

The Influence of Pina Baush's Creativity on the Development Of Modern Dance in Ukraine

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The purpose of the work is to trace the influence of Pina Baush's work on the development of modern dance in Ukraine. The development of modern dance in Ukraine takes place in several directions. The influence of Western European and American choreographers in this direction is significant. Pina Bausch is one of the trendsetters in modern choreography. She created her Tanztheater in Germany, thanks to which she spread the ideas she received from Kurt Joss.

The research methodology consists in the application of several methods, including an art analysis of the work of Pina Bausch and Ukrainian choreographers of modern dance, and we also use a comparative analysis, thanks to which we analyze the work of Ukrainian choreographers for the presence of ideas and methods of Pina Bausch in their work. The research also consists in the application of the historical method, because we study the available historical publications, photo and video materials with the works of Pina Bausch, and also compare their choreographic vocabulary and design of ballet performances with the works of modern Ukrainian choreographers.

The scientific novelty of the work consists in the analysis of modern Ukrainian choreography from the point of view of art-historical comparison and the identification of elements of modern dance, which developed in the 20th century in Germany, thanks to the efforts of Pina Bausch.

Conclusions. Ukrainian modern dance is currently in the process of its search, the experiments of choreographers of Ukraine testify to the high awareness of our artists in the vocabulary and choreography of modern dance. In Ukraine, there are several schools of modern choreography that use her method of teaching. The events currently taking place in our country also affect the development of modern choreography. Thus, in his play "Discrimination", Radu Poklitaru raises the issue of nationalism, and modern choreographer Khrystyna Shishkaryova, continuing the ideas of Pina Bausch, develops individual plasticity and improvisational abilities in her own students. A follower of Pina Bausch's work, her student Rainer Behr, after the military invasion of the territory of our country, created the production "VONA" on the stage of the Wuppertal Dance Theater. Thanks to the conducted research, we were able to determine the sources of Pina Bausch's creativity and her method of working with performers, as well as trace how the choreography of the German choreographer Pina Bausch influenced the development of modern dance in Ukraine.

Keywords: modern dance, Pina Bausch, art analysis, comparative analysis, production "VONA", Ukrainian choreography.

I. The relevance of the research.

Ukrainian modern dance is currently in the process of its search, the experiments conducted by choreographers of Ukraine testify to the high awareness of our artists in the vocabulary and choreography of modern dance. Pina Baush, unfortunately, did not visit Ukraine and did not have the opportunity to present her productions on the territory of our country. However, choreographers of Ukraine repeatedly turned to her creative and methodological searches in their activities. Therefore, we decided to follow the influence of Pina Baush's ideas on the development of modern dance in Ukraine. Modern dance in Ukraine is developing under the influence of many methodological lines, among them, American and European currents created by choreographers of the 20th century are important. The methodical features of Pina Bausch's modern dance have been repeatedly highlighted in many publications. However, the question of whether there is an influence of Pina Baush's work on the development of modern dance in Ukraine is a very relevant question, because her followers and ideologues spread her findings in their creative projects, so we decided to analyze the work of Ukrainian choreographers who work in this style for similarities and consistency ideas of Pina Bausch.

II. Analysis of recent research and publications.

Many books and articles have been written about Pina Bausch and her work, the ideas that Pina Bausch laid down in her theater can be found in the works of V. Kandinsky [4], F. Nietzsche [3], H. Holm [5], there are also a number of publications Internet articles about Pina Bausch's Dance Theater [8]. Separately, the creative and methodical searches of Pina Baush were analyzed in the works of Ukrainian scientists D.I. Sharykov [2] and O.I. Chepalov [1]. However, the influence of her work on the development of modern choreography in Ukraine has not been raised in scientific research yet.

Therefore, **the purpose of our research** is to trace the impact of Pina Baush's work on the development of modern dance in Ukraine. For this purpose, the following tasks were set:

- research available literary sources, Internet resources, photo and video materials;
- to analyze Pina Baush's creativity and its main components, methodological and technical approaches during production activities;
- to make a comparative and art analysis of the work of Ukrainian choreographers and the presence in their productions of approaches and vocabulary inherent in the work of Pina Baush.

III. Presentation of the main research material.

Pina Bausch is one of the trendsetters in modern choreography. She created her Dance Theater in Wuppertal (Germany). Pina Bausch is usually considered as the founder of the Dance Theater genre. Although in fact it is an invention of her teachers Kurt Yoss, who is considered the founding father, who in turn adopted and developed the idea of combining dance, sound and speech from his teacher Rudolf von Laban. On the other hand, von Laban, before passing on his knowledge to his master's student Joss, was initially inspired by the ideas of Wassily Kandinsky, which he revealed in his treatise "On the Spiritual in Art" [4, c. 25], as well as Friedrich Nietzsche's reflections in "The Birth of Tragedy from the Spirit of Music" and "Thus Spoke Zarathustra" [3, c. 57].

Pina Bausch began her journey by studying in America, where she studied with such famous modern dance choreographers as Kurt Yoss and Paul Taylor, Jose Limon, Lukas Hoving, Hanya Holm [5, c.56]. These creative personalities influenced the development of the performer and choreographer, but when she returned to Germany, she accepted an invitation from the Wuppertal provincial theater and headed the ballet troupe of this theater. It was here that she began her performing and staging activities. Her husband helped her in her experiments, who designed the stage for her productions. The main characteristics of Pina Bausch's work, she personally participated in her own productions. She wanted to perform and dance as she saw fit so much that she agreed to lead the troupe and take on production activities. Unfortunately, her work was not understood in her

own city, as the choreography, which was based on Pina Bausch's experiments, was far from what the audience was used to seeing. However, over time, when her work was recognized all over the world, recognition came in her own city.

In the first two years of her work, Pina staged "Fritz" (1974), "Iphigenia on Tauride" (1974), "Orpheus and Eurydice" (1975) and "The Sacred Spring" (1975). This determines that there are two main directions in her work. «Iphigenia in Tauris» and «Orpheus and Eurydice» are dance operas, a genre created directly by Bausch, the number of which is still limited to these two works. In the dance opera, each character of the ancient plot was portrayed by two performers - a dancer or an opera singer. Complex metaphorical decorations completed the multi-layered composition of the works and their archetypal narrative structure. A little later, this content line was reflected in the work "Bluebeard", "While listening to the recording of the opera by Béla Bartók", "The Castle of the Duke of Bluebeard" (1977) and "He takes her by the hand and leads her to the castle, the others follow" (project "Macbeth", 1978). In these works, Pina deals with the eternal opposition between man and woman. [1, c.15].

The most prominent example of this juxtaposition is Bausch's "The Sacred Spring." The work to the music of Igor Stravinsky created the basis for the further development of this form of dance theater, in which the movement arises from an inner feeling, and the form of the composition develops from the interaction of the dance with the scenography. The main external device in "Sacred Spring" is a stage completely covered with a layer of earth. One by one, the dancers enter the stage in translucent skin-colored dresses with straps and move slowly on the ground with bare feet. The tempo of the movements slowly increases, the dancers perform small dance combinations - voluminous leitmotifs that develop more and more throughout the piece. It is in this work that the influence of Bausch's American modern dance is felt most strongly. Practically all female choreography comes from the most basic technique of Martha Graham - "contraction"[2,c.232].

Bausch's individual technique begins to manifest itself in her work on "Sacred Spring". Part of this method is the "keys" she looked for in each dancer as they created the productions together. She offered the artists to show their own individual movements and vision of the created plot. Modern dance choreographers from all over the world have repeatedly addressed the theme of "Sacred Spring", repeating or interpreting this ballet in their own way.

The production of "Sacred Spring" in the Kyiv Modern Theater was made by the famous Ukrainian choreographer of Moldavian origin, Radu Poklitaru. If we recall the production of Radu Poklitaru, the idea of a dance theater that combines dance, music, words, the plasticity of modern dance and a well-thought-out stage space emerges clearly. All this makes it possible to compare the productions of these two choreographers, who use the art of dance to create a plot that reveals philosophical and psychological questions that concern the modern viewer.

In the production of "Carmina Burana" to the music of Karl Orff, Alla Rubina in Kyiv on an open stage combines modern stage design with the use of modern dance techniques. In the performance, she involves a choir, an orchestra, ballet and circus artists, experiments with stage design and a choreographic plot.

Oksana Lan, a modern Ukrainian choreographer from Lviv, created her dance performance "Giving Happiness" using the compilation method choreographic compositions using the principle of the synthesis of arts and theatricalization and the use of script-directing moves: performers-dancers performed songs with guitar accompaniment between dances, read poetry, were actors of effective mise-en-scenes, changed the scenography decorations themselves, etc. The author's choreography of Oksana Lan at that time was aimed at the composition of small forms of pop direction or pop-plot dance. Pina Bausch's ideas can also be found in many schools of modern dance, such as "Totem dance group" by Khrystyna Shishkareva and "Fors" by Tetyana Vynokurova (Kyiv), in these schools children and adults are taught not only the techniques of classical and modern choreography, but also opportunities to create own movements, strive to find dance vocabulary that will reflect the inner feeling of the performer.

Choreographer Anton Safonov (Lviv), who works at the Lviv National University named after Ivan Franko, teaches to develop improvisational abilities, to create unplanned movements, continuing the traditions of the schools where he studied, including following the methodology of Pina Bausch, turns to the dancer with philosophical questions and offers to independently find a way of self-expression through movement. Anton Safonov practices modern choreography seminars in nature, which allow the performer to come closer to a more concentrated understanding of his inner state, allows him to immerse himself in the world of his own feelings and understand the nature of his movements. Searches in the field of contact improvisation and the possibility of using so-called "keys" in the process of creating a dance are also carried out by choreographers of Ukraine such as Ruslan and Maryna Baranovy. In their contact improvisation jams, the performers are given various tasks to perform during the improvisation, thus creating a process of constant movement of the performers and constant attention to the performance of the movements and their own feelings.

After the beginning of the military invasion of Ukraine in 2022, many dancers and choreographers left abroad, due to the need to escape from the threat to their lives. The Wuppertal Dance Theater did not remain aloof from the events taking place in our country, and decided to draw the world's attention to the problems of modern Ukraine. So Rainer Behr, a follower of Pina Bausch's work, who headed her theater, staged the production "VONA" on his stage, in which he involved six women who were in Ukraine and survived the military invasion of our country[6]. As before, the Dance Theater combined choreography, words and music, the performance became a kind of manifestation of the emotions experienced by the girls during these events and their inner "cry" and confession, which gave them relief and restored their mental balance. In 2023, Radu Poklitaru also addressed the theme of war and the reflection of the inner state of man in this difficult time in his production "Discrimination" for the Kyiv Modern Ballet. The production is based on a choreographic fantasy consisting of several novel-parables. All of them are connected by the common theme of the values of the free democratic world. They also reflect the problems of various forms of discrimination. The choreography of the production emphasizes the fragility of a person facing discrimination and the cruelty of those who despise others [7]. The musical basis of the ballet is the works of the classic George Frideric Handel and modern composer Valentin Sylvestrov.

Therefore, the ideas of the Dance Theater, which were spread and developed by Pina Bausch, are clearly traced in the work of Ukrainian choreographers. The scientific **novelty** of our work consists in the analysis of modern Ukrainian ballet performances and their evaluation from the angle of art-historical analysis and comparison with the ideas of Pina Bausch's Dance Theater.

IV. Conclusions.

Thus, after researching literary, photo and video sources, Internet resources, both of Ukrainian modern dance choreographers and the famous German choreographer Pina Bausch, we came to the conclusion that the technique used by the German choreographer and her followers is widespread and is often practiced in Ukrainian dance schools, as well as in productions of modern choreographic ballets, one of the most famous of which in Ukraine is the Kyiv Modern Ballet of Radu Poklitaru. Also, the influence of Pina Bausch's creativity can be found in the creative works of Alla Rubina, Oksana Lan, the Totem dance group schools by Khrystyna Shishkareva, "Fors" by Tetyana Vynokurova (Kyiv), the productions of Anton Safonov and Olena Martynyuk (Lviv), the creative activity of Ruslan and Maryna Baranovy (Kyiv).

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