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## **AVANT-GARDE TRENDS IN BALLET ART OF THE 20TH CENTURY**

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**Abstract:** *Ballet is often not just a way of expressing director's idea, it also reflects the conservative side of art. Ballet should be viewed as a source of preservation of classical art and development of its academic structure. Consideration of tasks other than the development of art already transitions ballet to the field of sociological and political scientific discourse. In this regard, the relevance of this study is determined by the border between modernity in ballet and the preservation of its traditional foundations. The novelty of the study is determined by the fact that modernity in ballet manifests itself not only as part of a performance or as a desire to form a public response. The main value is formed based on mutual assistance in the development of such parameters as innovative methods of artistic presentation, visual elements of ballet production and structuring of additional impressions from choreography for the viewer. The author shows that the central idea must be distributed to form the image of the viewer's involvement in the storytelling on stage and empathy both for the classical versions of the stage productions and in performance with avant-garde elements. The practical significance of the study is determined by the possibilities of the structural development of ballet in the general framework of choreography as an element of the social art development.*

**Keywords:** *rhythmoplasty, staging, musical and plastic expression, constructivism, choreographic discipline.*

### **INTRODUCTION**

The problem at hand is of interest because in the Russian art studies, integral concepts and terms of rhythmoplastic and avant-garde factors of the 20th century choreographic culture are considered and analysed (Kalaycioglu et al., 2020). The aim of the study is to define and determine the formal, technical, stylistic and expressive features of rhythmoplastic methods and expressive modernist forms of the 20th century choreographic culture. The tasks are: to analyse studies in this area; determine the characteristics of the 20th century choreography; to highlight the signs and nature of the rhythmoplasty methods (François Delsarte and Emile Jacques-Dalcroze) and expressive

forms of modernism (futurism, surrealism, abstractionism, cubism, constructivism) of the 20th century choreographic culture.

Roseley Goldberg, in her work "The Art of Performance: From Futurism to the Present", investigated the origins of performance theory, based on the latest avant-garde trends of the early 20th century (Weiss-Randall, 2016). Defined the characteristics, means of expression, formal and technical factors, representatives of modernism in painting, music, theatre, ballet trends – futurism, constructivism, dadaism, surrealism, cubism, abstractionism, Bauhaus, expressionism (Chaffee, 2011). Analysed the creativity of representatives of the USA, Germany, France, Italy, Belgium, Great Britain and their expressive means of performance (Portnova, 2018a). Krasovskaya V.M. in her work "Soviet ballet theatre 1917-1967" analysed the ways of development of ballet of the 20th century in Russia; creativity and innovations of Mikhail Fokin; "Russian Seasons"; modernist tendencies and impressionism in dance; works of Isadora Duncan, Nikolai Foreger, Kasyan Goleizovsky, Alexander Gorsky, Fyodor Lopukhov (Chirban and Rowan, 2016).

Sharikov D.I. analysed and generalised the genesis of 20th century choreography; proved that the development of the choreographic culture of the 20th century took place by means of the latest and synthesised dance forms (Portnova, 2017). This author introduced into scientific circulation special terms from contemporary choreography: "formal and technical factor", "avant-garde factor", without defining these terms it is impossible to clearly systematise the structure of the 20th century choreographic culture (Girard et al., 2015). The author proposed his own schemes of modern choreography with their descriptions (Trepman et al., 1994). He also compiled the first dictionary of the conceptual-categorical framework of modern choreography (Everist, 2010). The formal and technical factor is associated with rhythmoplasty (Kant, 2015). The emergence of modern dance in America, alternative forms of dance (constructivism, Bauhaus, expressionism), impressionism and neoclassical tendencies, as well as the rhythm of jazz, was preceded by the spread of ideas of transformation of the clock rhythm, which is perceived by the ear, the exact rhythm of plastically free body movements (Chmelar et al., 1988). These ideas were embodied in the so-called rhythmoplastic dance, or rather, gymnastics, because its founders did not consider themselves choreographers and did not associate their activities with dance (Stensland and Sobal, 1992). Rhythmoplasty organically combined two opposing principles: complete submission to the internal laws of the musical form, which dictates the rhythmic organisation of movements, and their free plastic development, not associated with any dance tradition (Hall, 2009).

François Delsarte (1811-1871) was one of the brightest representatives of rhythmoplasty. He did not have time to fix his own system due to the outbreak of war and serious illness (Radell et al., 2020). His disciples and followers collected his survived notes on pieces of paper, book covers, music stands, and even on tables. François Delsarte considered the gesture to be purposeful and organically related to the experience (Liederbach et al., 2008). He gave preference to the unconscious gestures, caused by the emotional state of the person. Observing the plasticity of children who express their feelings unconsciously, François Delsarte systematised the movements according to their correspondence to a certain feeling – joy, sorrow, hatred, and the like (Clabaugh and Morling, 2004). For accuracy, he compared all movements, postures and gestures with images in works of classical painting and sculpture, and also studied the

structure of each movement in connection, with the biomechanics of the human body (Portnova, 2018b).

Delsarte's teachings had nothing to do with the art of musical and plastic expression. This was done by Emile Jacques-Dalcroze, with a new sphere of artistic creativity - music. As the basis of his system, he chose the doctrine of rhythm as a synthesising element of the organic fusion of music with plastic. "The rhythm of music and rhythm in plastic" are closely interconnected. In 1892 Émile Jacques-Dalcroze began working on a new system for developing the sense of pitch and rhythm. While teaching students, he noticed certain muscle sensations in the students during singing. At first, this reflex response was reinforced by repeating the beat with the palms, then the legs joined, and then the rhythmic pattern of the music began to be conveyed in steps (Harris, 2017). The "eurythmic" teaching of Emile Jacques-Dalcroze is an attempt to erase aesthetic differences that seem to prevent the fusion of the two arts. This task was carried out by his followers (in particular, the Leningrad Institute of Rhythm, created in the early 1920s), proposing to transfer musical rhythm from time to space and create abstracted, "spatial" forms of music. In 1915, the Jacques-Dalcroze Institute was opened in Geneva. The training system he proposed, which was taken as the basis for teaching in this institution, contributed to the development of absolute hearing, musical and plastic improvisation.

## MATERIALS AND METHODS

The innovative factor was the newest trends in art of the early 20th century. By breaking with realistic tradition, the destruction of established aesthetic principles was perceived as the means of creating an artistic form, the main way for art to achieve its purpose (Portnova, 2018c). These trends are collectively referred to as avant-garde (Johnson, 2011). They include emphasised emotionality, direct appeal to the feelings (expressionism), the cult of the machine, opposed to human imperfection, the idea of the "self-sufficiency" of the word (futurism), destruction of all meaning (dadaism), "psychic automatism", impact on subconscious impulses (surrealism).

Using the method of analysis, it has been revealed that one of the earliest avant-garde trends in European art in the 1910-20s was futurism. In 1915, the "Synthetic Theatre" was founded, with the goal of expressing the whole story in a play in a few words and movements. In 1918 the "Plastic Dances" were staged in Paris by the choreographer François Depero, in particular, "Dance of Soulless Puppets", in the same place in 1919 - Ivo Panaji's futuristic ballet to the music of Igor Stravinsky's "Mechanical Ballet". Since 1917, the "Manifesto of the Futurist Dance" has been developed, according to which the human body is depicted as a motor. Futuristic absolutisation of dynamics and power, creative arbitrariness. In the 1920 surrealism has been created in France. In 1921, Jean Cocteau created a ballet in which actors appeared as phonographic machines with horns sticking out of their mouths. The performance was accompanied by choral singing. At the same time, Zara staged the "The Gas Heart", the costumes for which were created according to the sketches of Sonya Delance. The actors portrayed statues and jewellery. In 1924, the ballets "Mercure" and "Relache" were staged, which became a call for a sense of the new.

"Bauhaus" - Higher School of Civil Engineering and Artistic Design. The Bauhaus was a studio for the study of art, the embodiment of the idea of a synthesis of art and modern technology. The development of abstract constructivism in Germany in the

1920s became possible thanks to the work of Oskar Schlemmer at the Bauhaus. Oskar Schlemmer saw dance as a carefully calculated construction. He created his own theory of dance, comprehensively analysed theory and practice, defined the contradictions between classical dance in ballet and dance performances as “The Contradiction of Apollo and Dionysus”. The author considered the experiment to be the basis of the dance, and during 1926-1927 he presented “Dance of Signs” as a dance demonstration of abstract theory. Schlemmer created graphical system by the scene movements; the actors’ clothes were designed in the colours of the rainbow, using common and geometric gestures. In 1927 he divided the scene with corners and diagonals inscribed in a circle.

## RESULTS AND DISCUSSION

In 1915, the first futuristic exhibition took place in St. Petersburg. The members, like the constructivists, combined their ideas for theatre under the name “Production Art”. Nikolai Foreger became the founder of cubic constructivism in Russia. In 1920, the “Theatre of Four Masks” has been created. The actors followed the ideas of socialism. On its stage, students put on sketches: “Be kind to the horse” (1922) – a performance in which the scenery was constantly changing, the stage was revolving and planes were flying around; “Kidnapping” (1922), in which elements of the music-hall were combined with cinematography; “Mechanical Dances” (1923), in which one dance imitated transmission and the other imitated a working bench. In the avant-garde ballet, there is a change of plots, in particular, the motif of interaction with mythological figures. In Slavic mythology, the study of which began in the end of the 18th century, there were no mentions of human sacrifice. However, according to the sources, these rites were used in pagan cults. For example, the Arab traveller Ahmed Ibn-Fadlan, the ambassador of Khalifa Almukti-dira at the beginning of the 10th century described the funeral of a noble Rus, at which a girl-concubine was sacrificed. Her choice was carried out on a voluntary basis: “And when that husband died, ... they told his wives: “Who will die with him?” And one of them said, “I will”. The Arab goes on to describe the preparation of the victim for burning and the sacrificial offering (Kovalevsky,1956).

Among the mythological figures related to fertility is Kostroma, which personifies spring. One of the Russian traditional songs describe her strange death during the celebration: “Kostromushka danced, Kostromushka played out. The wine with poppy seeds has licked. Suddenly Kostromka fell down. Kostromushka died”. Perhaps this is how the process of preparing a girl for spring offering sacrifice among the ancient Slavs looked like. At least, Ahmed ibn-Fadlan says that the day before the girl was fed with different dishes and treated with honey (Kovalevsky,1956). The ritual funeral of Kostroma marked the beginning of the spring cycle. It was this rite of the “Funeral of Kostroma” that A.N. Afanasyev (1994) studied. In his opinion, a straw doll (Kostroma) was torn to pieces, and then drowned in water and mourned a week after the summer solstice. In this regard, B.A. Rybakov (1981) notes that in the temporary transformations of the rite, the doll of Kostroma or Kupala replaced the human sacrifice, which was brought in gratitude to the forces of nature. In “Poetic views of the Slavs on nature” A.M. Afanasyev (1994) processed and recorded a plot about a snow maiden – Snezhevinochka (from Russian “snezh-” – snowy and “zhivinochka” – alive, little; the girl came to life from the snow). This figure has pagan roots and has been preserved as a folk character. It is probably one of the universal myths about the gods that die and rise



again. That is, the Snow Maiden personifies the idea of an eternal renewal of the world: life – death – life.

We can trace the idea about the sacrificial offering in the fairy tale “Jack Frost”. The main problem here is parents getting rid of children, but not just from “extra mouth to feed”. This is a sacred exchange between God and man to improve the well-being of the family. Thus, the image of the Chosen One in the ballet “The Rite of Spring”, most likely, was taken by the authors from the mythological ideas of the ancient Slavs and their rituals, interest in which was a characteristic feature of the Russian modernist style. It is no coincidence that V.I. Demchenko called “The Rite of Spring” an “artistic abomination”, which in its ideological essence is aimed at releasing elemental forces and blind instincts. However, he emphasised the paradoxical duality of the work. On the one hand, it is an indisputable masterpiece in the field of musical art, and on the other, “a remarkable resonator of the most important universal human activity”. That is why there are still debates around the original score and its interpretations in the ballet. Every new stage production, especially contemporary, becomes a conversation starter that go beyond purely choreographic matters. There is a certain pattern in the fact that V. Nijinsky's choreographic innovations were too daring for the ballet theatre of that time, but now they are perceived as a past experiment. But the experience of choreography testifies that the dance art assimilates musical innovations and finds new creative ideas in them only after some time.

An example is the warnings in the embodiment and even rejection of ballet scores of I. Stravinsky, and S. Prokofiev by their contemporaries – performers and directors. Many stories about the preparation of the premiere, mention the difficulties of reproducing the rhythmic features of the score, which was unequalled in the ballet world. L. Myasin writes about this in his memoirs, whom S. Diaghilev attracted to the resumption of V. Nijinsky's production in 1920. A. Solominskaya suggests that L. Myasin “opposed abstract choreographic constructions to V. Nijinsky's plastic fantasies”. The fundamentals of rhythmoplastic action in fact could either emphasise or level out the sacred essence of the works of I. Stravinsky. Unfortunately, it is impossible to judge the true style of Massine's work. Ten years later, he staged the ballet in the US, where M. Graham played the leading female role. The deep content of the score by I. Stravinsky and its extraordinary expressiveness significantly influenced its style of dance (for example the “Primitive canticles” in 1930 and “Primitive mysteries” in 1931). V. Nijinsky's thoughts, recorded during the first rehearsals of the ballet, confirm that in his understanding of the score he came close to the composer's intention: “in fact, it is the soul of nature, expressed by movements to the music. This is the life of stones and trees. There is no man in this ballet. It will be embodied only by the corps de ballet, because this is a dance of the masses, and not a spectacular performance of soloists”. The first interpretation of the original ballet can be considered a performance by Maurice Béjart (1959), who believed that “The Rite of Spring” had only one drawback: “it was written in 1913”. After the horror of the Second World War, new creative manifestos appeared, with the help of which artists were looking for new means to repel military aggression, atonement for universal human guilt, etc. In this sense, the themes of sacrifice, atonement and a feeling of having been chosen were relevant.

But in the perception of M. Béjart, I. Stravinsky's music is not a cruel rite, but a hymn to life. Hence – a new reading of “The Rite of Spring”. At the heart of his ballet is Love, which “symbolises the very act through which the Divine created the cosmos and the joy that it found in it... So let this ballet, free from all the tricks of figurativeness, be a

hymn to the unity of Man and Woman in the depths their flesh, the unity of heaven and earth, the dance of life or death, endless as the Spring itself!". It is the force "which suddenly breaks through and ignites the world – the animal, plant or human world". Perhaps that is why the choreographer has abandoned paganism. His chosen one is not a victim of atonement, but a very real girl. The choreographer's plastic decision was made by the male and female corps de ballet, personifying the two worlds. In the first part, "A Kiss of the Earth" – a recreated image of the male world with its strength and spirit of competition. Introduction to the second part and the episode "Mystic Circle of the Young Girls" represents the female world, the image of Mother Earth, who longs for fertility. The invasion of men triggers a scene of tense expectation, which ends with a passionate union of the two universal origins in the ballet finale. Evaluating his performance, Y. Churko wrote: "At the beginning of the ballet, the choreographer in every possible way emphasises the closeness of man to the animal world. Men, dressed in grey-brown tights, are somewhat reminiscent of a pack of wolves. They sniff the ground, run dejectedly, anxiously looking around, fight for the place of the leader. The first step they take to become human is to overcome fear, not to avoid danger. Women who wake up at sunrise are associated with the plant world. In the changing dance patterns, one can comprehend the fluttering of leaves in the wind, the weaving of vines clinging to each other, or the outlines of some bizarre fruits. The aggressiveness of men comes across the mysterious, magical power of women. The carnal struggle ends with the victory of men, which turns into unrestrained animal lust. However, from this passion love is born, and a man, experiencing tenderness for the first time, becomes human". Note, however, that Y. Churko proceeded from the usual premises of Soviet art. But M. Béjart is the bearer of a different culture, and, therefore, other values. He unified the clothing of dancers of both genders by using unisex tights for the first time and thus emphasised the universality of the dance rather than its specificity for any particular culture. It was a bold challenge for the time.

That is, Béjart has abandoned the ritual of sacrifice in order to renew the world. He solved this problem by using artistic means to embody the idea of two principles as a source of eternal rebirth. "I took life and threw it on stage... it should be simple and powerful," the choreographer recalled. If V. Nijinsky uses a sacred worship of unknown frightening forces and a sacrifice to maintain the constant flow of life, then M. Béjart uses celebration, not overshadowed by the sacrifice. This ballet is about vital force, about latent sexual energy that provides a continuous cycle of life. And in this sense, M. Béjart's performance acquires the features of a ritual.

However, I. Stravinsky not to sit well with abundantly erotic action for that time: "Yes, I have seen the "The Rite of Spring". This antic was shown at the Grand Opera, but its true place is undoubtedly at the Folies Bergère". However, unlike the composer, A. Kirpichenkova notes the prophetic aspect of the ballet: "Paradoxically, to some extent, this performance predicted changes in public morality associated with sexual relations". That is, having shifted the emphasis from the pagan sacred idea of the world, which was the main one in I. Stravinsky's ballet, M. Béjart created the ballet-ecstasy. Angelin Preljocaj, choreographer and artistic director of the Preljocaj Ballet at the National Choreographic Centre in Aix-en-Provence, is the representative of the New French dance. Albanian by birth, he is a witness to the bloody events in the Balkans. Perhaps that is why his interpretation of the ballet to the music of the German composer K. Stockhausen is a spontaneous affirmation of brutal instincts, which straightened with volcanic energy at the end of the 20th century, in different regions of the world. The

openly erotic production by A. Preljocaj (2001) embodies the postmodern idea of corporeality. The actions of his crowd, unlike V. Nijinsky, are generally devoid of control. According to O. Solomenskaya, the choreographer removes the veil of symbolism from the ritual, the life-giving principle, goes deep into the subconscious, instinctive manifestations and impulses of human nature. At the same time, a feeling of fear, powerlessness of a person prevails, being drawn into a ritual action with an endless mechanistic repetition of the same wandering in the twilight of consciousness.

In contrast to the pagan sensuality of V. Nijinsky, the shocking choreographer has a detached view of the primitive ritual with its unified plasticity – stamping feet, imitating the reproducing conduct of an act with the ground and sexual games. Preljocaj combined classical technique with expressionist plastics of modern dance, elements of archaism and Far Eastern culture of body. Young men and women in his version constantly challenge each other and clash in a struggle of passion. The culmination of mass madness occurs, as in Nijinsky's, in the scene of the sacrificial dance of the Chosen One, with the difference that semantic and plastic accents change. "In the end, the girl's clothes are torn off and, pushing the victim aside, the circle is closed – there is an ecstatic and convulsive dance, nakedness – no eroticism, no aesthetics, only the horror of death".

The symbolic action of "The Rites of Spring" by Maurice Delan (1993), staged for six young dancers, begins with fixed poses of the performers on chairs that look like both a throne and a place for confession in a temple. The artists are dressed in red dresses with high belted waists, each wearing wristbands. They simultaneously perform erotic movements and a number of plastic transformations, which correspond to the languishing intonations of the Spring's awakening in I. Stravinsky's score. Note that the topic of the release of sexual energy was considered in the study of the hidden content of "The Rite of Spring". However, there is a motionless man, who sits barefoot in a shirt and pants at the back of the stage, does not react to the girls' actions. Until the end of the play, his role is not clear. Most likely this is a kind of reincarnation of the eldest observing a ritual. The further course of the stage events resembles the plot of the famous play by F. Lorca "The House of Bernarda Alba". At first, the dance takes place "on the spot", the movements, as it were, are "drawn out" from the internal volitional tension. With the change in the nature of the music, women's synchronized jumps resemble the style of M. Graham in the play "Steps in the Street" with plastic breaks of the body during jumping. But this is a kind of "running in place" without any prospect of movement in space outside its own kinesphere. The dynamics of composition occurs when the performers are divided into two groups of three girls and oppose their own preferences to each other. In the end, they form a circle dance – a symbol of a circle, which means their own world (that is, safe) in the binary opposition of Slavic mythology "own world – foreign world". From the centrifugal movement, the Chosen One flies out in unrestrained somersaults. The girl, who is doomed to death, is not allowed back to her usual world. In despair, the Chosen One uses the last chance. She approaches the Eldest-Wise and tries to get protection. But unexpectedly the movements of the chosen one reveal a void in the male figure, which, although turns out to be a mannequin, "absorbs" the girl. "The Rites of Spring" by Mats Ek (1984), a Swedish choreographer and theatre director, Millicent Hodson attributed to classical postmodernism with its intertextuality, double coding and appeal to various cultural models. He tried to combine the music of I. Stravinsky, the motives of the classic Japanese director Akira Kurasawa, Western choreography and oriental dance. He replaced the central idea of the ballet – sacrifice – with a wedding. In the cultural aspect, this does not contradict the context of the pagan

worldview: a wedding in a certain sense is also a ritual death. As the process of initiating a wedding means acquiring a different social status, it entails certain sacrifices on the part of the bride and groom and the hope for renewal of their world. The main characters of the ballet are father, mother, daughter and her fiancé, who are awaiting an important event. An unusual solution to the themes of sacrifice, atonement and chosenness is proposed in the Japanese version by Sakiko Oshima. The idea of the performance is reminiscent of the original by I. Stravinsky: from primitive chaos, but art, to heavenly harmony. But the emphasis has shifted from pagan culture to the postmodernism.

The theme of the play is a man dying alone. The female protagonist, tormented by fears, performs a complex dance in the contemporary style. No one sees her suffering and cannot stop the endless expressive convulsions. The appearance of three girls pauses this gloomy dance for a while. But there is no help from them. They watch the torment of the heroine, who falls into oblivion at the end of the first act. The stage plunges into darkness. Aggressive music stops. In the silence, there is a click of cameras and hushed voices. The second movement is similar to the choreographic structure of the first. After the heroine's "monologue", girls burst into the room and perform a dance, which is a choreography with elements of aerial gymnastics. They demonstrate skilful mastery of the body. According to Sakiko Oshima, dancers strive to transcend their body so that the spirit goes beyond it. The final "Great Sacred Dance" is a detailed scene of a martyr's suicide. Her plastic cry for compassion is accompanied by flying and jumping. With the last chord, the girl freezes on the foreground, stretching her arms out to the audience and becoming the sculpture of a person whom no one heard. Thus, the postmodern Chosen One of Sakiko Oshima is a martyr from loneliness in the world, the ritual of sacrifice is endless suffering that leads to suicide. There is no hope for renewal of life here. Therefore, in the finale of the performance, there is a lonely person who froze in place. Nobody heard her.

Pina Bausch's interpretation of "The Rite of Spring" (1975) was a real breakthrough in her work. The main theme of this performance is violence and fear. For forty minutes of stage action between the characters, who act on the principle of suppressing the weak by the strong, a deep connection is formed, which ends with the death of the Chosen One. In an interview, Bausch admitted that when she staged the ballet, she thought about how the actress would dance, she knew about her death. "That is, the director's creative principle was the desire to understand not how the dancers move, but what drives them". Unlike Maurice Béjart, the director has hardly changed the original concept of "spring", borrowed "raw earth, the primary power of feeling and the mise-en-scene of the circle dance". She kept the rite of sacrifice. But stripped it of any ethnographic associations. This ballet is an attempt by the choreographer to return the dance to its original ritual basis and archaism. The deliberate choice of "primitive" dance vocabulary corresponds to the nature of a cruel ancient rite that takes place in real time right in front of the audience. Pina Bausch's body language is special: heavy rhythmic stomping that resembles V. Nijinsky's technique; slight tremor of the chest; laboured breathing; elbow strikes to oneself in the stomach; fists clenched between the knees, waving hands facing the sky, the skirts of dresses crumpled in the hands, a mouth open in a silent scream, etc. Physical efforts are not hidden in the dance, but are emphasised to convey internal effort (or powerlessness). The performers dance to the point of complete exhaustion, literally to the point of fainting.



“In this performance, she has already presented a hybrid of all the techniques she possessed,” says Roman Arndt, a contemporary dance researcher, teacher at Folkwang-Hochschule, where Pina once studied. The dancers do not play a role, but are participants in a cruel ritual. Each of them can become a victim. The gradual alienation of the Chosen One is symbolic as preparation for the final dying dance, which, as in the original, is similar to ritual suicide. It takes place in the centre of the circle dance. The movements used by Bausch in this performance are called by R. Feliciano “exhausted, close to physical collapse”. This is a call to life, a cry for help, protest and concentrated self-expression with the help of super-expressive (hyperkinetic) movements: “sticking” the elbow to the side like a dagger, beating the body with hands like a whip. Intense circular movements with the body and hands seem to indicate that the Chosen One is moving uncontrollably by the inertia of the natural biorhythm. Having thrown out all these emotions, the victim falls dead, not on the stage, but on the damp ground. Pina Bausch’s production is neonaturalism. Therefore, there is peat and sweaty bodies on the stage. As conceived by the director, the spring sacrifice should be carried out only on the ground (to keep it soft, the ground was kept in containers and filled with water). As a result, on the one hand, the earth must restore its fertile strength, and on the other, become a grave for the Chosen One. That is, an important concept of P. Bausch’s performance is scenography, including covering the entire stage, which is covered with a thick layer of mud. However, as critic V. Panyushkin noted, “it cannot be processed, it will not bear fruit, it can only be carried in a notebook as memory of the homeland or arrange spectacular dances on it”. The earth loses all its functions, except for ritual, and does not mean its own self, but only its cultural meanings. As for the audience, they were shocked when they saw barefoot dancers stained with earth.

The artistic director of the troupe Dominique Mercy speaks about the accuracy of the plastic embodiment of the music: “Pina seemed to have grabbed this nerve of Stravinsky’s music. She saw and felt this power like no one else – it’s not just dynamics, it’s real pain that Pina conveyed in the dance”. Colour symbolism has a substantial load. The stage director uses bright red fabric as a sign of the loss of chastity by the Chosen One and her impending doom. She also dances in a bright red dress. Perhaps this is a “feminist” idea that men are guilty of women’s suffering. The clarity and compactness of the composition create a unique effect of compressed time. After all, as the critic A. Ratobylskaya notes, “the rite of robbing a love victim quickly and without hesitation turns into a ritual sacrifice”. Moreover, the main character is not the Chosen One, but the mass of men, divided into two mutually acceptable and repulsive (like the poles of a magnet) groups of young men and women. A. Ratobylskaya rightly calls this work by P. Bausch “the most danceable of her early productions and the transition from “pure” choreography to dance theatre”. The musical drama is preserved here, which determines the through dramatic and choreographic action, certain specific plot features. There is still no collage structure of mature and late performances, fundamentally new theatrical and choreographic techniques have not been invented. Therefore, Pina Bausch’s “The Rite of Spring” turned out to be one of the performances that could be transferred to the stage of the Parisian “Grand Opera” without additional problems and be mastered by other ballet corpses.

## CONCLUSIONS

Today, in modern study of art and choreology, it can be considered that:

– the formal and technical factor is associated with practical research in the field of rhythm and the connection between movement and music, the creation of a system of rhythmo-plastics by François Delsarte and Emile Jacques-Dalcroze, which conditioned the expressiveness of movement and its combination with music and rhythm, stimulated the emergence of the trends and styles of modern choreography like impressionism, neoclassicism, jazz, modern;

– the avant-garde factor is associated with futurism, surrealism, abstractionism, cubism, constructivism, which contributed to the reform and synthesis in the development of modern choreography, which turned out to be a new form of dance construction movements. So, futurism is based on manifestations and the latest technologies; surrealism – on the subconscious and surreal world; abstract constructivism is certain associations; cubic constructivism – showing mechanical processes.

Knowledge of their theory and practical implementation is extremely necessary in professional training for a ballet dancer, teacher of choreographic disciplines, choreographer, academic choreologist.

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