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Ballet by Pavel Goncharov and Modernism: at the Intersection of Two Methods of One Style

Abstract

The article explores the creativity work of Pavel Goncharov (1886–1941) – a ballet artist and a painter who is not as well-known among masters of Russian modernism, but is an interesting author of the late 19th to early 20th century, who created a unique series of graphic works dedicated to Russian ballet. By focusing on the artistic characteristics of the modernist style, the author notes that it began its development in architecture, decorative and applied arts, graphics, and extended to choreography, including classical dance. The interaction of related arts (graphics and ballet) led to the formation of synthetic visual images, which are analyzed in the article in morphological, stylistic, and compositional contexts. Using primarily historical and cultural and typological research methods, the author identifies a number of directions in Pavel Goncharov's visual creativity: character actor images, sketches for the *Firebird* ballet, autolithographs for Fyodor Lopukhov's *The Greatness of the Universe* dance symphony, and book graphics for ballet publications. Analogies are drawn with the aesthetics of the painters of the *World of Art* movement, whose graphic works included a theatrical concept, manifested in the drawn silhouette imagery, striking poses and gestures, actorly sensibility, and theatricality of costumes. The conclusion is drawn that the dance plasticity of modernism, borrowing many elements of graphic language at the turn of the 19th and 20th centuries, created versatile artistic and stylistic techniques, one example of which is the figurative format of Pavel Goncharov's works, possessing an individual system of expressive means.

Keywords: Pavel Goncharov, ballet series, modernist style, creative method, graphic language, dance plasticity, synthetic image.

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Introduction. At the turn of the century, Russian ballet took a leading position in the world of choreographic art. The established school of the 19th century had stable traditions. New trends associated with the emergence of the modernist style, which influenced the artistic culture at the turn of the 19th and 20th centuries, also had an impact on the art of ballet. The era of spectacular multi-act performances with pantomime scenes and canonical forms of classical dance faded away, making way for directorial theater, one-act ballets, and choreographic miniatures. The reforms of Michel Fokine expanded the boundaries of genre, technical, and visual-stylistic interpretation of choreographic works. Images of Eastern luxury, refined romanticism, ancient beauty, and national folklore often appeared in ballet spectacles. As choreographers and painters explored new themes, they acquired a cross-disciplinary experience, working in different spheres of spatial-plastic arts.

In this regard, it is appropriate to mention the name of Pavel Goncharov. In his diverse creative life, a number of consistent interests can be distinguished. As a ballet artist, he developed in the theater, but his artistic self-awareness and professional attitude towards art emerged in graphics. Thus, without replacing one with the other, but mutually enriching each other, Pavel Goncharov simultaneously worked in the theater and in the visual arts. Alongside well-known theatrical set designers, he became one of the most interesting and professional ballet artists of his time. However, unlike Alexandre Benois, Léon Bakst, Nicholas Roerich, Mstislav Dobuzhinsky, and other renowned masters, the work of Pavel Goncharov remains an unexplored page in the world of art history.

Considering the multifaceted nature of the mentioned issues, related to the identification of patterns and conditions for the emergence of new expressive means manifested in the art of Pavel Goncharov, as well as the lack of specialized publications about his work, the relevance of our study is established.

The aim of the research is to identify the figurative concepts of Pavel Goncharov's creative method in the context of the development of the modernist style, which evolves in the synthesis of graphic and ballet art.

The main objectives of the research are to:

- Examine the general trends in the development of stage and visual arts that formed in the artistic consciousness at the turn of the 19th and 20th centuries;
- Highlight aspects of Pavel Goncharov's creative work in the field of graphic art;
- Explore the paradigm of artistic images, coexisting and interacting with the principles of the modernist style;
- Determine the peculiarities of their creation at the intersection of two methods within a unified style;
- Analyze the actor roles interpreted in the space of a graphic sheet;
- Evaluate Pavel Goncharov's contribution to the artistic heritage dedicated to Russian ballet.

Materials and methods. The research applied a historical-cultural analysis, which allowed for an understanding of the period in which Pavel Goncharov's creativity took place. The typological research method revealed common features inherent in the interpretation of ballet images created by Goncharov in his autolithographs. The artistic-aesthetic and comparative methods enabled the study of the morphological, stylistic, and compositional context of Goncharov's works in comparison with two variants of modernism (in dance and visual arts) prevalent during the Silver Age.

The research was based on direct acquaintance with the works of ballet artist and painter Pavel Goncharov in museum collections, such as the Aleksey Bakhrushin State Central Theatre Museum, the Museum of Books in the Russian State Library, and the St. Petersburg Theatre Library. Print sources covering various areas of philosophical and art criticism thought, as well as ballet literature exploring the issues of seeking new expressive means in choreography at the turn of the 19th and 20th centuries, were also applied.

Results. 1. Pavel Goncharov – an artist and a painter. Search for the style.

All existing mentions of Pavel Goncharov found in the available sources mainly relate to his artistic activities. "From childhood, he was keen on drawing, dreaming of becoming an artist and would undoubtedly have been one, according to many accounts, if not for his color blindness, which he suffered from since birth. Deprived of the opportunity to engage in painting, he did not abandon drawing and even painted portraits. He was a member of the *Independent* society. For ten years, while continuing his work in the theater, he also worked in lithography. He is known as the author of miniatures on ivory and the only flawless illustrator, due to specific requirements, of a number of publications on choreography... Finally, he was exceptionally skilled in sculpting from wax and clay, with his figures of dancers being particularly successful" [Fokine, p. 486]. For us, Pavel Goncharov is primarily a graphic artist, as a significant part of his surviving legacy belongs to this field. The modernist style began its development in architecture, decorative and applied arts, and graphics, and extended to choreography, including classical dance. The interaction of related arts (graphics and ballet) led to the formation of synthetic visual images. Unfortunately, museum collections contain very few of his works, with the exception of a few sheets stored in the State Central Theatre Museum and the St. Petersburg Theatre Library (presumably, much remains in the artist's personal collection). However, major libraries worldwide possess autolithographs by Pavel Goncharov, adorning rare ballet publications of the 1920s, which were printed in limited editions. Having gained recognition as an artist, Pavel Goncharov did not give up his painting activities, which corresponded to the acute and analytical nature of his mind. He created numerous drawings for the ballets of Mikhail Fokine, actively participating as a co-author in the creative process of character formation. Many of his works require the viewer's emotional responsiveness, intellectual engagement, predisposition to associative and abstract thinking, and understanding of the author conceptual imperatives. At times, they possess a complex structure that may

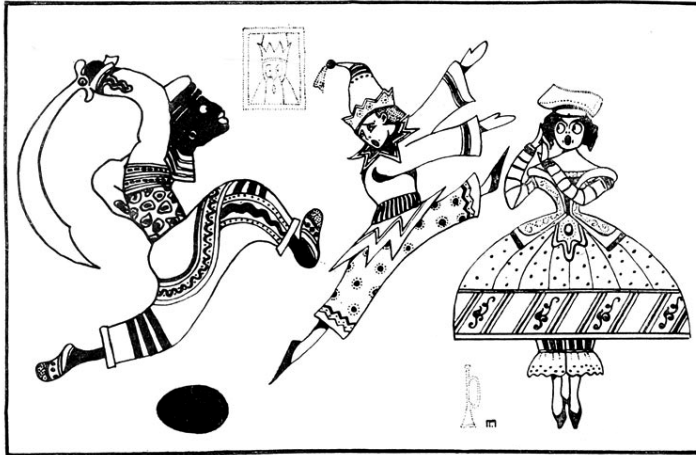


Figure 1. Pavel Goncharov. Illustration for the *Petrushka* ballet, 1921

initially appear fragmented. Nevertheless, the sequence of the graphic narrative remains intact, and the viewer understands the main idea not so much through associative reasoning but rather through logical comprehension (see figure 1).

2. Work on the *Firebird* ballet. Premodern stage. Sketches for Igor Stravinsky's *the Firebird* ballet (1921, St. Petersburg Theatre Library) reveal the emergence of the modernist style (which Pavel Goncharov was attracted to) rather than its full demonstration. However, if one carefully observes the graphic style of the drawings, a more multi-layered plasticity can be seen, which goes beyond the ornamental-decorative narratives typical of works of modernism. Therefore, even the emotional and psychological disposition, which underlies the imagery of these works and may be tempting to identify in Pavel Goncharov's works, is not as straightforward. It is more accurate to say that they represent an intermediate stage towards modernism or demonstrate a premodern stage, which timidly seeks its means of future expression. The pencil lines realistically delineate the forms of the figures of the dancers sketched during rehearsals, devoid of excessive preoccupation with revealing inherent beauty. According to Galina Dobrovolskaya's remarks on the staging of *the Firebird*: "Goncharov is an exceptional ballet artist. In his concise sketchy drawings, he skillfully captured the image, atmosphere, and choreographic style even when they were just emerging in the interaction between the director and performers" [Dobrovolskaya, p. 45]. Perhaps the creative concept of choreographer Fyodor Lopukhov, who viewed his ballet as the embodiment of specific human characters and experiences (in contrast to the Eastern-exotic spectacles of Mikhail Fokine's 1910 staging), influenced the painter manner. However, it is doubtful that Dobrovolskaya is correct in describing Goncharov drawings as concise. While they are indeed more like sketches than finished works, a layer of allegory, grotesque, and exaggeration permeates many of the pieces. Undoubtedly, these characteristics stem from the choreographic intentions of Fyodor Lopukhov.

“The idea of *the Firebird* fairy tale as interpreted by Lopukhov and Stravinsky revolves around the struggle between destructive and creative forces in nature and in human life. The authors put forward the thesis that good exists in creation, and evil resides in destruction. Thus, a particular scheme emerged in which each character had to fulfill certain allegorical functions. It was assumed that *Ivan Tsarevich* personified good, *Kashchey* represented evil, and *the Firebird* symbolized intellect” [Dobrovolskaya, p. 44]. However, upon careful examination of the works, it is evident that they possess a subjective quality. For instance, the generalized and exaggerated head of *Firebird* in the drawing or the hunched, emaciated figure of *Kashchey the Deathless*, with a forward-bent beard, and so on, would unlikely appear exactly like that on stage, even with makeup or hyperbolized features. These drawings clearly exhibit the painter’s own decorative interpretation. This leads us to conclude that the sketches for *the Firebird* signify the maturation of motifs and images within Pavel Goncharov’s realistic method, which align with the principles of modernism. For example, the drawing of *Kashchey* later became the basis for a graphic sheet on the easel, where his character transformed from an active participant into a decorative element. This series also includes sheets that depict two figures in synchronized dance movements (based on the principle of symmetry) – a motif that characterizes modernism more than a realistic approach. Although composition in modernism is often based on asymmetry, the ornamental element underlies symmetry, and ornamentation is a characteristic feature of modernism. Moreover, the expressive technique used by the painter is also closely linked to the new style (see figure 2).

The cult of movement leads to a certain deformation, while preserving a careful approach to the plasticity of forms. The decorative-graphic system of the new style allowed him to acquire greater emotional intensity, imbue the images with association, and more deeply and individually transform his initial stylistic impulse.



Figure 2. Pavel Goncharov. Illustration for *the Firebird* ballet, 1921

3. The graphic images of ballet artists. The flourishing of modernism. Let us consider Pavel Goncharov's easel drawings dedicated to ballet artists and performances of the pre-revolutionary years at the Mariinsky and Bolshoi Theatres. The artistic characteristics of the modernist style are particularly evident in these sheets, which were published in a separate album. At the beginning, the artist's words are placed: "The history of Russian ballet experiences a lot of turmoil and disturbances, but nothing can shake its 'beauty' and 'eternity.' Those who love our Russian ballet will kindly respond to my work dedicated to the dear ballet troupe" [Goncharov]. Numerous scenes from ballets depicted on Pavel Goncharov's sheets, unfolding like a chain of miniatures without obvious logical connections, represent documentary images of artists, dance movements, and costumes. Each detail, as if intended to preserve the character and spirit of the era, acquires significant ethnographic and cognitive value. However, the author does not blindly document performances and roles. He reproduces them purely artistically in accordance with his own ideas and sensations, and he does so subtly and convincingly. Pavel Goncharov set himself a clear aesthetic task – to move beyond the plot of a specific dance or ballet, with its theatrical nature and predisposition to unpredictable spontaneous creativity known as improvisation. He skillfully and artistically delves into the rhythm of each role, dictated by the musical sounds, and finds the necessary character in the portrayal of *Salome* – Valentina Ivanova, *Esmeralda* – Olga Spessivtseva, *Harlequin* – Vladimir Ponomarev, Elsa Will in *Chopiniana*, Evgeniya Lopukhova in *the Dutch dance*, Elena Lyukom in *Le Corsaire*, Leonid Leontiev in *Petrushka*, and so on (see figures 3, 4).

Each sheet immerses viewers into the vibrant imagery of his artistic world, leading them to the threshold of a new narrative, a new microcosm whose autonomy makes one forget about the whole. Here, the role of stylization and excessive pictoriality



Figure 3. Pavel Goncharov. Elsa Will in *Chopiniana*. Lithograph, 1922



Figure 4. Left. Pavel Goncharov. Ol'ga Fedorova – Spanish Dance. Lithograph, 1922. Right – Pavel Goncharov. Valentina Ivanova – Salome. Lithograph. 1922

is extraordinarily heightened. Each sheet tends towards maximum aestheticization, constructed with remarkable precision and heightened attention to detail. The aesthetic element permeates everything, from the spatial arrangement of the figures to the purely utilitarian details on the costumes, which are an integral component of the artistic concept of modernism.

Pavel Goncharov consistently frames his sheets with an ornamental border, as if confined within it, capturing a chosen fragment of a dance subject or inserting an actor into it. In the lower right or left corner, he places a dotted drawing on a small scale, serving as a kind of symbol for the theme. Here, we can subtly observe the nature of the poster form, prevalent during the Modernist era. Even the color scheme, bold and saturated for the most part, occasionally subdued and pastel, but always flat and local, allows for comparisons with the genre of posters.

Pavel Goncharov approaches the color solution of the sheets with great responsibility. Color sets the mood. In the *Odile and the Prince* drawing, dedicated to ballerina Elizaveta Gerdt, touches of orange, green, and brown tones appear only in some details. The predominant color is white, conveying tenderness and purity, contributing to the creation of a lyrical mood. In another sheet, *Esmeralda*, dedicated to Olga Spessivtseva, the bright red and emerald colors of the Spanish costume, along with the tambourine in the ballerina's hands, reflect the inner state of the heroine, filled with joy and radiance from the overwhelming feeling of first love. The same vividness and saturation of color characterize *the Indian Dance*, dedicated to Alexander Orlov.

The open red color of the costume, the accent of blue bracelets on the tanned body, along with the expressive gestures, give the image heightened emotional intensity, temperament, and optimism characteristic of the dance. However, it is believed that the line, rather than color, is the style-forming factor of modernism. This statement also holds true for Pavel Goncharov. The expressive, fluid-plastic, exquisitely bending,

unexpectedly breaking line in the sketches of ballet costumes, akin to Léon Bakst's works, maintains a consistent thickness unlike the variable lines in Bakst's drawings. It is this line, present in Goncharov's works, and in modernist works in general, that generates movement. "The starting point, shaping the line of style – the so-called, using a term borrowed from the time of Mannerism, serpentine line or form – is an imitation of a snake, bending in its movement" [Sarabyanov, p. 219]. This Dionysian, elemental, uncontrollable quality characterizes both Goncharov's and Bakst's images. The composition and rhythmic structure of their works are equally filled with unfinished movement, allowing for mental continuation and completion of the missing and absent elements. In this aspect, there are much subtler connections between Pavel Goncharov's painting thinking and the painters of the World of Art movement. Nevertheless, his works present an individual and distinctive variant of modernism. Sometimes exhibiting a vibrant whirlwind of movement, they lack the erotic sensuality, heightened emotional intensity, and almost mystical ecstasy that are evident in the images of chimeras and griffins that densely populate medieval cathedrals and are characteristic of Léon Bakst's works. This psychological disposition found in Bakst's costumes, associating them with the Gothic variant of modernism, contrasts with the internally balanced characters of Pavel Goncharov, who are more in line with the romantic variant of the style. In terms of compositional organization, Goncharov's works are closer to the extraordinary exotic forms of ornamentation in "pure modernism", deriving from Japanese culture with its affinity for intricate silhouettes, vignette contours, and elaborate spiral patterns. In conclusion, in analyzing Pavel Goncharov's graphic series, we can quote two authors: "Modernism is not only multifaceted due to the variety of versions and approaches, but it is also ambivalent due to its simultaneous affiliation with the old and the new... Reality is combined with the imaginary, life is blended with the fantastic, the revelation of reality is accompanied by its concealment" [Sarabyanov, p. 222], and "a very important characteristic of modernist works is the almost obligatory 'duality' or even 'multi-dimensionality' of its characters... These characters exist simultaneously in two spaces-worlds: the real and the mythical. They connect these worlds and unite them in some intellectual unity" [Nikolayeva, p. 335]. The nature of the performing arts, where there is an authentic human "self" alongside the created character, directly relates to what is depicted on Pavel Goncharov's sheets. The individuality of the dancer coexists with the character, without intruding on one another. It is no coincidence that even in the titles of his works, there is a mention of two elements – the name of the ballet, dance, or role, and the name of the performer. Therefore, following the observations of Sarabyanov and Nikolayeva, we can describe the works as "dual-faced" or "double-aspected", as there is a mental interplay between fantasy and reality in his depictions.

4. Autolithographs for Fyodor Lopukhov's *The Greatness of the Universe dance symphony, Modernist variant.* The autolithographs by Pavel Goncharov for Fyodor Lopukhov's dance symphony *The Greatness of the Universe* (1922, Union of Theatre Workers Library) are based on the technique of filling the figures with a monochromatic

local tone, reminiscent in many ways of the silhouette scenes by Alexandre Benois. Here, we find points of intersection with the principles of the *World of Art* graphic style and its poetics. The focus shifts from descriptive narrative means to musical-plastic ones, as the overall narrative changes orientation. It is more accurate to say that the dance symphony does not have a plot but carries the development of a single theme broken down into parts. In other words, we are well acquainted with the content of the work, but we can say little about its plot. "So, dance is a step of God – music is the language of God – the art, which I call dance symphony" [Goncharov, p. 4] explains the choreographer, and further adds, "The dance symphony 'The Greatness of the Universe,' sketched by painter Pavel Goncharov, captures the same characteristic elements on which it is based" [Goncharov, p. 7]. Consisting of five parts (Introduction, Life in Death and Death in Life, Thermal Energy, Joy of Existence, and Eternal Movement), it is further divided into smaller episodes, for each of which Pavel Goncharov created lithographs (see figures 5, 6).



Figure 5. Pavel Goncharov Autolithographs for Fyodor Lopukhov's *the Greatness of the Universe* dance symphony. 1922



Figure 6. Pavel Goncharov Autolithographies for Fyodor Lopukhov's *the Greatness of the Universe* dance symphony. 1922

The music can be integrated into the narrative of a performance more or less organically, but it remains autonomous. It either pauses the action as a concert number or develops in parallel, becoming an additional narrative dimension. In this regard, Pavel Goncharov faced a challenging task: finding a musical equivalent for musical fragments, which is a truly demanding task, which he successfully accomplished. The behavior of the characters in his sheets corresponds precisely to the chosen intonation of each moment of the dance symphony. "Pavel Goncharov's visual spectacle" is constructed as a captivating dynamic spectacle in which scenes change, events are shifted, and the emotions of the characters are embodied through plasticity. One can say that his drawings embody three philosophical categories – movement, space, and time. The figures often resemble objects endowed with acceleration, while on other sheets, it is decelerated, and time is condensed, with distance losing its significance. The fusion and interchangeability of these elements give rise to the effect of visual self-development of masses, which serves as a metaphor for organic growth. In this lies the main point of contact between Goncharov's autolithographs and Lopukhov's *The Greatness of the Universe* dance symphony within the aesthetic of modernism.

It is known that modernism appeals more to senses and imagination than to reason. Silhouette drawings, while outlining the contours of the face and posture, certainly do not create the same effect of psychological emotionality that we see in the series of sheets dedicated to ballet artists. We are not discussing the mimetic properties of the face that refer to the psychology of the characters, but rather the physical objectification of the close-up, subtly changing its typology. The characters evoke a sense of psychological isolation; they are existentially lonely. Even in the pairs, where a certain model of relationships exists, it is still solitude together. In these works by Pavel Goncharov, the transition from emotionality to reflectiveness is clearly expressed. This transition seems to take place without significant damage to the feelings, which are transformed into intellectualized emotionality. The state of the characters is more irrational than rational; they live in their illusory world, which feels more real than reality itself, and this also aligns with the path towards modernism. Fyodor Lopukhov, in evaluating Pavel Goncharov's drawings, noted: "Goncharov's sketches, in my opinion, make Lopukhov's concept visible. Symphonic music with its continuous development gave birth to an equally continuous flow of dance" [Lopukhov, p. 32].

5. Illustrations for ballet publications. The interaction of styles – to modernism and from it. Goncharov also created drawings for the first textbook by Agrippina Vaganova's *Fundamentals of Classical Dance* (1934), and the instructional manual by Andrey Lopukhov, *Fundamentals of Character Dance* (1939), one of his last works, presenting over 900 figures that address purely professional tasks, rather than artistic-creative ones. With delicate pen lines, using dotted drawings, Pavel Goncharov consistently illustrated and visually decoded exercises at the barre, in the center of the room, and finger exercises. Subsequent editions of dance textbooks continued to preserve Pavel Goncharov's expressive drawings (see figure 7).

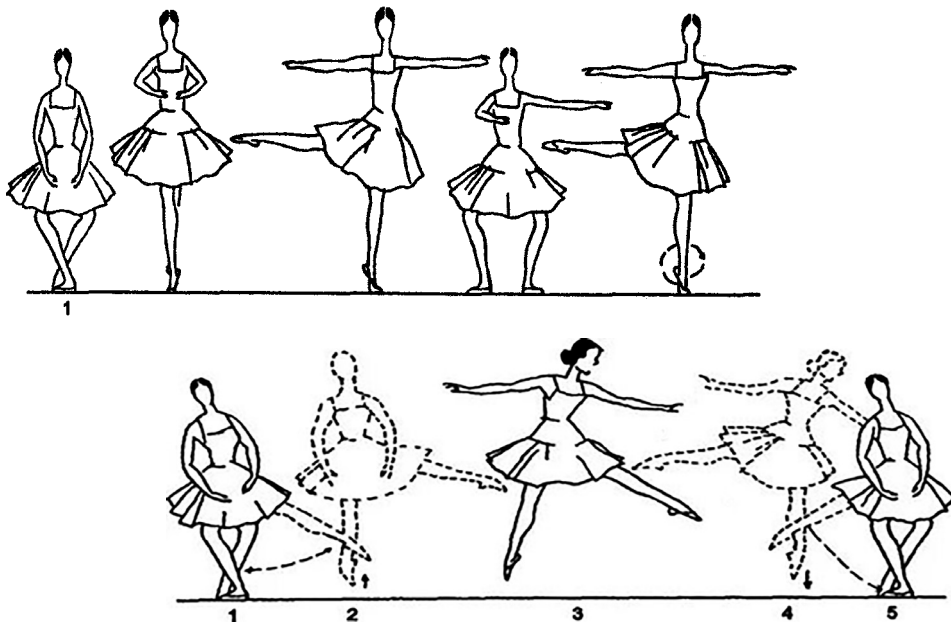


Figure 7. Pavel Goncharov Drawings for A. Ya. Vaganova's *Fundamentals of Classical Dance* book

Illustrations and covers by Pavel Goncharov for Ivan Ivanov's books of *Michel Fokine* (Petersburg, 1923) and *Fyodor Lopukhov. The Paths of the Ballet Master* (Berlin, 1925) and thematically, and stylistically continue the ideas found in the easel works and lithographs for Fyodor Lopukhov's dance symphony. However, with these books, the focus shifts to a different range of topics, as their purpose remains the same – to create images that illustrate the author's thoughts (though in one case it is about music, while in the other it is about literary text). If we consider the structural principle of Goncharov's illustrations and their affiliation with modernism, it can perhaps be most accurately described as "at the crossroads". This movement represents both a movement towards modernism and away from it. The emphasized plasticity of forms is combined with geometric elements, and the refined harmony of motifs does not exclude their realistic persuasiveness. In this intersection of two different styles, the earthly, prosaic, and natural elements come from the author of the text, while the romanticism, symbolism, and freedom of associations come from the painter.

Goncharov's ability to analyze and at the same time generalize is particularly evident in the illustrations for I. Ivanov's *Michel Fokine* book, which were highly regarded by the ballet master himself (see figure 8). The painter predominantly focuses on the playful element of dance. As one flips through the pages of the book, they can immerse themselves in the atmosphere of Robert Schumann's *Carnaval*, Nikolai Tcherepnin's *Pavilion of Armida*, Maurice Ravel's *Daphnis and Chloe*, Igor Stravinsky's *The Firebird*, Carl Weber's *Visions of Roses*, Alexander Borodin's *Polovtsian Dances*, and so on. The self-contained world of these drawings "invites" the reader not only to understand the text, but also to succumb to the influence of lines and tonal spots, discovering something that exists beyond the textual forms.



Figure 8. Pavel Goncharov. Cover and illustrations for the edition of Michel Fokine. 1925

The intertitles and end caps for the two-volume edition by Mikhail Borisoglebskiy's *Materials on the History of Russian Ballet* (Leningrad, 1939) demonstrate the overall movement of the artist's style from modernism towards the new spectacle of documentalism, highlighting the difference and masking the similarity with the former. Undoubtedly, this shift is influenced by the genre of the book and the time when it was illustrated, as modernism was no longer the defining style of that era. The delicate ornamental frames in which plot scenes are composed on a white background still echo some reminiscences of modernism but are far removed from it in terms of formal qualities (see figure 9).



Figure 9. Pavel Goncharov. Illustration for *Orpheus and Eurydice* ballet. 1930

Conclusion. The results of the conducted research expand the understanding of the characteristics of the Art Nouveau style in relation to the morphological directions of various art forms, particularly graphics and choreography. They manifest iconographic

features of created images and can be used in the analysis of individual works of visual art and the staging of new concepts within this style. As observed, Art Nouveau broadened the idea of the synthesis of arts, which previously was limited to the interaction of architecture, sculpture, and painting. Art Nouveau blurred the boundaries between art forms, and its method of linear stylization and plastic organization united the visual perception. In the theoretical comprehension of Pavel Goncharov's creativity and the general characteristics of the art of the late 19th and early 20th centuries, it appears that the interaction between the artistic structure of Art Nouveau and individual artistic creativity not only led to the emergence of a unique and distinctive style but also to the convergence of two methods. The synthesis of two intellectual layers of the creative process (ballet artist and painter), with the unquestionable supremacy of the visual element, contributed to the formation of the uniqueness of Pavel Goncharov's graphic works (which are unparalleled). Becoming acquainted with them expands and deepens our understanding of Russian ballet in the history of artistic culture as a whole and allows us to speak about its authorial contribution to the world heritage.

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Павел Гончаровтың балеті мен модерні: бір стильдің екі әдіспен қиылысуы

Аңдатпа

Мақалада балет әртісі және заманауи орыс шеберлерінің арасында кең танымал емес суретші Павел Иванович Гончаровтың (1886–1941) – шығармашылығы қарастырылады, алайда, XIX ғасырдың аяғы мен XX ғасырдың басында орыс балетіне арналған графикалық жұмыстардың ерекше сериясын жасаған қызықты автор. Модерн стилінің көркемдік ерекшеліктеріне назар аударып, автор өзінің дамуын сәулет, сәндік-қолданбалы өнер, графика салаларынан бастағанын және хореографияға, соның ішінде классикалық биге таралғанын атап өтті. Көршілес өнердің (графика мен балеттің) өзара әрекеттесуі мақалада морфологиялық, стилистикалық, композициялық контексте талданатын синтетикалық көрнекті түрде бейнелердің пайда болуына әкелді. Зерттеудің негізінен тарихи-мәдени және типологиялық әдісін қолдана отырып, автор П. Гончаровтың бейнелеу өнеріндегі бірқатар бағыттарды: кейіпкерлердің актерлік бейнелері, «Бақыт құсы» балетіне эскиздер, Фёдор Лопуховтың «Әлемнің ұлылығы» би симфониясына автолитография және балет басылымдарына арналған кітап графикасын анықтайды. «Өнер әлемі» суретшілерінің шығармаларында эстетикалық ұқсастықтар жасалады, олардың графикасы театрландырылған тұжырымдаманы қамтыды, олар суреттің боялған кескінінде, әсерлі позалар мен қимылдарда, актерлік сезімталдықта және сахналық кәстөмдерде көрінеді. XIX–XX ғасырлар тоғысындағы графикалық тілдің көптеген элементтерін ала отырып, модерн би пластикасы көп нұсқалы көркемдік-стилистикалық әдістерді жасады деген қорытындыға келді, оның мысалдарының бірі – Павел Иванович Гончаровтың жеке экспрессивті құралдар жүйесіне ие жұмысының бейнелі форматы.

Автор қолжазбаның соңғы нұсқасын оқып құптады және мүдделер қақтығысының жоқ екендігін мәлімдейді.

Тірек сөздер: Павел Иванович Гончаров, балет сериясы, модерн стилі, шығармашылық әдіс, графикалық тіл, би пластикасы, синтетикалық бейне.

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Балет Павла Гончарова и модерн: на перекрестке двух методов одного стиля

Аннотация

В статье рассматривается творчество Павла Ивановича Гончарова (1886–1941) – артиста балета и художника, не столь известного среди мастеров русского модерна, однако интересного автора конца XIX – начала XX века, создавшего уникальную серию графических работ, посвященную русскому балету. Акцентируя внимание на художественных особенностях стиля модерн, автор отмечает, что художник начал свое развитие с архитектуры, декоративно-прикладного искусства, графики и распространился на хореографию, в том числе на классический танец. Взаимодействие смежных искусств (графики и балета) привело к образованию синтетических визуальных образов, которые анализируются в статье в морфологическом, стилистическом, композиционном контекстах. Используя преимущественно историко-культурологический и типологический методы исследования, автор выделяет ряд направлений в изобразительном творчестве П. Гончарова: персонажные актерские образы, наброски к балету «Жар-птица», автолитографии к танцсимфонии Федора Лопухова «Величие мироздания» и книжную графику к балетным изданиям. Проводятся аналогии с эстетикой произведений художников «Мира искусства», графика которых включала театрализованный концепт, проявляясь в рисованной силуэтности изображения, эффектных позах и жестах, актерской чувственности, сценичности костюмов. Делается вывод о том, что танцевальная пластика модерна, заимствуя многие элементы графического языка на рубеже XIX–XX веков, создала многовариантные художественно-стилистические приемы, одним из примеров которого является образный формат работ П. И. Гончарова, при этом обладающий индивидуальной системой выразительных средств.

Ключевые слова: П. И. Гончаров, балетная серия, стиль модерн, творческий метод, графический язык, пластика танца, синтетический образ.

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