

Artículo de investigación

Composite - Image Organization of the Dramaturgy of Dance Based Paintings

СТРУКТУРНАЯ ОРГАНИЗАЦИЯ ДРАМАТУРГИИ ТАНЦА НА ОСНОВЕ ПРОИЗВЕДЕНИЙ
ЖИВОПИСИ
ORGANIZACIÓN ESTRUCTURAL DE DRAMATURGIA DE LA DANZA BASADA EN OBRAS
DE PINTURA

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Abstract

The article offers the attempt of comprehension of issues such as: interaction of choreographic and fine arts; various forms of interaction of fine arts and dancing imagery in the scope of a production plan; ways of their artistic correlation supported by an example of several fine art works.

Such things as the specifics of artistic reconsideration of Russian and Western European painting imagery in choreography, and its influence on the ballet master's creative method, are studied. In the process of analyzing the stages of the ballet master's staging work, the already existing compositional and imaginative solutions of dance dramaturgy are presented, as well as new opportunities arising from drawing on pictorial sources.

Strategies and methodical instructions set forth in the article are intended for students of choreographic direction, as well as for students of any other creative majors in universities, academies of culture and arts.

Keywords: choreographic process, work of fine arts, ballet master's thinking.

Аннотация

Статья представляет опыт осмысления вопросов взаимодействия хореографического и изобразительного начал, различных форм сопряжения живописной и танцевальной образности в постановочном замысле, способов их художественной корреляции на примере ряда живописных произведений. Исследуется специфика художественного переосмысления образов русской и западноевропейской живописи в хореографии, ее влияние на творческий метод балетмейстера. В процессе анализа этапов постановочной работы хореографа, приводятся уже имеющиеся композиционно-образные решения танцевальной драматургии, а так же новые возможности, связанные с использованием живописных источников. Положения и методические указания, изложенные в статье, предназначены не только для студентов хореографического направления, а так же творческих специальностей университетов, академий культуры и искусств.

Ключевые слова: хореографический процесс, живописное произведение, балетмейстерское мышление.

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Resumen

El artículo presenta la experiencia de comprender los problemas de interacción de los comienzos coreográficos y pictóricos, diversas formas de conjugación de imágenes pictóricas y de danza en el concepto escenificado, formas de su correlación artística en el ejemplo de una serie de obras pictóricas. Se estudia la especificidad del replanteamiento artístico de las imágenes de la pintura rusa y de Europa occidental en la coreografía, su influencia en el método creativo del coreógrafo. En el proceso de análisis de las etapas del trabajo en escena del coreógrafo, se presentan las soluciones compositivas e imaginativas existentes del drama de danza, así como las nuevas oportunidades asociadas con el uso de fuentes pictóricas. Las disposiciones y pautas establecidas en el artículo están destinadas no solo a estudiantes coreográficos, sino también a especialidades creativas de universidades, academias de cultura y artes.

Palabras clave: proceso coreográfico, pintura. Pensamiento del coreógrafo.

1. Introduction

The changes taking place not only in modern choreography, but also in other related arts are connected with the formation of a new artistic language, the development of a new philosophy, and the intensive technological development. All practical work of the future ballet master should be dedicated to the task of developing the skills of composing a choreographic work. The main expressive means there are the choreographic pattern enclosed in a meaningful dramatic form, revealing the image and nature of individual actors, and the work as a whole. As the creator of new artistic works, the ballet master should possess abilities and knowledge of the author, playwright, and staging director in addition to specific professional knowledge and skills in the field of choreographic composition and performance.

The ballet master's inner eye is a kind of synthesis, where music plays, plastic and color associations arise, and then gradually the dance is being formed, finally leading to the performance with all its acts and imagery. Having acquainted with all the materials related to the subject of ballet master's interest: iconographic, literary, musical and choreographic, the production process begins. The creative work should be constructed according to the dramatic principles. That is why while staging the dance, a ballet master shall take into account the logic of the development of choreographic patterns, to strive for a variety of images; to use the principle of contrast and nuance in the construction of images; to highlight the upstage, the center stage and the downstage, to balance the position of the image on the stage. In creation of large ballet forms, the ballet master's imagination is, first of all, directed at logical development of the characters through their actions and deeds in the plot. At the same time, the ballet master also considers the stage

design, the color and shape of the costumes, the necessary props, and stage lighting. The purpose of the author's research is to develop the methodology necessary for further study of interaction between different types of fine arts within a choreographic work, because for the dance culture of the 21st century this interaction becomes one of the determining principles of the artistic image structure.

Research of this topic was relying on studies on aesthetics and philosophy of art by Yuri Lotman (1998), Grigory Kreidlin (2002), and studies of art historians and ballet masters dedicated to the expressive language of ballet theater (Astakhova, 1982; Dubnik, 1984; Makedonskaya, 2002). Other than these, works were studied on various problems of ballet master's skill mastery and staging work: G. Bogdanov (2007), N. Zaikin (2007), A. Melekhov (2015), works by Jean-Georges Noverre (1965), theoretic works by V.I. Uralskaya (1980), articles dedicated to the synthesis of arts (Waks, 2017; Fedorenko, 2017); works on choreographical dramaturgy of ballet by I. Esaulov (2000), V. Panferov (2003), P. Karp (1980, 2010), Yu. Slonimsky (1997); works on scenography by V. Bazanov (1990), V. Berezkin (2012) and others.

In addition, the studies of foreign authors were reviewed, such as: Nereson, A. (2017), Noeth, S. (2011), Townsend, J. (2010), Foster, S. L. (1996), Blake, S. (2018), Forsythe, W. (2011), Bolton, G. (1983), Borstel, J. (2007), Kraus, C., Chapman, S. (1981), Laban, R. (1985)

2. Methods

The methodological framework of the research includes principles of comparative historical and systematically structural art history. The most productive for the analysis of the choreographic text as the part of a work with a polyartistic structure from the point of view of the interaction of choreographic and painting languages is the

methodology of intermedial analysis. It is based on the study of the means of expression of different types of art in the space of their semantic intersection. The connection between dance and painting is not limited to its image depicted in an easel painting.

Many artists used plots and imagery from famous ballet works or were inspired by similar life situations, resulting in quite independent pieces. But even the most talented depiction of any observed image has to be derivative. Just as well, choreographic theatre and painting are absolutely independent forms of art, so their interaction in most cases cannot be reduced to merely using already existing ideas. Therefore, usually the points of contact between the two works are needed to be identified.

The educational structure of the disciplines such as: "The Art of Ballet Master", "Dance Composition", "Acting Skill", "Choreographic Heritage Samples", "History of Choreography" should include good examples of using the pictorial sources as the concept of the future work of art, thus contributing to the formation of the mindset of choreographers, as well as the development of their creative thinking.

"Concerning choreography, it is the expressive art most inclined to visualization, which is primarily predetermined by the very instrument of choreographic art: the human body, difficult to be perceived as a purely decorative element" (Ryazanova, 2016). The study of methods of interaction of arts on examples of different historical eras not only promotes understanding of styles and directions of dance, consolidates knowledge of ballet terminology, presents the works of outstanding ballet dancers of the past and the present, but also helps to comprehend the language of contemporary art, because it is in the plastic synthesis that the artistic principles that were further developed in the choreographic practice of the 20th - 21st centuries were laid down.

3. Plot in choreography and fine arts; its features

The plot is considered to be the foundation of the dance drama. It is an inherent characteristic of all fine arts, including painting. However, the difference is that in its broader sense, the pictorial plot may rely on its substantive level, which is quite different from the abstract one. It is possible in the modernist painting, and impossible in the ballet theater, at least not in pure form.

The dance and the painting are alike in being born with the author's design. Such a design should contain a figurative and emotional core that will become the basis of both the content and the form of an artwork through the process of imaginative generalization. This design defines the type and genre of future dance or painting piece, the aesthetic nature of its content and form, which in turn depend on the precise definition of the theme and idea of both the choreographic and pictorial work.

The theme is connected with the circle of life phenomena; it is depicted by the artist, directly related to the content, and contributes to the formation of the narrative structure of a play or painting piece. It means that the plot appears in the design as early as when defining the theme and genre of the future work. In choreography, however, the plot represents a series of related and consistently evolving events. Through these events, the ballet master is able to show the relationships and interactions of artistic images. These relationships and interactions reveal various traits, demeanor, and experiences of the heroes. On the canvas it all is fixed in the most expressive form of the still image.

However in both cases, thanks to the visual nature of the artistic language inherent to fine arts, we can experience the event that is taking place. It should be noted that the frozen one-stage plot in painting is often perceived more easily by the viewer and is considerably more understandable for perception than the developing plot of a dance piece. Painting offers a wide scale of reflection for reality, being able to convey its diversity with a high degree of concreteness; it is assumed that the degree of conditionality, generalization, and polysemy is lower there. Choreographers, while composing a story, often saturate it with events all too gladly, suddenly realizing that there is no space left for the dance. Even multi-act ballets can have only as many events. Any actions in ballet have to be expressed through dancing: this is the main requirement for a choreographic plot. And in this endeavor, the pictorial masterpieces of ample dramaturgical meaning embodied in the plots of various genres of paintings may help the choreographer.

4. Painting and plot dramaturgy in the dance

The dramaturgy includes narrative and imagery concept of an artwork, as well as techniques and practice used in its creation. Choreographic dramaturgy is a new term. Until recently, the dramaturgy of a ballet play has been treated not

as a whole, but in its individual components. There were separate notions of dramaturgy in music, dramaturgy in the artistic design, dramaturgy in the plot, etc. Yu. I. Slonimsky was probably the first one to ever apply the very term of dramaturgy to a choreographic work in general. This gave him an opportunity to reveal what the choreographic action is based on, how it is determined, what defines its intensity, etc. "The term "dramaturgy" dates back to the ancient Greek "drama", meaning action.

Over time, this term began to be used in a broader sense, in relation to not only drama, but other forms of art as well" (Slonimsky, 1997). "Affinity to such synthesis is demonstrated by drama that gets true depth and strength of aesthetic influence, particularly in the theater. Dramatic work is not only performed on stage, it is also translated by the director and actors to the language of theater. In this regard, writers and playwrights, given the specificity of the theatrical embodiment of their creation, develop their own system of the pictorial and artistic instruments needed to create the performance" (Fedorenko, 2017). Organization and development of narrative dramaturgy in a choreographic performance goes through four stages: the life phenomena being just a possibility of plot, the plot design being a step forward towards realization of life conflict (definition of the main conflict and events; characteristics of images, style, music; selection of a composition; choice of musical material, i.e.

Creation of a compositional plan and script); writing of dance composition, meaning search of a plastic language, creation of staging and drawings, choice of decoration; implementation of the plot within the performance, meaning the staging of the dance. Among the easel paintings used by us for comparison and analysis in our work, we have only two where are neither the musical solution nor special decorative design, though they have a certain spiritual desire and solution of environment where the drawn characters are immersed.

The main principle of plot dramaturgy requires that all events shall be related to the main conflict. The conflict is expressed through disagreement, clash of opposing views and aspirations serving as the grounds for the struggle of actors in the artistic work. The main seed of conflict is the absence or violation of harmony of private and public, between the needs and obstacles lying before them. Jean-Georges Noverre said: "Human passions have a certain degree of ardor that can't be expressed by words,

or, rather, words aren't enough for them. That's when the triumph of action dance comes into play. One step, one gesture, one movement can express something that can't be expressed by any other means. The stronger the feeling to be expressed, the harder it is to put it into words" (Noverre, 1965).

Even in plotless ballets having no events, visible conflicts, or confrontation of the characters, performers come on stage: actors that are perceived by viewers. All action line of their behavior, development and revelation of characters related in some way or another, is composed and recreated by a choreographer. For the latter, it remains a plot, constructed based on principles of dramaturgy with its characters living and acting according to the rules of stage logic and the human psyche. When studying the paintings, it is possible to find forms of interaction between artistic and choreographic dramaturgy resulting in the creation of imagery.

Any painting is also constructed with the dramaturgy principles governing its imagery. While any stage character should have its own exposition, introduction, steps before the climax (development of action), the climax and the denouement, the same can be found in paintings, only in separately existing milestone points. For instance, ballet critic L. A. Linkova specifies four most general ones: contrast of adjacent episodes; emotional highs and lows; meaningful rhythmical organization; and a tendency to the climax (Linkova, 1979). This can be said not only for dramatic direction, but also for the visual one. The painting can demonstrate the moment preceding the event, the very moment of action and the moment following the completed event.

For instance, looking at the major painting *The Appearance of Christ Before the People* by Alexander Ivanov (1837-1857, State Tretyakov Gallery), it seems that nothing goes on; people are only gathered at the Jordan river in premonition for the Christ to come, with gazes of many of them, including John the Baptist, are directed to the small figure of Christ visible over the horizon.

This episode, being depicted on the painting, can be compared with exposition or introduction of a dramatic performance, backstory or the very birth of the intrigue. The next step in the dramaturgical structure of a choreographic work is the development of action, meaning sudden changes in the unfolding conflict, complication of the circumstances for the characters to act in. In this regard, Vasily Surikov's painting

Menshikov in Beryozovo (1883, State Tretyakov Gallery) is quite illustrative.

Alexander Menshikov was exiled together with his family. He is depicted in a small log hut under a low ceiling despite this man being accustomed to entirely different surroundings. Conflicts and features established in the introduction are being unfolded and more complex here.

The Last Supper, by Nikolai Ge (1863, State Russian Museum), depicts the most dramatic moment in the Bible: Communion of the Apostles. The famous words "One of you shall betray me" were just said, with Judas depicted at the foreground of the painting. He is turned to the viewers and leaving, and now confusion reigns in this room, where the peaceful supper was held.

In the context of choreographic dramaturgy, this is considered the development of action: here we see not just development, but rather the climax, the highest point of intrigue, the highest intensity of passion, the highest point of the characters' (actors, figures) relationships. An artist has to design and develop his images in the way unfolding the artistic truth of the depicted action.

Finally, a striking example of the denouement, completing the intrigue, is a well-known picture of Ilya Repin "Ivan the Terrible and His Son Ivan" (1885, State Tretyakov gallery). The painting captures the reaction of Tsar Ivan the Terrible to the murder of his son by his own hands, i.e. the moment after the action was done, drawing to the conclusion. The analyzed stages of dramaturgical structure in choreography are inter-related.

Each following element seamlessly follows from the previous one, completing and unwinding the figurative and substantial picture of the entire choreographic work. Not by chance they are often called dramaturgic laws. For the choreographic character having the full and vivid expression on stage, the ballet master has to present clear and specific objectives before himself and the dancer, coming from the action, the plot, the idea of work, and the through line image. The action, or rather parabola, is more perceptible in the painting.

In each specific work, the intrigue is developing according to the situation and shown circumstances conceived and implemented by the artist. Paintings, as if broken down, compositionally structured, may help in building the work structure in the ballet master's creative process, in the skill of selection of all necessary dramaturgical stages by only the means of other

art, the means of choreography.

5. Aspects of the choreographer's creative work with paintings

The history of choreography has numerous examples of the painting holding a special place for ballet masters and dancers. From this point of view, the work of each and every of them can be viewed separately. In their dramaturgy it comes in various forms. On the one hand, they use direct references to masterpieces of the famous artists that help both the audience and the director to imagine a stage situation. On the other hand, the relationship with painting can be unraveled up to application of different colors and color combinations on the stage, acquiring symbolic meaning in the particular context. Turning to the narrative dramaturgy, three possible means of dance and painting interaction can be identified.

Firstly, it is the full-fledged adaptation of the painting material by the ballet master; for instance, the Liberty Leading the People by Eugène Delacroix (1830, Louvre, Paris) becomes a symbol of sorts in the ballets "Flame of Paris" and "Gavroche" by B. Bitov. The image of the easel painting with characters depicted on it is not used as a background of the stage, but rather as an actor; during the performance it sometimes acquires the recognizable plastic image seen by us on the source material.

It should be emphasized that in this case, a bold departure is needed from its external action, as well as total remake of the plot, i.e., the creation of an entirely new work, differing from the original one. Even the most picturesque scenario is likely to bear no fruit if it doesn't produce choreographic images in the ballet master's imagination. Starting from the painting plot and the musical material, the choreographer has to write a graphic dance text for the spectators to understand the meaning of the dance. Secondly, another option presumes the painting based on historical, cultural, and even pictorial material, when a painting is indirectly related to choreographic story, recreating the image of some involved characters.

Isadora Duncan, famous American dancer, recalls: "This time my imagination was captivated by Sandro Botticelli. I spent a few days before his famous painting Primavera. Inspired by it, I created a dance, trying to embody in it the necessary motions suggested by the painting. I thought: "While dancing this painting, I'll send everyone a message of love, of spring, of birth of life...". Such were my thoughts before

Botticelli's Primavera, later to be attempted by me to turn into a dance called the Future Dance" (Duncan, 1994). By character we mean a character of the artwork not influencing the action by itself, but helping to highlight and enlarge the actions on the stage, make the episode entertaining. Such an image can be developed, meaning its revelation through the character.

External features of a given performer play major part in the embodiment of an image on the stage as everything there is expressed by movements of human body and facial expressions. In the dramatic work, a character played by actor always has some feature; the person's work is based on its very nature. Thirdly, the ballet theatre borrowing and transforming techniques from a variety of paintings or styles, including those not directly related to dance. The design of many works is rooted in paintings: mythological, historical and fairy-tale plots, landscapes, still life, animalistic images. Conditions and actions are needed for the character to shine. Choreography not only embodies the specific images, but also generic topics and emotional conditions, showing them in an enlarged form, as if through a magnifying glass.

The latest performances in Moscow and Saint Petersburg within the Festival of modern art education are the representative examples of the fusion of dance and painting. "Theater of Painting" by L. Telyatnikova (Moscow) shown the play "And so the painting appears...", demonstrating with original choreography and voiced the plots of paintings by famous artists.

"The source for miniatures was the author's hand of every concerned artist, historical context, and hidden subtexts of their pieces. Costumes and dance movements of each act are different, so emphasizing the identity of each author" (2015). The theater repertoire includes several programs for paintings of French Impressionists and Russian modernism, completed by ancient Greek vases and Egyptian frescoes. The most of the repertoire consists of the Russian Seasons cycle, heavily drawing on the World of Art artists.

In Saint Petersburg, the evening of modern ballet "Dance and Painting" was held, choreography by L. Ivanova. A unique performance was offered to the audience, representing the story about painting expressed by the language of dance. "Behind the surface of canvas, a deep philosophical meaning is always hidden; in the play it will be told by the language of movements". The program was dedicated to six cycles of works by the Saint Petersburg artist I.

Ivanov: "Two Figures", "Doll", "Flowers", "Crumpled paper", "Sails", and "Pierrot". The audience was engulfed in an endless stream of moves, sharp angles and smooth curves, fine lines and broad strokes – everything this artist put in his paintings.

"Dance, being directed by Larisa Inanova, becomes an instrument through which the audience is filled by all the ideas, thoughts and emotions, reaching the very soul, animating the sounds and filling the air with them". Apart from the dance itself, the audience learns the mysteries of paintings thanks to the costumes made by I. Semenova, the "Interball" theater artist. The final chord of everything that's happening was the video installation of the works on the background, engulfing the audience in the unusual world of dance and painting fusion.

6. Conclusion

Thus, the stage choreography is always narrative. Every dance has the beginning with its development commonly relying on the dramaturgy laws. Stable patterns are inherent to all the kinds of development, providing the foundation for a choreographic work. These patterns and rules of structure were developed and fixed by the selection of a thousand-year practice of artists communicating with the audience. As of now, the topics of the plots are varied, spanning from the simple everyday situations to deep philosophical reflection.

It is important to remember that any choreographic image is created in an individual process. Observation, emotion, intuition and imagination are very important components of the choreographer's talent. Work with the painting material is not simple, but it is effective. In the pictorial source, one needs to be able not only to see the interesting things, but also to be able to explore and summarize them. To be good, a narrative dance has to be deep in its content, imagery, integrity of the design, and brightness of its external form. The work on the pictorial images provides experience and many useful skills; it will be reflected in subsequent designs and passions.

It expands the horizons of ideas, teaches thinking big. Note that the effect of various art forms on the ballet theatre in various periods was highly diverse, multifaceted and intense. Various artistic techniques, new means of expression, topics and imagery of the painting were actively assimilated by choreography. Many artistic means and discoveries of the 20th century continue to be

relevant even today; the new century choreography is being created using them as a foundation. The further development of ballet theatre in collaboration with other plastic arts, particularly the painting reviewed by us, strongly foreshadows the emergence of talented choreographers that are capable to embody all the richness and variety of fresh artistic forms and expressive means inherent to the contemporary

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