nijinska and Vera Fokina as Two Béotiennes</i>, 1911 Watercolor, pencil and silver on paper 40 x 27.5 SPSMTM (GIK 7324/327 OR 8877)</p>
	<p>16. Léon Bakst <i>Costume design for a Béotien</i>, 1911 Watercolor and pencil on paper 27.3 x 39.9 SPSMTM (GIK 7324/328 OR 8878)</p>

17. Boris Anisfeld <i>Costume design for the Golden Fish</i> , 1911 Watercolor, pencil, whitening and bronze on paper on board 45.9 x 26.5 SPSMTM (GIK 7070/237 OR 9510)
18. Boris Anisfeld <i>Costume design for Princess Volkhova</i> , 1911 Watercolor, pencil, whitening, silver and bronze on paper on board 46.0 x 28.8 SPSMTM (GIK 7070/238 OR 9511)
19. Boris Anisfeld <i>Costume design for a Rusalka</i> , 1911 Watercolor, whitening and bronze on paper on board 46.8 x 28.5 SPSMTM (GIK 7324/270 OR 9513)
20. Boris Anisfeld <i>Costume design for the Tsarevna</i> , 1911 Watercolor, pencil, whitening and bronze on paper on board 45 x 24 SPSMTM (GIK 5291/4 OR 9507)
21. Alexandre Benois <i>Costume for the Ballerina</i> , 1920 Velvet, silk, cotton fabric, fur SPSMTM (GIK 17049/3a-c ; MEM 3271/a, b, c)
22. Ballet shoes of Anna Pavlova 1906 Satin, leather (GIK 2606/33 ; MEM 644)
23. Anonymous <i>Fan belonging to Anna Pavlova</i> , 1920s? Tortoise-shell, ostrich feathers (GIK 17982 ; MEM 3616)

Konstantin Foundation, St. Petersburg

1. Nicholas Roerich <i>Costume design for Ovlur</i> , 1909 Gouache, watercolor on paper 24.5 x 18 (50 x 41.7 x 5 framed) KF (KVP 682/536)
2. Leon Bakst <i>Costume design for Ida Rubinstein as Cleopatra</i> , 1909 Watercolor and pencil on paper 28 x 21 (image) ; 48.4 x 42.5 x 5.1 (framed) KF (KVP 682/56)
3. Leon Bakst <i>Costume design for one of the Bayadères carrying a peacock</i> , 1911. Watercolor, pencil, and silver paint on paper 58.2 x 43 (image) ; 60 x 50 x 4 (mounted) KF (KVP 682/46)

4. Alexandre Benois <i>Costume design for one of the Blue Mandarins</i> , 1914 Watercolor, Indian ink, pencil and silver on paper 47.3 x 23 (image) ; 66.3 x 45 x 5.5 (framed) KF (KVP 682/117)
5. Alexandre Benois <i>Costume design for one of the Japanese Ambassadors</i> , 1914 Watercolor, Indian ink and pencil on paper 47.6 x 32.3 (image) ; 73.5 x 58.2 x 3.8 (framed) KF (KVP 682/120)
6. Mikhail Larionov <i>Set Design for Scene I</i> , 1921. Gouache on paper 50 x 69 (image) ; 65.5 x 81.5 x 2.6 (framed) KF (KVP 682/385)
7. Mikhail Larionov <i>Costume design for the Old Buffoon</i> , 1915 Watercolor on paper 56 x 38 (image) ; 70.2 x 51.6 x 2 (framed) KF (KVP 682/375)
8. Georgii Yakulov <i>Costume designs for the Three Dancers of the Clockwork Snuffboxes</i> , 1927. Pencil and watercolor on paper 22.2 x 31 (38.5 x 51 x 2.5 framed) Inscribed lower left in Russian "The Clockwork Snuffboxes"; the reverse carries a design for a lady in a large hat. KF (KVP 682/800)

The National Pushkin Museum, St. Petersburg

1. Natalia Goncharova <i>Set design</i> , 1914 Watercolor, gouache on paper 68.7 x 100.8 The National Pushkin Museum, St. Petersburg (KL 2833)
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Los Angeles County Museum of Art (LACMA)

1. Natalia Goncharova Costume for a female subject of King Dodon, 1937 Cotton, embroidered appliqué, cotton lace LACMA (M.68.51.7a-d)
2. Natalia Goncharova Costume for a Maid, 1937 Lamé, linen, stenciled cotton, cotton braid, appliqué and embroidered LACMA (M68.51.9a-d)
3. Natalia Goncharova Costume for the Golden Cockerel, 1937 Cotton, metallic thread knit, silk, silk knit, gilded leather, net LACMA (M68.51.10a-f)

<p>4. Sonia Delaunay Costume for Cleopatra, 1918 Silk sequins, mirror and beads, wool yarn, metallic thread braid, lamé LACMA (M.68.51.18a-b)</p>
<p>5. Henri Matisse Costume for a Warrior, 1920 a) headdress : felt with ink drawing ; b) tunic : felt, velvet with metallic thread braid, silk, brass metal trim ; c) pantaloons : silk LACMA (M.68.51.20a-c)</p>
<p>6. Henri Matisse Costume for a Moumer, 1920 Felt with velvet appliqués LACMA (M.68.51.21a-b)</p>

Fine Arts Museums of San Francisco, California

<p>1. Alexandre Benois Design for the backdrop of Armide's Garden (Dream Scene) in Scene II, 1909 Watercolor, pencil, pen and ink on paper 22 x 28.5 FAMSF. Theatre and Dance Collection, gift of Mrs. Adolph B. Spreckels (T&D1962.83)</p>
<p>2. Léon Bakst Costume design for a Dancer and Slave, 1921 Pencil, crayon and watercolor on paper 62.2 x 47 FAMSF. Theatre and Dance Collection, gift of Mrs. Adolph B. Spreckels (T&D 1962.40) Note : Bakst based this drawing on his designs for Cléopâtre of 1909</p>
<p>3. Léon Bakst Costume design for Potiphar's Wife, 1914 Watercolor, gold paint and pencil on paper 48.3 x 33 FAMSF. Theatre and Dance Collection, gift of Mrs. Adolph B. Spreckels (T&D1959.38)</p>
<p>4. Natalia Goncharova Project for Decor, Act I, 1914 Transparent and opaque watercolor and pencil on illustration board 45.1 x 70.1 (image) 49.2 x 68.9 (sheet) FAMSF. Theatre and Dance Collection, gift of Mrs. Adolph B. Spreckels (T&D 1959.36)</p>
<p>5. Michel Georges-Michel <i>The Opening of "La Parade" at the Théâtre du Châtelet, Paris, 18 May, 1917, 1917</i> Oil on board 45.8 x 35.7 From left to right are Paul Rosenberg, Marie Laurencin, Sergei Diaghilev, Misia Sert, Eric Satie, Michel Georges-Michel, Pablo Picasso and Jean Cocteau. FAMSF. Theatre and Dance Collection, gift of Mrs. Adolph B. Spreckels (T&D1962.13)</p>

<p>6. Pablo Picasso Costume design for the Chinese Conjuror, 1917 Line block print on paper after the original drawing 26.2 x 16.5 (image). 27.4 x 22.5 (sheet) Inscribed "A Georges Michel/Souvenir de Rome/Picasso/1917". Picasso based this print on his design for the Chinese Conjuror in <i>Parade</i>, 1917 FAMSF. Theatre and Dance Collection, gift of Mrs. Adolph B. Spreckels (T&D1959.50)</p>

Marion Koogler McNay Art Museum, San Antonio. Texas (MKMAM)

<p>1. Léon Bakst Costume design for an Odalisque based on the ballet <i>Schéhérazade</i>, 1911 Opaque watercolor, pencil, ink and metallic paint on paper mounted on board 44.9 x 30. MKMAM (Gift of Robert L.B. Tobin, TL1999.2)</p>
<p>2. Léon Bakst Costume design for a Temple Dancer, 1912. Drawing dated 1922. Watercolor, gouache, gold, charcoal, metallic paint and pencil on paper on board 64.8 x 47 MKMAM (Gift of Robert L.B. Tobin, TL1998.49).</p>
<p>3. Léon Bakst Set design, 1913 Pastel and graphite pencil on paper mounted on canvas 73.3 x 104.1 MKMAM (Gift of The Tobin Endowment, TL1998.53)</p>
<p>4. Natalia Goncharova Curtain design for Act III, Scene 3, 1914 Watercolor, gouache and pencil on board 37.5 x 53.3 MKMAM (Gift of Robert L.B. Tobin, TL 1998.177)</p>
<p>5. Alexandre Benois Décor design for Act III, "The King's Bedroom", 1914 Gouache and pastel on paper mounted on canvas 99 x 110 MKMAM (Gift of Robert L.B. Tobin, TL 1998.111)</p>
<p>6. Henri Matisse Cape for the Emperor, 1920 Silk with metallic embroidery and studs MKMAM (Gift of the Tobin Endowment, TL 2001.92)</p>
<p>7. Pablo Picasso Set design, ca 1920 Watercolor and gouache on paper 32 x 48 MKMAM (Gift of The Tobin Endowment TL2001.106)</p>

The Metropolitan Museum of Art, New York

<p>Léon Bakst Costume design for Vaslav Nijinsky as Iskender, 1922. Watercolor on paper 67.8 x 48.9. The Metropolitan Museum of Art, New York. Gift of Sir Joseph Duveen 1922 (64.97.1).</p>
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Wadsworth Atheneum, Hartford, Connecticut (WA)

<p>1. Pavel Tchelitchew <i>Portrait of Serge Lifar</i>, 1928 Temper and/or watercolor on paper 56.7 x 44.4 WA (1933.554)</p>	<p>11. Pedro Pruna <i>Design for the back cloth for Scene 5 : Finale</i>, 1925 Watercolor, tempera, gouache and pencil on paper 36.5 x 42. WA (1933.521)</p>
<p>2. Konstantin Korovin <i>Costume design for Adolph Bolm as the Polovtsian Chief Warrior</i>, 1909 Graphite pencil and tempera and/or watercolor on paper 33.5 x 21.1 WA (1933 485)</p>	<p>12. André Derain <i>Set design with the two white Ballerinas and the two black Cloud Carriers</i>, 1926 Graphite, ink and tempera and/or watercolor on paper 24.1 x 33. WA (1933.462)</p>
<p>3. Konstantin Korovin <i>Costume design for a Polovtsian woman</i>, 1909 (?) Graphite pencil, crayon, ink and tempera and/or watercolor on paper 33.5 x 21 WA (1933 489)</p>	<p>13. André Derain <i>Set design with the two blue Ballerinas and the two white Cloud Carriers</i>, 1926 Graphite, ink and tempera and/or watercolor on paper 24.3 x 32.1 WA (1933.463)</p>
<p>4. Konstantin Korovin <i>Costume design for a Polovtsian warrior</i>, 1908 Graphite pencil, ink and tempera and/or watercolor on paper 33.5 x 21 WA (1933 490)</p>	<p>14. Naum Gabo <i>Costume design for Serge Lifar as the Young Man</i>, 1927, Pencil on graph paper 28 x 21.8. WA (1933.475)</p>
<p>5. Léon Bakst <i>Costume design for Tamara Karsavina as Chloë</i>, 1912 Graphite pencil, tempera and/or watercolor on paper 28.2 x 44.7 WA (1933/392)</p>	<p>15 .Naum Gabo <i>Costume design for Serge Lifar as the Young Man</i>, 1927, Pencil on graph paper 27.5 x 21.8. WA (1933.476)</p>
<p>6. José-Maria Sert <i>Costume design for Tamara Karsavina as the Woman and Stanislas Idzikowski as the Man in the pas de deux in Scene 3</i>, 1920 Graphite pencil and tempera and ink on paper 32.5 x 49.7 WA (1933.539)</p>	<p>16. Pavel Tchelitchew <i>Set design with figures for Scene 3</i>, 1928 Graphite pencil and ink or tempera on blue paper 19.8 x 24.8 WA (1933.549)</p>
<p>7. Léopold Survage <i>Set design</i>, 1922 Tempera on paper 47.5 x 70.4 WA (1933.543)</p>	<p>17. Pavel Tchelitchew <i>Costume design for Serge Lifar as the Pupil</i>, 1928 Ink and tempera on card 32 x 24.4 WA (1933.551)</p>
<p>8. Juan Gris <i>Design for the front cloth : Offrandes à la Bergère</i>, 1924 Watercolor, tempera, graphite, gold and silver on paper 24.5 x 30.5 WA (1933.481)</p>	<p>18. Pavel Tchelitchew <i>Costume design for the Man with Phosphorescent Markings</i>, 1928 Ink on two sheets of paper 35.7 x 20.9 WA (1933.552)</p>
<p>9. Juan Gris <i>Costume design for a Herald</i>, 1924 Graphite pencil, tempera and/or watercolor, gold and copper paint with white highlights on paper 34.2 x 25.3 WA (1933.483)</p>	<p>19. André Bauchant <i>Design for front cloth</i>, 1927 Oil on canvas 101.6 x 132.4 WA (1933.395)</p>
<p>10. Georges Braque <i>Design detail for the front cloth</i>, 1924 Watercolor, gouache and pencil on paper 30.5 x 30.5 WA (1933.431)</p>	<p>20. Giorgio De Chirico <i>Costume design for a male guest</i>, 1929 Tempera and/or watercolor and pencil on paper, 34 x 20.7 WA (1933 450)</p>

<p>21. Giorgio De Chirico <i>Costume design for Serge Lifar as the man in the Italian entrée, 1929</i> Graphite pencil and tempera and/or watercolor on paper 27.5 x 20.2 WA (1933.441)</p>
<p>22. Giorgio De Chirico <i>Costume design for a female guest, 1929</i> Graphite pencil and tempera and/or watercolor on paper 29.2 x 19.9 WA (1933.451)</p>
<p>23. Giorgio De Chirico <i>Design for the cover of the souvenir program of Sergei Diaghilev's Ballets Russes for the 1929 season in Monte Carlo and Paris, 1929</i> Graphite pencil and tempera and/or watercolor on paper 40.4 x 27.7 WA (1933.438)</p>

Theatre Museum of the Victoria and Albert Museum, London (TML)

<p>1. Léon Bakst <i>Design for stage properties, 1911</i> Watercolor, gouache, gold paint and pencil on paper Annotated in ink 55.3 x 38.1 TML (S.1004-1984)</p>
<p>2. Nicholas Roerich <i>Costume for a Young Man in Le Sacre du Printemps, 1913</i> Costume designed by Nicholas Roerich for one of five Young People in Scene 1 Long-sleeved, straight robe of off-white flannelette with wool hip insertion and red underarm gussets. On the arms, chest and hem are orange motifs on a green ground; from the hem-band rise orange 'ladders' topped with a segmented ring on a green ground. Belt and dagger. Leather belt set with stamped metal discs from which hangs a wooden silver-painted 'dagger' in a 'scabbard' TML (S.657.1980)</p>
<p>3. Nicholas Roerich <i>Costume for a Maiden, 1913</i> Costume designed by Nicholas Roerich for a Maiden in Scene 1 Very long robe of off-white wool, with long sleeves and orange underarm gussets. Attached is an underskirt of bright scarlet fine wool. The robe is completely over painted with elaborate multi-coloured (yellow, green, orange, blue, red) geometric patterns. Narrow looped leather belt set with stamped metal studs and a metal stylised amulet of a 'horse' with Three hanging bars and lozenges. TML (S.680.1980)</p>

<p>4. Nicholas Roerich <i>Costume for a Maiden, 1913</i> (with black pattern at waist) Costume designed by Nicholas Roerich for a Maiden in Scene 1 Long-sleeved, straight robe of off-white wool coloured bright scarlet with 'underskirt' and orange underarm gussets. There is an elaborate predominantly brown-red, orange, mauve and pale yellow pattern around the neck, shoulders and cuffs. On the chest are five nodular circles with a pomme-cross in pale yellow on a brown-red ground. Around the 'hem' is an elaborate, multi-coloured band of oranges, reds, yellow and turquoise geomantic shapes and on the hem of the 'underskirt' a much simpler decoration of lines and spots. TML (S.676.1980)</p>
<p>5. Pablo Picasso <i>Drop curtain, 1924</i> Oil on cloth 1000 x 1100 TML (S. 316. 1978) Note : So meticulous was Alexander Shervashidze's copy of the original and so delighted was Picasso that he wrote on the canvas : "Dédié a Diaghilew. Picasso". The curtain is the largest canvas ever signed by Picasso. For the Monte Carlo venue the curtain hangs in the Salle des Arts du Sporting d'hiver de la Société des Bains de Mer.</p>
<p>6. Giorgio De Chirico <i>Costume design for George Balanchine, 1929</i> Pencil, watercolor and gouache on paper 27.8 x 20.3 TML (S 449 1975)</p>

Thyssen-Bornemisza Collections

<p>1. Léon Bakst <i>Costume design for Shahriar (Alexei Bulgakov), 1910</i> Watercolor, gouache and pencil on paper 35.5 x 22 Thyssen-Bornemisza Collections (1974.35)</p>
<p>2. Léon Bakst <i>Costume design for a Pilgrim, 1911</i> Watercolor, gouache, silver and pencil on paper 28.2 x 22.8 Thyssen-Bornemisza Collections (1981.60)</p>
<p>3. Léon Bakst <i>The Awakening. Set design for Act IV, 1921</i> Watercolor and pencil on paper 48 x 66.8 Thyssen-Bornemisza Collections (1979.43)</p>