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Abstract

This dissertation treats the choreographic works of Julian Algo (1899-1955), a ballet master in the Royal Opera house in Stockholm 1931-1952, whose experience and education were from *Theatertanz*, and Swedish dance history about his works. Theoretically it is inspired by post-modern historiography (Jenkins, Munslow, White), queer theory (Sedgwick, Doty, Rosenberg) and research about masculinities in dance (Burt). The empirical materials are from archives in Germany, England, France and Sweden.

The first chapter is an introductory survey of Algo's career in Germany. It shows that in Duisburg Algo was recognized as a choreographer with ballet skills, and like other choreographers within German "Theatertanz" he tried to establish new styles through mixing old ballet and modern dance. The chapter also answers question about reception and about whom Algo cooperated with.

The second chapter consists of seven analyses in which the author deals with the "gusto" and "playfulness" of Algo's works in Stockholm 1931-1938. These ballet productions are analysed with focus on the concept of queer and gender, also pointing out their good reception and that they in Stockholm were described as modern. Some of the male characters are suggested to be related to dandyism. The chapter also shows that anti-Semitism and scepticism against foreign influences were expressed in the theatre magazine *Scenen* [The Stage] and that it is relevant to assume that these articles influenced the development in the Opera house.

The third chapter shows that Algo's ballet productions in the book *The Swedish ballet* (Rootzén 1945) was described from a view of classical ballet's preferences. Now, in 1945, Algo's choreographies from the 1930 were dismissed as being of mixed-genre and lacking ballet skills. Although this chapter in the book was criticised by contemporary critics, it is obvious that it has been of great influence for authors of ballet history in the 2.nd half of the century.

Key-word: Julian Algo, danshistoria, svensk-tyska kulturrelationer, genus, modernism, antisemitism, historiografi

2006, Eva Lundgren