

preparatory and educational concept from the point of view of some theorists of that time is considered, as well as their attempts to find a synthesis between art, labor and manufactured products. All these processes are reflected in the «industrial art», which can be considered as a kind of proto-design of the XXI century.

Key words: higher art and technical studios, constructivism, industrial art.

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VKHUTEMAS IN THE PROCESS OF FORMING DESIGN IN THE POST-SOVIET SPACE

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The aim of this paper is to identify the influence of VKHUTEMAS on «industrial art», which can be considered as a proto-design of the XXI century, to consider the peculiarities of formation and development of this process from the standpoint of historical justification.

Research methodology is in applying a set of general scientific methods (historical-comparative and chronological, a method of terminological analysis), which helped to identify and consider historical interpretations of industrial art, constructivism and other important concepts of design formation.

Results. It has been found that the Soviet VKHUTEMAS as well as the German Bauhaus formed the basic knowledge of design and gave it full priority in design education of the XX century. There are two fundamental moments: the ability to dismember any shape into geometric first elements, and life into functional processes, in other words – to see simple in difficult. These educational concepts are still at the heart of all other design schools. And this is a stylistic phenomenon of the XX century that influenced the work of all designers in general, and designers of the post-Soviet space, in particular. Moreover, young designers either freely (we live in a world of identical images) or not freely (were trained in schools which methodological basis formed during the times of that era) profess the same stylistic phenomenon, only at a new stage.

Novelty. The scientific novelty of the study is to broaden the understanding of complex historical and terminological aspects of design formation within post-Soviet territory.

The practical significance. The results of the research can be used in project activities of designers, for a more systematic and effective organization of creative process.

Key words: higher art and technical studios, constructivism, industrial art.

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NEW FEATURES OF ARTISTIC LANGUAGE OF CLASSICAL DANCE IN 20-30 OF XX CENTURY AS CHOREOGRAPHERS' SEARCH RESULTS

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The peculiarities of the new artistic techniques in the Ukrainian ballet theater in 20-30's of XX century have been analyzed under the influence of the historical, the socio-political, and the psychological changes in the society. It also has been emphasized on the creativity of the generation of choreographers-innovators and experimenters (M. Foregger, K. Goleizovski, A. Balanchivadze, V. Verhovynets).

Key words: artistic and aesthetic canons, urban dance, Ukrainian ballet performance, classical heritage, choreographer's style.

The relevance of the problem. The Ukrainian choreographic culture of XX century was determined by the dynamism of the social and the spiritual processes of the historical era, which began during World War I. The fast-paced, the dynamic era required the latest techniques of artistic analysis, without seeing the ability to be known through the obvious, it needed a «cut» of what was seen and its radical modification. Waves of historical, socio-political, psychological changes led to the emergence of a large number of artistic trends and schools, the diversity of artistic activity was connected with the intellectuals' issue of «new life», new Soviet reality.

The analysis of recent research and publications. This issue is studied in a considerable amount of specialized literature, the authors of which determine the fundamentals of the national choreographic art. The profound research of the previous century is given in the studies of M. Pogrebniak [11], N. Semenova [12], M. Tatarenko [18], D. Sharykov [26] who have analyzed the situation in the artistic practice. These materials are aimed at identifying specific features of the cultural space of the chosen period. There are other publications whose authors try to identify the specific signs of creative activity of the prominent figures of the Ukrainian choreography. However, this issue is still under the study.

The purpose of the article is to reveal the peculiarities of the refutation of classical heritage in the choreographers' searches, which is based on the principle of heritability and tradition in 20-30's of the twentieth century.

Summary of the study. The foundation of the new musical and the theatrical art was accompanied by a number of topical questions, which appeared before the creators of the Ukrainian Ballet Theater and all Soviet choreography. The most controversial issue was the attitude to the classical heritage. Focusing on the European avant-garde, which uncompromisingly denied the imitation and the tradition of artistic creativity and introduced the continuous renewal of artistic and aesthetic canons, a new generation of young artists who professed Ukraine's orientation to Europe appeared [10, p. 63].

The issues of ballet development worried not only ballet dancers and artists, but opera and dramatic theaters' performers as well. In order to deny the national choreographic heritage, «proletarian culture workers and vulgar sociologists», denying the national choreographic heritage, with extreme persistence obliged to eliminate classical ballet and its school, supposedly capable of «reflecting» only the feelings and the tastes of courtly aristocracy and bourgeoisie. Various «innovators» and experimenters proposed to replace the classical dance with «theatrical» acrobatics and physical education, spectacular «machine dances», free rhythm-plasticity and imitation of household movements [14, p. 10–14].

Director, choreographer, theater artist, theatrical publicist M. Foregger (1892–1939) confirmed that «life creates sidewalk dancing, fast cars, pays tribute to the perfect work of cars, the dynamics of human crowds, the grandeur of skyscrapers», calls a contemporary «urban» dance to the stage. From his point of view the most operative in the struggle for the new life could be the light theatrical genres (first of all – the music hall), which draw its history from the same playful, boisterous spectacles, which, according to Foregger, was destined during the years of «the destruction of obsolete values and the strengthening of the foundations of the new culture to give a rest and have fun, interweaving callings and instructions into a clown's puns» [21, p. 6].

Having analyzed the expressive means of Foregger as a director and a choreographer, P. Markov states: «His actors are acrobatic, he builds an acting game as a combination of sharp, diverse and unexpected techniques. He fills performances with singing couplets and dances. He constructs the play in the same way as most modern masters of the stage – with movement», «<...> he spies movement and dance in the modern street» [9, p. 308-309]. A. Abramov wrote: «There is much talk about eccentricity now, but in fact only Foregger approved it as the self-valuable and the self-sufficient factor» [1, p. 16].

The historical significance of Foregger's choreographic experiments was the invention of the eccentrically hyperbolized movement, the master of an eccentric-weird, justifiably bold artistic language. The metaphorical and sharpness of the plasticity in a role become the leading features of eccentric theater: «In countless acting workshops days and nights in sweat of their forehead students learn to be body technicians, acrobats who can run, jump, climb, rollover ...» [7, p. 6].

M. Foregger, aspiring to «organize the staff of strong, agile and joyful dancers, actors of the future days», founded a system of physical training «and fiat training» (the combination of R. Laban's theory and «Meierhold's biomechanics»). However, Foregger did not deny the benefits of classical training, only strongly opposed to the aestheticism of classical ballet» [22, p. 35].

The choreographer's imaginative vision and the use of new expressive choreographic means resulted from the events of the time in which the rejection of the aesthetic norms formed through the prism of ideology justifies eccentric, sometimes meaningless ideas in the artistic space, but negates the attention to the national component of art.

Being influenced by those moods, choreographer K. Goleizovski (1892–1970), who, convinced that the «proletarian art of dance» needed new «building materials», not similar to the classics, created the direction of his own ballet-style with emphasized external appearance of artists, desire to strike with unexpected actions and the specific choreographic attitude towards the performers as material from which living sculptures can be made, to form a bizarre «knit» of plasticity [5, p. 8].

Increasing the importance of the author's choreographic language, K. Goleizovski did not abandon the system of classical ballet, considered it the fundamentals of the choreographic professionalism. Seeing the essence of his creative pursuits in the realization of the «great choreographic revolution», choreographer opposed the daily routine of the academic theater, which promoted and embodied the archaic theme and aesthetics of ballet. He thought that new subjects and images by means of the renewed artistic language should be embodied by the artists of academic ballet, «because the true mastery of pure dance – as K. Goleizovski called classical dance – is theirs» [5, p. 8].

Being interested in the idea of expressiveness and eroticism in instrumental-symphonic music, O. Scriabin created fantasy-sophisticated dance compositions. Not adopting choreographic and costume canons, he left his performers with a minimum of clothing, demonstrating how beautiful and expressive the naked body is. While

experimenting, K. Goleizovski created eccentric and logical movements, widely introduced acrobatic stunts into the dance, disrupting the regular systematic movement, and reinterpreted in a grotesque key the depicted feelings. Thus, M. Lvov wrote that «an unexpected function was added to the leg: to serve not as a support for the body, but as an independent expressive factor» in K. Goleizovski's performances. «To release the leg, the body is thrown to the ground or taken for support. The foot «gestures» through the interlacing of the hands and feet to produce new effects» [8, p. 6]. The choreographer used even a simple household step: the performer – L. Ivanova – came out of the right backstage and moved diagonally, stepping hard, as if under the weight of misery. Critics noted that in this dance «<...> two new techniques of great expressiveness were given.

The actress, conveyed feelings of horror, was moving in an emotional crescendo along a straight line from backstage to the ramp, at the last moment – apparently, the highest tension of feeling – unexpectedly, in a fast motion, turned her back on the viewer. And she froze for a moment. This made a great impression. And further in the finale the tension of emotion was perfectly conveyed by the silent cry of a wide open mouth» [25, p. 10]. Those new techniques for classical ballet were perfectly performed by a dancer who went through an academic school, who, according to opponents of the classical ballet (and there were a lot of them at that time), the body should be «tight».

New features of the artistic language of the classical dance began to be observed in the performances of Balanchivadze of that period (for example, two Ravel's waltzes from the cycle «Noble and sentimental»). A. Gvozdirov noticed «the ability to refresh a drawing of a dance with new lines, bright poses and unexpected, bold transitions» [4, p. 4]. So, even then there was strong evidence that the classical dance system provides the dancers with the necessary technical base and does not interfere with the perception of any other movement system. At the same time the choreographers were searching ways to enhance the expressiveness of the artistic language in the ballet performances. A. Slonimski believed that their reform of the classics was expressed in «the justification of body movements and the predominance of courageous, energetic intonations» [13, p. 70].

The artistic language of the classical dance was actively updated in the early twentieth century, but at that time the Ukrainian stage dance was only a component of a dramatic performance (in the plays of the First Stationary Ukrainian Theater by M. Sadovski), further determined by V. Verhovynets, who noted the urgency of creating of the national Ukrainian ballet. An outstanding choreographer wrote: «Our ballet, if it is destined to be born at any time, should be national, peculiar, and it will have such features when it enriches the wealth of the folk dance with its picturesque figures and broad, unlimited imagination of thoughts, and when it will be imbued with the spirit of cheerful dance songs full of energy, cheerfulness and unforgettable genuine entertainment of real folk life» [3, p. 28, 53].

In 1919 after the creation of the first Ukrainian opera and ballet troupe in Kyiv the Ukrainian stage dance also became an element of the musical virtuoso (dance scenes in the opera «Drowned» by M. Lysenko and «Halka» by S. Moniushko).

For creating of the original Ukrainian ballet performance there were not enough musical scores that would form the basis of a future work. The specific expressive means of the Ukrainian dance, which would make it possible to recreate folk life on the ballet stage, were not sufficiently developed yet in order to be combined organically with the basis of ballet – the language of the classical dance.

The theoretical work of V. Verkhovynets «Theory of Ukrainian Folk Dance» (1920) contributed to the development of the Ukrainian stage dance. The author considered the best examples, on the basis of which the complete theoretical concept of the classification of choreographic movements, their connection with music, directions of their theoretical and practical use (guide to choreographic works for P. Virski, V. Vronski, G. Berezova, etc.) were outlined.

Choreographer-folklorist V. Verhovynets insisted that a dance as an integral part of the folk life was developing in a close connection with a song: «A song and a dance are as a brother and a sister. As in a song there are jokes, gladness and people's sufferings, so in a dance and a play people express their feelings <...>» [3; 121].

Synthesis of the Ukrainian folk song and dance in the musical-dramatic performance formed the defining qualities of the future national ballet performance, its musical and choreographic artistic language: a) creation of musical scores on the basis of folk melodies, which are characterized by lyricism, reliance on national song and dance folklore, simplicity of the musical language; b) the use of the plots of songs as a literary basis, borrowing ideas from the works of the Ukrainian writers; c) gaining experience of using of folk dance on the stage, forming an arsenal of expressive means that enrich the ballet performance in dance fragments of opera performances.

A significant event in the development of the Ukrainian ballet art was the establishment of Opera and Ballet theaters in Kharkiv (1925), Kyiv and Odessa (1926).

The National Ballet Theater in XX century began an independent artistic life by performing Kharkiv ballet troupe of 50 artists in the final expanded dance performance «Hopak» in the opera «Sorochinski fair» by M. Musorgski (ballet master R. Balanotti with the participation of M. Sobolets and V. Verhovynets).

The ballet artists mastered the virtuoso technique of national folk-choreography and studied the features of the Ukrainian dance vocabulary under the direction of M. Sobol. The further development of the classical ballet canon in Ukraine is associated with the development of a wide range of classical heritage (from the premiere of the ballet by P. Tchaikovski «Swan Lake» on October 25, 1925) to the masterpieces of the national folk dance.

A. Vaganova emphasized concerning the discussion about the archaic nature and needlessness of ballet: «Anyone who asserts that the old classical ballet has already died and should be put to the «archive» and be forgotten, is deeply mistaken, because if our art is to reflect modern life, it still should not abandon the beautiful examples of the past» [2, p. 30].

The active development of the Ukrainian Soviet opera and ballet culture was continued in 1926 by the newly established collectives of Kyiv and Odessa theaters and the Union of State Ukrainian Opera Theaters, headed by J. Lapytski (artistic director of the Petrograd Musical Drama). Paying considerable attention to the formation of ballet troupes of all three opera theaters and focusing on the contemporary practice, M. Lapytski invited famous Moscow choreographers and artists on the positions of artistic directors and ballet masters. Kharkiv Ballet Company was headed by V. Riabtsev and A. Messerrer, Kyiv troupe by L. Zhukov and M. Reisen, and K. Goleizovski became the head of Odessa Ballet.

The purpose of such decision was to raise the level of the newborn ballet groups and to prepare artists to create original contemporary ballets, to perform works of the Ukrainian composer by talented and technically perfect teams. The interaction of aesthetic principles and traditions of two famous Russian ballet schools (Leningrad and Moscow) turned out in the performing skills of the generation of dancers, among whom O. Berg, K. Vasina, N. Vynogradova, L. Dolokhova, V. Dulenko, R. Zakharov, Yu. Kovaliev, G. Maslova, K. Muller, O. Sobol, M. Smyrнова, M. Smyrnov, G. Shtol, A. Yaryhina («Don Quixote» and «Baiaiderka» by L. Minkus, «Konyek-Gorbunok» by C. Puni, «Joseph the Beautiful», «In the Sun' rays», «Carnival» by S. Vasylenko, dance paintings for the opera «Prince Igor» by O. Borodin, «The vain warning» by P. Gertel, «Scheherazade» by M. Rymyski-Korsakov, etc.) [17, p. 47].

The combining of high classical traditions with the principles of folk and realism occurred in the first original ballet performances as a reflection of the leading tendencies of the formation of the Soviet ballet in the 20-30's of the XX century. Gradually the aesthetic norm has been specified in the Ukrainian art, in which the aesthetic idea plays an important function, but the ethno-protective, educational, national-patriotic ideas of the general concept still have a decisive influence on the figurative-emotional spectrum, artistic, and historical styles of these works. Due to the experience of the aesthetic function concentrating of the artistic concept of musical and choreographic works, it became possible to use the Ukrainian folk dance not only in dramatic and opera performances, but also to synthesize it with classical ones in ballet works. On the basis of the ballet classics, into which the Ukrainian folk dance breathed a vital stream, the new choreographic vocabulary emerged as the source of national ballet art.

With the aim of the harmonious combination in vocabulary and structural forms of national ballet of classical and folk dances choreographers tried to dramatize the folklore samples, complicating them with virtuoso elements of the classics. These searches were more effective: for the first time in the history of Ballet Theater the classical and the Ukrainian folk-stage choreography united, becoming the basis for the creation of the dance vocabulary of the national ballet performances.

Conclusions. The formation of the genre of the Ukrainian national ballet performance in the first decades of XX century as the special aesthetic and sign system was based on: a) assimilation of the European traditions of the classical ballet through its interconnections with the Russian ballet and the classical dance school; b) the integrated stylization of the Ukrainian folk dance in dramatic theater, ballet and opera performances as a «characteristic» dance, which served as the characteristic of the place of action in the form of divertissement; c) development of the centralized system of choreographic education; d) reformist tendencies in the theatrical art (K. Stanislavski's «method of experiencing», Meierhold's «method of pretending»), scientific understanding of choreography as a particular type of art (A. Volkonski, A. Duncan, B. Nizhynski, M. Fokin), canonization of the academic foundations of the classical dance (A. Vaganova) and the disclosing of the phenomenon of the Ukrainian folk dance (V. Verkhovynets).

The choreographic culture in Ukraine in the first decades of XX century began to move to the level of the world ballet, rethinking the style and nature of the Ukrainian folk choreography, which enriched the aesthetics of the academic classical school of performance. A solid foundation was laid for the further evolutionary transformation of the folk dance into the constructive component of the ballet genre, which marked the beginning of the formation of the national style, combining the best traditions of the classics and natural improvisational dynamics of folklore.

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НОВІ РИСИ ХУДОЖНЬОЇ МОВИ КЛАСИЧНОГО ТАНЦЮ В 20–30-х РОКАХ XX СТ. ЯК РЕЗУЛЬТАТ ТВОРЧОГО ПОШУКУ БАЛЕТМЕЙСТЕРІВ

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Аналізуються особливості розгортання процесів новітніх художніх прийомів в українському балетному театрі в 20–30 років XX століття під впливом історичних, соціально-політичних, психологічних змін у тогочасному суспільстві. Акцентується зразки творчості нової генерації балетмейстерів-новаторів й експериментаторів, зокрема М. Фореггера, К. Голейзовського, А. Баланчивадзе, В. Верховинця. Виявлено нові форми художньої інтерпретації балетних вистав.

Ключові слова: художньо-естетичні канони, урбаністичний танець, українська балетна вистава, класична спадщина, балетмейстерський стиль.

НОВЫЕ ОСОБЕННОСТИ ХУДОЖЕСТВЕННОЙ РЕЧИ КЛАССИЧЕСКОГО ТАНЦА В 20–30-х ГОДАХ XX СТ. КАК РЕЗУЛЬТАТ ТВОЧЕСКОГО ПОИСКА БАЛЕТМЕЙСТЕРОВ

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Раскрывается сценическая форма украинского хореографического искусства – балетный спектакль, который принадлежит к театральным жанрам, обеспечивающим национально-историческую специфику развитию украинской культуры. Обосновывается тесная взаимосвязь академических жанрово-стилевых процессов с фольклорной средой. Акцентуется на том, что в сценическом измерении такая специфика приобрела особенное, а временами и определяющее значение, в том числе и в сфере оперно-балетной композиторской и балетмейстерской практики в XX ст., когда на фоне определенного эстетического и стилистического подъема национальный эволюционный процесс художественного синтеза фольклорно-академической традиции в украинском балетном спектакле обогащается мощными стилевыми импульсами общеевропейского происхождения, в дальнейшем объединяясь с принципами неофольклорного мышления.

Ключевые слова: художественно-эстетические каноны, урбанистический танец, украинский балетный спектакль, классическое наследие, балетмейстерский стиль.

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НОВІ РИСИ ХУДОЖНЬОЇ МОВИ КЛАСИЧНОГО ТАНЦЮ В 20–30-х РОКАХ XX СТ. ЯК РЕЗУЛЬТАТ ПОШУКУ БАЛЕТМЕЙСТЕРІВ

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Актуальність проблеми. Українську хореографічну культуру XX ст. визначав динамізм соціальних та духовних процесів історичної епохи. Швидкоплинна, динамічна ера вимагала новітніх прийомів художнього аналізу, потребувала «розрізу» баченого та його кардинального видозмінення. Утім, питання розвитку балету, а саме: прагнення заперечити вітчизняний хореографічний спадок і пошуки балетмейстерів у царині створення нових виразних засобів у хореографії, залишається недостатньо дослідженим.

Мета статті – виявити особливості процесу спростування класичної спадщини в балетмейстерських пошуках, який базується на принципі наслідувальності і традиційності в 20–30 рр. XX ст.