

THE RUSSIAN BALLET IN SYNCRETISM OF ART CULTURE OF THE SILVER AGE. Imprinting a number of the plastic moments, the sculptor transfers distinguished beauty of Giselle – A. Pavlova, the floating pose of the first arabesque V. Nizhinsky, ecstasy and ardent temperament of M. Bolm's "Polovetsky dance", steadiness of a pose of M. Kshesinskaya's classical image, soft graceful melody of Schwartz's dance, extent of the dancing phrase of T. Karsavina in "Iphigenia", emotional rush of E. Eduardova's "The Greek dance", beauty of flexible profile plasticity of L. Shollar in "Cleopatra", etc. Invasion of the document into fabric of a work of art is a characteristic feature of these images. Documentation demonstrates individual figures and poses; it is the cornerstone of all structure of a work of art, first, in display of a suit for creation of documentary truthfulness of an actor's image. One more side of ballet and plastic arts synthesis is book illustrations, which widely developed at a boundary of the XIX–XX centuries in works of the foreign artists. They devoted the graphic drawings to the Russian masters of dance. During Diaghilev's Russian seasons, many books illustrated artists in a different style were published. The illustrators were R. Schwab, R. Alinson, R. Wooll, M. Detoma, D. de Segonzac, R. Leonard, L. Kayner, etc. Expansion of range of means of art expressiveness with use of technical novelties was promoted by the vanguard art directions at theater. So, constructivism of scenery, modernist simplification of music, relevance and acrobatic choreography were the dominating tendencies of the third period of the Russian ballet. Decorating was minimized. Even data on a performance didn't contain suits and scenery, but described scenic architecture and sculpture. The architectural constructions, ladders, tense cords crossed diversely forming accurate graphics of lines were used instead of scenery. The fabrics hung on them, geometrical hollow figures (circles, squares), into which figures of actors inventively fitted and other designs were also used. The similar constructivist tendency was shown in ballets: I. Stravinsky's "Fox" (1922), D. Milhaud's "The blue express" (1924) with B. Nizhinskaya's choreography, A. Sogé's "Cat" (1927) with J. Balanchine's choreography, I. Stravinsky's "Wedding" (1923), E. Satie's "Parade" (1917), N. Nabokov's Visual sources show S. Diaghilev's as organizer of the grandiose theatrical enterprise existing only owing to its artistic flair and inexhaustible energy. The success of the ballet was promoted by the colorful ornamental suits created by Larionov in the Old Russian style – they perfectly looked on a dark blue gold back, – and the magnificent score of Rimsky–Korsakov". (Grigoriev, 1993) The other aspect shows S. Diaghilev's nature as an expert on the Russian vanguard able to put new esthetic concepts of the era into production operation. Experimental performances of L. Myasin, B. Nizhinskaya based on forms of kubofuturism, fauvism, a luchizm, etc. are successfully designed in the form of volume models of suits and scenery. Visual materials of performances are most indicative: "Ode", "The blue express", , "Apollon Moussaguet", "Ball", "Steel skok", etc. Really, the international popularity of many members of "The world of art" group, in particular, L. Bakst and A. Benois, relied on their scenic development for the most grandiose Diaghilev's performances, where aspiration to integration of all art forms, improvisation on antiquity, exotic, the East, search of new production methods of choreography, musical decisions and visual effects were an embodiment of many principles developed in a subsoil of "The world of art" (Boult, 2010) According to the art critic S. Makovsky, S. Diaghilev and the Russian retrospectivism were the one aspect of the exhibitions represented by "The artists–dreamers", where the visual culture of the ballet master M. Fokin

was embodied. And A. Duncan in her own "antiquity" goes not from antique dance, but from antique sculpture. The choreographer M. Fokin was known to sympathize adjacent arts – painting and sculpture, in particular, the Ancient Egyptian and ancient fine arts. Nevertheless, sides of artist's identity were not erased and were significant more than ever before. The degree of sociability of dancers and artists was much more higher than before. The proximity of two arts – graphic and choreographic, capable to interact, possibility of bilateral interference and enrichment, proximity in historical context attracted fine artists to ballet, inspiring hope for originally creative co-authorship. The special role belongs to the masters of "The world of art" here. (Bodlit, 1972–1974) In turn, the Russian Diaghilev's ballet had the huge impact on the western culture; it was an inspiration for foreign artists – set designers (P. Picasso, M. Denis, H. Miro, A. Matisse, And, Derain, Zh. Braque, H. Gri, M. Utrillo, etc.) and stankovists (G. Kreg, L. Kayner, E. Oppler, Ge. Cocteau, A. Gryunenberg, V. Gross, O. Kokoschka, A. Burdel, P. Bonnar, etc.). S. Diaghilev invited them to cooperate in the performances "Liturgy", "Clown", "Russian Fairy Tales", "Midnight Sun", "Wedding". The Russian basten picture, national sign and folklore are the basis for scenography of these images. Scenery and sketches of suits to these ballets are stored in foreign collections (the most part in N. D. Lobanov–Rostovsky's collection in the USA). They allow to present decorative gift of artists what undoubtedly pulls them together. S. Grigoriev speaks about the ballet "Midnight Sun": "The midnight sun, where Larionov helped Myasin, left good impression. V. Svetlov characterized it the following way: "Pleasure derived from this show is so strong that its beauty does not remain motionless and stiffened, but changes and moves every minute. The weaved and untwining groups of dancers, constantly new and changeable contrasts and rapprochements of the shades formed by their suits, all the movements, streams of flowers are combined and settled with the most refined art, exact and at the same time courageous" (Svetlov, 1911). The variety of style searches and directions of the ballet (classical dance, modernist dance, elements of theatrical performances, mysteries and enchanting spectacles, choreographic miniatures, impressionist compositions) was process of self-determination of artists' new art, process of judgment of own specific decisions. The French artists (G. Barbye, G. Lepape), German masters (R. Schwab, G. Kreg, L. Kayner, A. Gryunenberg, R. Montenegro), American schedules (P. Millok and A. Stephen) drew the scenic pages of the well-known actors V. Nizhinsky and T. Karsavina, A. Duncan and A. Pavlova. Methodological Base The visual sources which reached us, (sketches of suits and scenery, portraits of actors and choreographers, scenographic models video records of Diaghilev's ballets) show that ballet theater is closed with a new graphic culture, which became its faithful assistant. On the other hand, fine arts of a turn of centuries is the difficult and inconsistent phenomenon, a motley kaleidoscope of directions, currents, styles, theories (modernist style, realism, impressionism, primitivism, etc.). The famous English director G. Kreg defined the enduring value of theatrical and decorative works of the artist the following words: "The great Bakst died and the well-known Russian ballet lost hope again to find the important elements lost for it" (Craig, 1977). Bakst's reputation is undoubted; he was one of the most consecutive artists-innovators of S. Diaghilev ballet group entering the association "World of Art". The research methodology of the paper is based on the complex analysis of judgment of the Diaghilev Russian ballet in the context of plastic arts interacting with it. Such approach assumes using visual graphic sources, archival memoirs records and

memoirs. "The union of the Russian artists", "A jack of diamonds") are characterized by variety of manners of performance and creative methods, when the performance structure opens the sense and creates mood, express the contents. The fine arts and dance intertwine. These interactions point on a spontaneity of a straight line and feedback. For example, the artists of "The world of art" were often were guided by the ballet. Therefore the publications about it, generally in the form of responses, are placed in a foreign press: 'The proof of success of "the Russian ballet" is sale of bronze figures of the Russian actors molded by the Russian sculptor Fredman–Klyuzel. They were made by request of the son of the editor of the "Temps" newspaper, who undertook to cast each of them only in 20 copies" (Fredman–Klyuzel, 1917).(Illustrative programs, 1914–1917).