

*Materials of Conferences***FEATURES OF THE CREATIVE METHOD  
FOKINE IN THE CONTEXT OF THE  
ARTISTIC HERITAGE OF XIX-XX  
CENTURIES**

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Are examined the not investigated aspects of the creation Of m.Fokina, connected with the region of the plastic skills: by drawing, by painting, by sculpture, that showed bright action on the addition of choreographic means. Is analyzed the designation of baletmeysterskikh sketchings - explications, graphic figures, sketches of suits, sculptural work of master. Are examined the visual special features of the creation Of m.Fokina, its ability to think by abstract and real categories. On the materials Russian and foreign museum and particular collections, and so archive sources is emphasized the synthesizing role of choreography and its value in the artistic process of boundary XIX - XX of the substances.

There is great interest for contemporary art study in Russian ballet master M.Fokin's personality. Its skill - the unforgettable and bright page not only in the history of choreography, but also entire cultural heritage of boundary XIX - XX of the substances the Ballet master- reformer of large intellect and uncommon, bright thinking, M.Fokin always strove for the comprehension of the new forms of ballet work and new conceptual approaches in the theatrical solutions, which give the space of the creative fantasy, which maximally reveals the ideological content of plays. It solidly decided to forego the ballet stencil and for long erected its own concept of means. Hence constant discovery itself and peace, the neostanovimoe tendency toward the creative improvement. Constant deepening of analytical artistic thought and the simultaneous growth of its generalizing force, scale of historical joinings and revealed interrelations - it is such one of the most important tendencies of the artistic process of end XIX - the beginning XX of the substances. It distinctly revealed itself in "Russian seasons" f S.Dyagileva 1909 - 1929 yr., where choreography of all subject layers and directions was represented. [1.] Not without reason many-sided fokinskiy talent with the inherent in it variety of ideas and genre forms, the entertainment plastic of dance they caused this deep resonance in all forms of skill, and the depictive heritage of M.Fokina itself is so considerable which deserves a special study. The depictive region of the creation of choreografa is less known, barely investigated; however, it is valuable for us, since precisely it shows that depth, originality of thought, constant search for ways and inspired craftsmanship of the author. [2.] The open in the archives documents in the museum, in essence in the particular foreign meetings

of sketching, the picturesque and sculptural works of M.Fokina were created not for the completion of general cultural luggage, but they were directly connected with its personality and its choreography. [3.] The features of descriptiveness in turn express themselves extremely varied: both in many internal semantic "cohesions" and in the mutual enrichment of artistic forms. Therefore the principally important position of our article is the fact that a study of the named problems is separated not only on the material of depictive skill, which is regular, but it is insufficient; we emphasize the synthesizing role of choreography and its value in the artistic process. Thus, the problems of the reciprocal effects of skill in the creation of M.Fokina is examined complexly in entire its variety.

It is possible to isolate four directions in the depictive creation of M.Fokina: baletmeysterskie sketchings and explication to the plays, the graphic figures, connected with the thematics of concrete choreographic settings, picturesque and sculptural self-portraits, the sketches of suits. Moreover there is no dividing line between strictly the labor of ballet master- artist and his existence generally: the work on one or other setting or another - this is the specific moment of depictive- expressive vision and the moment of experience, which absorbs into itself many impressions, observations, meditations. In the depictive sources of M.Fokina- ballet master are seen the counterpoint of the choreographic solutions, their ideological and artistic grain, from which it grows curious reflections, observations, sometimes scattered by grains, sometimes assembled together into the certain "algorithm" of means. M.Fokin became accustomed to think and to express thought not is only verbal (by words), but also by abstract images. To think in the limits and according to the laws of the visual number, where each motion has its outline, and figure, in turn, becomes the agent of visual ideas. Specifically, this function carries out explications to the ballets: "The sleep of marquise", "firebird", "dark-blue god", "Egyptian nights". For the ballet master it is here important to carry out a process of generating the composition of new plays, not not so much actually as conditionally, but it is in detail. Not in the bright artistic form to show the generation of new artistic plan, but in many figures, built first is diagonal, first is humid, then symmetrically grouped by the numbers, which have ordinal numbers, is solved one of the main problems of choreography - problem of rhythm. Let us emphasize: specifically, rhythm, but not rate. They frequently confuse them, but also the problem of rate (growth, strengthening, weakening) in the separate sheets is also read.

Figures - the exposure of ballet master clearly are divided into two groups. One of which is the plans (top views) of choreographic constructions. Sketchings bear complex composition nature. Sheet

is divided into parts (small sizes) similarly, as ballet play it is divided into the reports, the pictures and the scenes. In the sequence under numbers 1, 2, 3 follow one after another the sketchings of groups with their the composition, the linear, the circular, the oval, the diagonal, grouped or scattered construction. Specifically, is such the explication of the order of dances for the ballet "firebird" (1910, PTM). Another group of figures - these are the profile sketchings of single three figured compositions. Figures are concrete, each is a designation of the specific motion of dynamic or static pose. These are not only diagram, but also the means of motion - sketching to the ballets "dark-blue god" (1914, PTM) and "Egyptian nights" (1908, PTM). In the chronology of figures to the ballet "dark-blue god" is visible the evolution of motion from the single figures to the the two-figured, then to the three-figured constructions. Motion occurs from the dynamics to the statics. The graphic line of the pencil of M.Fokina without the corrections almost recovers proportions and gestures of man and female figures, in it the hand of artist is felt. In the sketches of dancing groups to "Egyptian nights" especially attracts the stylized central female figure, as if derailed from the sculptural originals of ermitazhnogo or Cairo museum meeting. This was completely schematic, but nevertheless output to that, as M.Fokin it attempts to organize the structure of future play. It as architect adds from the figures the different structures conformably to the stated goal, for which the abstraction - not dead diagram, but the effective, efficient, converting force. Therefore the author considers it possible, resting, first of all, on the depictive methods, to speak about the role of expressive culture already in the first stages of choreographic composition.

The means of magnificent baroque dance is imprinted in the figures to the ballet "the sleep of mar- quise" to the music of Mozart (1921, PTM). Three figures: king, queens and small page, who supports the train of queen, vary the direction of the circular dance, which frontally moves to the spectator and horizontal- linear. These figures, virtuoso made by black India ink, create the means of the magnificent and pompous style of baroque, so vividly appeared themselves in the suits XVIII of century. Heavy skeleton skirts, the tightened bodice, high hair-dos, the powdered wigs, tseremonialnost of motions and the retarded demonstrativeness of poses - all this is outlined in the such small, but expressive choreographic sketchings of M.Fokina. In them topical sense is concluded, they cost on the face of balet-meysterskikh exposures and machine-tool concepts. The distinguishing feature of M.Fokina were indefatigability in the knowledge of new, constant tendency toward the self-perfection. It with the enviable perseverance attempts to master the new for it spheres of human existence, to penetrate in still not known by it spaces, the complexity of the ambiguity of existence. According to documentary

sources, M.Fokin was still painter and sculptor. From the youth it gravitated towards to the depictive skill, it wrote pictures and created sculptures in original, his manner, and, without pretending to the professional acknowledgement in the artistic medium, nevertheless found it. M.Fokin did not have systematic formation, but was fixedly studied skill. The creation of the dear artists could not but influence its own artistic style of khoreografa. [4.]

In the separate group can be attributed the self-portraits of M.Fokina. Hero occurs the precise, mirror reflection of the specific sincere state of personal I. This moment specifies the important significance of distance between the author and his mapping. It is emphasized and aesthetically it survives. It is strong, it is expressive, in a general manner stamps the form of the head of ballet master in two sculptural "self-portraits" (gypsum of tonirov. - GTSTM, gypsum - s.z.). In them is truthful transmitted not only extrinsic ethos of the author, but also characteristic for it stress of thought, internal concentration. M.Fokin, creating him, thought before not only about himself, but also his contemporaries. It is possible to name it intimate, autobiographical contact in the course of time. In each of two picturesque self-portraits (both - s.z.). M.Fokin finds its dominant of means. In one of them, earlier, it shows itself in entire increase in the stage suit in the role attempting to obtain, first of all, visual effect from the image. In the portrait is an element of pozirovaniya, even naryadnosti, the interest in itself as actor's individuality as the personalities of dancer. Another, polufigurnyy, executed already during a stay in New York in 1926. in the late period of creation akin to sculptural self-portrait. The means of ballet master came out by self-sufficient, first of all, its scale, concentration, psychological wealth of nature. The author sketches his portrait by the deep, multiplan, allotted romantic emotionalism and simultaneously by tendency toward the introspection. Each of its portraits bears to us directness and freshness of artistic experience, gives happiness of approximation to amazing to the variable and at the same time eternal appearance of khoreografa. Besides "the self-portraits" of M.Fokina is known by its living and expressive, completed graphite pencil "portrait of i.F.Stravinskogo" (GMII. F.L.K.), which was the author of music of many creation of ballet master. [5.]

Another task places M.Fokin in the figures to a number of choreographic ideas. Artistic method here is not new, is new its cohesion with the material of reality. On this moment, first of all and it is worthwhile to concentrate attention, investigating a question about the stylistic expressiveness in choreography of M.Fokina. In the figures "a harlequin even two ladies" and "the adventure of a harlequin" to the music of A.Betkhovena - to grotesque in the spirit of the Italian comedy, where clearly is emphasized the coloring of epoch, to "the student of magician" to the music of p.Dyuka and "the firebird" and

to "Russian fantasy" (everything - s.z.), where are easily noted the elements of splint, characteristic for the stylistics of N.Goncharovoy and M.Larionova them intended by the simplified methods of image. This is the really vital material, which unavoidably appears in the process of rehearsals and settings. It attracts increased attention of spectator to the stage action, to his basic dramatic motion. Subject here the semantic, dramaturgical and emotional engine of means. It would seem, the subjects of these machine-tool graphic sheets are built at the sufficiently extended artistic method. In our adult memory with their survey living associations with the Russian folk tale, the magic, the invention, the miracles be born. From other side, it notes the novelty of author's view on the subject, which is rested on the generalized traditions. Thus, on the sheet "Russian fantasy" before us appear rural house with the two-slope surface roof, magic forest, dark sky with the sparklets of stars. The subject of image are here not separate objects, but atmosphere itself, general feeling of life. Now, we do not concern a question about the innovating in the region of the stylistics of language, about the original use of the traditional methods of expressiveness, which can be observed, for example, in a number of other works of Fokina. This is the special problem, which was extremely important for the prospects for the development of choreography in the end XIX - beginning XX of the substances. Completing conversation about the graphic sheets of fairytale thematics, let us emphasize the value of expressiveness, entertainment, clarity in the creation of artistic means.

Important stage in the formation of the artistic thinking of M.Fokina became its method of operation on the ballet "Egyptian nights". Ballet master appears in this work as scenic designer, the master of stage suit. Specifically, its vision of costume means became basis for creating the new contemporary ballet vocabulary. They are attractive fact that the ballet master undertook in them the attempt to transmit the peace of ancient-eastern plastic, to give the visible life to heroes. Its suits, built in a number as on the friezes of ancient temples, vossozdayut the known faces in the profile poses, which rhythmical move for each other. Clothing clearly delineates figures, concealing the details of outlines, revealing only silhouette, basic forms by the wide rhythm of folds. They do not abound with wealth of colors, artistic language am restrained, laconic and delicate. Each suit is sustained in the specific sulfur-ocherous range, which corresponds to the generalized essence of the revealed idea. In the new style appeared the wigs, make-up, foot-wear (elongated eyes, black eyebrows, the vividly outlined lips) as on the polychrome Egyptian sculpture. Instead of the ballet shoes the feet were dressed in the sandal. Specifically, the depictive stylistics, which goes from the monuments of ancient Egypt by its "canonical" development of artistic thought created the ideal model of means, it became dynamic spring

and semantic rod of play. At the same time, the ballet, created on the real sources - least of all historical chronicle item. Is faster - the poetized iconic sign of Egypt, where the importantly not photographic similarity of the reproducible features, but artistic means, the integral picture, which is folded similarly to mosaic from the fragments of real.

This latter, designated by us stylistic method, gives not less interesting, in many respects not expected they are interesting and insufficiently realized were in the ballet theater of the possibility of stylization. At the turn of the century the solution of this problem together with the artists "of the peace of skill" - A.Benua, L.Bakstom, By B.Anisfeldom, N.Rerikhom, A.Golovinym, M.Dobuzhinskim attempts to give M.Fokin. Especially large role in the formation of its creative individuality played It I.Bakst - main artist, who designed practically all ballets, set To M.Fokinym in "Dyagilevskoy enterprise". Its experiments are remarkable not only in the river bed of the biography of one master, but also over the long term for the development of entire Russian ballet. The sketches of suits to "Cleopatra" illustrate the motion Of M.Fokina thought from the topical image to the stage embodiment. Is exponential in this respect author's accent not on the atmosphere, and not on the black-and-white state of episodes, but in the plastic figure of means, on the graphic search for gestures, poses and the motions of dance. However, in our consciousness does not remain sensation some of insufficiency, since, the verbal system of thinking khoreografa is subordinated to the requirements of contemporary depictive expressiveness, i.e., first of all, - visual narrativity. and the unique forms of the transformation of the classical styles of depictive skill in the ballet settings of M.Fokina. Its creation can be considered as the sum of self-determination, in which were reflected its artistic sympathies and ideological installations on the boundary XIX - XX of the substances. Admiration before the models of wooden sculpture and painting, their detailed study had an effect on the depictive stylistics of its ballets. "Hardly it is possible to dispute the general opinion about the fact that the largest force of Fokin composes the stylization and that the best ballet - stilizatsionnye, such as "Shakherezada" (east), "Cleopatra" (Egypt), "Dafnik and Khloya" (Greek antiquity) is other In these ballets Fokin appeared this amazing knowledge of the style of different times and different peoples, this unusual erudition, such as possessed to it not one khoreograf in Russia (yes, perhaps, in the entire world) [6: 233-234] - wrote S.Lifar. Ballet master turned himself to the exposures of known Petersburg museums, precisely, to this with the entire obviousness it indicates I.Ivanov: "From the earliest age after revealing exceptional love and the capability for drawing, it was the permanent visitor of hermitage, and the picture galleries of the Russian museum, where it completely mastered brush, copied the pictures of Russian and foreign artists.

Subsequently in its choreographic works so vividly comes out that promising artistic background, which was formed in it under the impression of many-sidedly developed aesthetical tendencies” [7: b.c.]:. Encyclopaedic knowledge in different regions of artistic culture, and so authentic historical materials ensured the authenticity of a visual number in the named ballets draws the skill of the author to give to the monuments of skill (to reliefs, to paintings, to machine-tool works) descriptive, stage visual equivalents, to make understanding of idea and concept by process that agitating not only mind, but also soul. The work on each choreographic setting is received as special, filled with surprising sense the separately squandered life. In the new work of M Fokin are posed before itself ever more complex creative problems, raising to one more step of craftsmanship. The bright creative individuality of M.Fokina specifies the unique alloy of dance, graphs, paintings, sculptures. Moreover each of these fundamental component of internally complex, it is brought in each of its settings to the new degrees of manifestation. In proportion to the scope of phenomena, for the concentration of original ideas and fundamental judgments, on the clarity of thought, that subjugates picturesqueness and freshnesses of associations the choreographic works of M.Fokina occupy unique position and present the important part of the artistic heritage of boundary XIX - XX of the substances.

#### The reductions

GTSTM - state central theatrical museum accepted by them A.Bakhrushina.

PMTMK - Petersburg museum of theatrical and musical culture. s.z. - meeting abroad.

GMI FLK - state museum of depictive skills im. A.S.Pushkina. Fund for personal collections.

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