

ART HISTORY

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DANCE IN THE SYSTEM OF THE MODERN INTEGRATIVE STUDY OF ART

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Abstract

The article considers the innovative models of the interaction of art history courses in the format of their comprehensive study upon a new author's program "Ballet and Synthesis of Plastic Arts" created for the direction "Choreographic Art" of various profiles (ballet theater direction, choreography pedagogy, performing arts). The conceptual approaches outlined in the program, based on the interdisciplinary contacts of related arts, allow its inclusion in the professional cycle of master's and additional training in higher educational institutions and other organizations that carry out educational activities, as well as in the system of retraining of stage directors when using modern project technologies.

Keywords: dance, curriculum, methodology and vectors of study, integration, master's study.

Introduction

The program is formed on the basis of the author's scientific, training, project developments of an interdisciplinary nature: spiritual needs of modern society require a high level of understanding of reality, correlated with the general objectives of culture of the 21st century. The interaction and interpenetration of sciences became an indispensable condition for their further development. Today, it is difficult to find a major problem of one science, which would not attract the attention of a whole complex of other sciences. The tendency to their synthesis is unquestionable. This can also be observed in the emergence and development of new types of artistic creativity, which is caused

by an urgent social need for the creation of the single and integral scientific and cultural worldview that corresponds to the modern level of accumulated knowledge. This requires improving the professional skills of stage directors, scriptwriters, cameramen, stage managers, artists, actors, art theorists, awakening the spirit of innovative ideas; brave search for new topics and expressive possibilities of the language of the ballet theater. These tasks arise not only for Ballet Studies in the narrow sense, but also for the Pedagogy of Art and Synthetic Art History, they should be reflected in master's curricula, which are oriented to the systematic and orderly study of both the history and contemporary theoretical and practical problems of performing arts.

A considerable number of articles and books are devoted to various fine arts; many art critics and artists have been engaged in substantiating its "grammar" from various conceptual positions [3-4]. However, there are absolutely no works studying the plastic language of graphics, painting, sculpture and their points of contact with the choreography (despite the fact that a plastic form is one of the main sources and sometimes the only main source of information). Both a silhouette pattern of volumes and the constructive-spatial structure take on a plastic form; the nuances of rhythm and harmony of interrelations are expressed in a plastic form; complex artistic associations are created under the influence of the plastic principle. We can talk about an impact of the sculptural and plastic images of Michelangelo and the uniqueness of dance plastic in the choreography of K. Goleizovsky, the plastic expressiveness of V. Serov's graphic drawings and Bejart's graphics of postures and movements, and finally, the plasticity of K. Pissarro's painting and the color movement in M. Fokine's performances. What means provide for the expressiveness of artistic plasticity? Let us consider the specific features of arts, focusing on painting and highlighting the features of its artistic language, and try to find a similarity to the plastic language of dance.

Speaking of the specific nature of art, nevertheless, W. Goethe pointed out the mobility of boundaries between them: "A sculptor can be misled by a painter, a painter can be misled by a mimer, and all of them can confuse each other so that none of them can keep balance" [1]. Considering painting, an artist K. Yuon also wrote about its enrichment with other forms of creativity: "The central functions of painting are manifested most of all by means of its specific descriptive and painting tasks. Its pursuance of expanding its functions moves from the problems of portraying living human images in movement and reality, from colorful combinations and harmonies, and from the expression of living light and air to the boundaries of the neighboring arts. Thus, the primary interest in harmonization and perception of tones makes it fall into the sphere of musical, often more typical and closely related specific imagery. So it was with many phenomena of impressionism. An interest in constructive compositional constructions brings painting closer to architectural tasks. They are especially

needed in the art of mural painting. The prevalence of the formally plastic component over the colorful painting brings it closer to sculpture. For example, these are famous "Sibyls" by Michelangelo in the Sistine Chapel. Finally, the predominance of the narrative basis over the figurative content leads painting to the so-called literariness ("Itinerants"). Painting differs by its spectacular side, which is often even purely theatrical, falling into the advanced decorativism (Makart)" [5].

The authors of these citations persistently indicate the artist's synthetically working consciousness. Talking about the specific features of arts, we will consider the expressive means of choreography, finding analogies, parallels and connections between them. It seems that such a synchronous approach has its advantages, as it promotes deeper disclosure of internal interrelations between the separate linguistic structures of various arts, and separate phenomena of artistic creativity.

The ballet theatre is a special kind of synthetic art. The synthetism of the theatrical form is the main point in the study of this art.

Research methods

The existing practice marked the beginning of the study of the following traditional disciplines in theatrical and creative educational institutions: "The History of Ballet", "The Art of Choreographer", "The Choreographic Work", "Choreographic Direction", "Composition of Classical Dance", etc. However, courses based on innovative technologies for designing complex systems with the use of graphic materials and other visual sources, computer technologies and programs, play an invaluable role in the learning process. In a new cultural context, the problem of enriching the choreographic language and the gradual replacement of the repertory theater and its traditional essence with a high-tech theater of stage design is acute. Modern theatrical criticism in the evaluation of scenic works increasingly frequently relies on a number of fundamental and applied disciplines: art history, literary criticism, cultural studies, philosophy, structural studies, linguistics, and source study, including theater design, computer technologies and poly-art tools [6]. In various countries of the world, the master's programs, including programs in the sphere of dance, motion therapy and consultancy are developed [7-8, 13].

Some of them are based on the supposition that dance is a special form of art calling for the integration of body, mind and spirit [9-11]. The main goal of the proposed master's program is to train creative specialists for professional scientific, educational, project, and intellectual activities by studying the sphere of scientific research, mastering the skills of conducting the interdisciplinary research and projects, mastering of innovative intellectual technologies of knowledge accumulation, processing, and representation. The main tasks are as follows: to deepen, expand and improve the basic professional knowledge and skills of course participants, to provide them with the skills of a systematic

approach, motivational attitudes towards self-management of research activities, improvement and development of one's own general intellectual, general cultural and research potential, its application in the subject field of the professional activity. The target audience is the graduates with the Bachelor's Degree of universities of choreographic, art and other creative orientation, applicants and participants in research and creative projects.

The scientific field and vectors of the study of the program "Ballet and Synthesis of Plastic Arts" involves the extensive study of relevant topics related to the morphology of ballet as a synthetic art form, various aspects of the interaction of stage dance and plastic arts (graphics, painting, sculpture, arts and crafts, architecture and other forms of creativity), including the study of a qualitatively new art phenomenon, which cannot be reduced only to the sum of elements, integral components [12]. The laws of visual perception of scenography precondition three compositional levels of a stage work – the relationship of stage space masses, light and shadow aspects of a performance, the plastic development (depth) of the stage space. All this is reflected in the concept that is so important for the theory of scenography – the organization of the common theater space. It includes the following features: the architectural division of the theater into scenic and visual parts (topographical division), the interaction of actor and spectator masses manifested in the context of the spatial environment; the dynamics of the development of masses, consisting in the ratio of the linearity of their intension; and finally a dialogue: an actor – a spectator in their spatial composition. The concept of the "organization of the stage space" includes the interdependence of the real (physically specified) and surreal (art-sensed) stage space in the theatrical performance. The real stage space, determined by the nature of the architectural interconnection of the stage and the auditorium, a type and characteristics of the stage, its technical equipment, the scale of dimensions, changes physically. The surreal stage space changes due to different interrelationships of its constituent masses, light, color design, and graphics. Remaining physically unchanged, it can change in artistic perception, depending on what is depicted on stage and the way it is filled with details.

The arrangement of masses in the acting ensemble implies the relationship of the acting ensemble on stage and the ratio of groups in the ensemble. In the theatrical performance, actors form separate semantic groups that enter into complex spatial relations. At the same time, the size of groups, composition lines vary; the background, on which they perform, is identified or obscured. This dynamics of masses is largely included in the dramatic material and is an important goal of the development of the stage image.

Thus, the organization of the stage space and the arrangement of masses in the cast are the links of a single system, which forms the first compositional level of the theory of scenography, which determines the

interrelation of the masses of the stage space.

The light-color composition of a performance based on the laws of light distribution can be considered the second compositional level of scenography. Light is connected with the general color composition in a picture, just like in a ballet performance. These concepts are inseparable. Light changes the perception of color; it largely sets the mood and determines the nature of our perception. The problem of light in painting attracted many artists, and they solved it in a different way. The brightest or, conversely, the darkest spot in the picture involuntarily attracts the attention of the viewer, which is always taken into account both by a painter and a choreographer in the implementation of their ideas. In the "Dying Swan" by M. Fokine the cold blue stream of light consistently follows the ballerina dressed in a swan pack, whose dance is contrastingly shown on a deep neutral background, creating a dramatically sad theme.

Color in painting can have a symbolic meaning. We are used to the fact that colors are an aesthetic equivalent to reality, but they can also be interpreted as a symbol, hinting at what sometimes cannot be said: an image of God, higher cosmic forces or otherworldly existence. The deep symbolic essence of color can be revealed in the images of a ballet performance (Odette – a white swan, Odile – a black swan in "Swan Lake" by P. Tchaikovsky; Blue God in the ballet of the same name by R. Hahn, etc.). Light in a ballet performance in its external form primarily serves as general lighting, light saturation of the stage space. Exterior light is the light of the lighting devices, designed to reveal the volume of the scene, its spatial composition. This is just one facet of the light-color composition of the play. The second one is connected with the color composition of the stage space, which is expressed in the color variety of scenic volumes, the objective world of the scene, the color scale of picturesque curtains, the color of costumes, makeup, etc. All this can be called the inner light of scenic forms. Exterior and closed light, i.e. color in a ballet performance, results in the light-color interaction; therefore, the light-color composition of the whole performance, visual accents, dialogueness of relations with the plot-dramatic development line with the musical structure of the theatre production are created. The plastic depth of the stage space is the third and final compositional level of scenography. Since an actor acts on stage (the rhythm of body movements in space, facial expressions, gestures, postures, mise-en-scène construction), the entire environment must become subordinate to him/her. At the same time, the stage environment (space) is in a dialogical relation with the mise-en-scène of the dance, and this dialogue can be constructed not only on the harmony, but also on the contradiction, which ultimately helps to reveal the content of the ballet work. The composition of the in-depth spatiality of the forms of the play is manifested both in the plastic of ballet dancers, in the plastic of stage forms, and in their interrelation in the

process of creating plastic completeness.

A theater artist makes sketches, mock-ups for the design of the future performance. Only after that, theater workshops begin their work on the design of the ballet show. A theatre artist works in close proximity with a choreographer, an author of the choreographic text. Sometimes, a theatre artist significantly influences the pattern of dance with his/her artistic-coloristic vision of the material [2]. In the process of joint work, an artist always sees the work in dynamics, in motion. The dynamism of dance poses specific problems of the coloristic composition of each episode, picture, and action before a stage designer.

Scenery design is an image of the real environment of a performance, created on the basis of a libretto, a common artistic concept, a ballet master's interpretation and an emotional vision of an artist. In the ballets created by a choreographer Y. Grigorovich and an artist S. Virsaladze, a choreographic idea is always consistent with, developed and strengthened by the idea of an artist. Virsaladze usually creates costumes of ballet characters with due regard to a specific pattern of dance, the dynamic development of an image of a certain character in the performance. The color of the costume is always a moving spot of the dance of a ballet dancer, a moving color palette in the ensemble's dance. A beautiful costume can be designed, but it would not show to advantage on stage, unless it is "supported" by the background, on which an actor moves. Therefore, the interrelation between a costume and scenery, costumes and the acting ensemble must be artistically solved in costume design. A costume must fit into the plastic of the movement, into the intonation of a stage work. Certainly, such development of the scenographic material involves the true co-creation of an artist with an author-choreographer. Therefore, in the ballet performance not only the pictorial image of scenery, costumes should be closely connected with the stage architecture, but also, what is the most important, with the choreographic images, with the entire structure of the performance [12].

Results and Discussion

The scope of master's research can include little developed modern problems of the theory and history of the ballet theater, relating to classical choreography in the context of the organization of the stage space and the spatial arts interacting with it. These are the ideas of direction and movement in space, the issues of architectonics and the plastic form of a ballet performance, the criteria of figurativeness in dance, the principles of the interaction of expressive and visual means, the problems of retrospective and innovative stylistic directions in ballet, the methods of reconstructing the choreographic heritage, the issues of the establishment of academic schools of classical dance and overcoming their boundaries from traditions to innovative quests for the transition of dance in the open environment, museum and other spaces.

Topics related to the composition of museum and private collections of

mainly theatrical profile with graphic materials of ballet iconography and scenery are another aspect of master's research.

Thus, all the platforms of the ballet theater with a complex of research problems that are in any way connected with the existing structure of the visual art image in the work of actors and choreographers, as well as forecasting new future forms of graphic visualization in the process of creating choreographic works, are involved.

"Research Methodology in Choreography" is a dominating author's discipline included in the basic part of training of master's students in "Choreographic Art". It is aimed at giving students knowledge of the content and basic methods of research work, imparting the initial skills of planning, organizing and performing various types of research work, forming their interest in research activities and the need for its implementation.

The methodological training of a future specialist in the sphere of scientific and pedagogical, choreographic and staging, research and historical-theoretical activities involves the formation of the methodological culture of master's students in the sphere of choreographic research, the formation of the students' ideas about the methodology and research methods, adoption of culture in the sphere of choice and competent use of methods in the sphere of choreographic art. Parallel courses complementing this discipline and creating a specialized cluster are as follows: "Modern Problems of Science and Art", "Analysis of Choreographic Works", "Synthesis of Spatial and Plastic Arts", "Stage Costume and Scenic Decoration of Dance", "Scenography of a Ballet Performance" , "Philosophy of Dance", "Author's Concept, Form, Genre, Vocabulary of a Choreographic Work", "Art Criticism, Historical, Cultural, Psychological and Pedagogical Approaches in Research and Critical Analysis of Choreographic Art Works". An academic discipline "Research Methodology in Choreography" is fundamental for the study of all subsequent courses, since the knowledge and skills formed within its framework are methodological in nature and allow applying them in the sphere of modern technologies and methods for the development of original creative projects and solution of professional tasks.

The method of completing the master's program provides for lectures, practical training, and interactive forms of research work (presentations, training courses, excursions, internships) during the first year of study. The lectures will cover the topics of theoretical importance. Practical classes are devoted to problematic issues and used to form the skills of the analysis of the synthetic work of ballet art, composition of programs for its structural study. Practical classes allow forming the skills of using knowledge about the features and specifics of various forms and genres of art, as well as forming the skills of directing a theatrical performance in further professional and cultural activities.

The course provides for the development of several scientific

publications, training developments, computer presentation projects, writing reviews for a ballet performance, organizing and conducting one's own integrative mini-study of the historical development of the ballet theater in one of the countries proposed, the analysis of a choreographic work of a certain genre. The practical experience of the direction of the visual solution of one's own play or performance is also possible in the context of the dialogue of spatial and plastic arts. The knowledge obtained in the process of studying the program will be used in research practice.

Conclusions

The competencies of the master's program are aimed at the abilities of graduates to introduce innovative technologies, taking into account the needs of society, to conduct project activities in the sphere of culture and art (projects of museums of theaters, art and ballet exhibitions, culture and arts centers), to protect and reconstruct cultural values. They are also focused on the readiness to develop the goals and priorities of the scientific and creative activity of research, educational and cultural institutions, which implement pedagogical, directorial, stage design and actor-performing types of the professional work of a choreographer and an artist.

Thus, an ultimate objective of the comprehensive study of dance and plastic arts in the system of studying the programs of integrative art history should be not only highlighting separate aspects, connections and components of this complicated process, but also their organic and functional connection into a single integrated system. The modern teaching and research level should provide the necessary module, which increases the coefficient of intellectual, creative and research comfort of a higher educational institution of creative arts.

The final importance of the master's program is to master the skills of the information collection and processing, the methodology for conducting scientific research in the sphere of ballet and related plastic arts, to learn the basic rules for the use of professional vocabulary; the conceptual and categorical apparatus of the art integrative science, the professional culture of the material presentation and the skills of using sources and scientific literature in the process of creating the scientific text of the master's thesis. Thus, the obtained scientific results will allow increasing the effectiveness of the intellectual activity in the following spheres: science, culture and art, education, and design.

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