

UDC: 7.01/.09

**SCENIC–PLASTIC STUDIES IN THE CONTEXT OF ART CRITICISM
SCIENCE: THEATRICAL STUDIES, CHOREOLOGY AND BALLET
STUDIES, CIRCUS STUDIES, VARIETY STUDIES**

Ph.D. in Art, Associate professor, Denys Sharykov

Kyiv Municipal Academy of Circus and Variety, Kyiv, Ukraine

The article analyzes the theory of scientific research in the field of Art criticism (Study of Art) in particular the theatrical art and choreography. Scientific research on theatrical studies, circus, variety studies, as well as choreology and ballet studies.

The research on this problem is analyzed. The peculiarities of art studies in scenic and choreographic art are revealed. The directions of research in the theater, circus, stage, ballet have been specified and defined.

Specific characteristics of scientific research in acting, directing, pantomime, circus and variety genres, ballet art and dance forms are indicated.

Key words: scenic art, theater, direction, circus, variety, ballet, choreography, art criticism (study of art), scientific research, art, science, theatrical studies, choreology and ballet studies, circus studies, variety studies.

Formulation of the problem

The relevance and problems of the article is interesting because for the first time in art criticism (study of art) studies of Ukraine, the features and characteristics of theater studies, circus studies, variety studies, ballet studies in the context of scenic and choreographic art are touched upon.

The purpose of the article – is to present and define the features of the scenic-plastic sciences in the context of art criticism (study of art) today in Ukraine.

According to the purpose of the article, the following tasks are **defined**:

- to give an analysis of scientific research in this field;
- to define art science in the context of their specific theory and scenic-plastic visual representation;
- to highlight the specifics of scientific directions in theater studies, circus, variety studies, choreology and ballet studies.

Analysis of research

The first attempts to create theories of art criticism (study of art) made in a day of antiquity by Plato and Aristotle, Pausanias, Pliny the Elder. The principles of this direction, took place on the day of the Renaissance by Giorgio Vasari, Augustino and Anibal Karachi. In a day of contemporary times, the theory and history of art dealt with Johann Winckelmann, Dini Diderot, and Gotkold Lessing. In the XIX–XX centuries the theory of art, science, which has a number of schools and directions, has been widely developed. Fundamental research in the field of theory and art history is represented by Wilhelm Lubke, Anton Springer, Karl Verman, Eugene Viollet-le-Duc, Gaston Masper, Jacob Burckhardt [1, p. 97–100].

Scientific research on this problem is fragmentarily considered in scientific works – E. Kuznetsov, S. Makarov, M. Malykhina, S. Shumakova.

Statement of the main material

Art criticism or Study of Art – the humanities, studying the patterns of the functioning of art in artistic culture, combines the history, theory and artistic practices of art, as well as artistic criticism. Art criticism is a complex of scientific disciplines for study and research of the art of society as a whole, their connection and reality, the combination of the form and content of artwork.

Art criticism in the stage and choreographic arts also studies theatrical studies, circus studies, variety studies, choreology and ballet studies. The theory of art is closely connected with aesthetics, studies the laws of the development of art, the connection between content and form in art. The history of art gives a description, analysis and interpretation of works, reveals the progressive development of art. Art criticism carries out a theoretical and historical analysis of artistic works, evaluates them [1, p. 57].

Theatrical studies – art of science in the field of theatrical art. The ***subject of research*** is the history and theory of theater as a special field of artistic culture.

The study of theater as a specific social institution and manifestations of theatricality in other forms of art. An analysis of the theatricalization of public life. Research of the aesthetic and artistic qualities of the theater as an art form, its historical and style patterns, historical and individual style features of drama, directing and acting. Analysis of the specific nature of individual epochs and areas of development of the world theater, the work of outstanding figures in theatrical art. Development of questions of development of national and professional theater, perfection of actor and director's technique [2; 5 p. 167].

Directions of research – dramaturgical direction – studying of features of stylistics and composition of dramatic works in the aspect of their scenic embodiment.

Director's direction – the study of the creative heritage of outstanding directors. Regularities of historical and style development of theatrical direction, features of its technique.

Stenographic direction – the study of the material culture of the theater, that is, the subject of the presentation, in particular the features of

makeup, mask, doll design (for puppet theater), the composition of the stage space as a factor in the organization of performances.

The direction of acting – an analysis of the performance aspects of the theatrical performance, the system of theatrical roles, the factors of the actor's personal personality.

Sociological direction – the study of the audience of the theater, its role in the formation of theatrical actions as accomplices, the behavior of etiquette, conditioned by theatrical actions, the development of rituals.

Interdisciplinary direction – research of interaction of theater with other kinds of art, first of all with music (in genres of musical theater and in applied musical genres) and with fine arts (in the organization of scenic space).

Choreology and Ballet Studies – art of science, which studies choreographic culture and art in a complex of its specific, genre and style manifestations, as well as patterns of choreographic and artistic creativity, its kinship with other kinds and genres of art (theater, circus, stage, performance), as well as the humanities: Culturology, philosophy, aesthetics, psychology. Also with sports and physical culture – aerobics, fitness, pilates.

Directions of research:

Choreographic art as an integral part and its place in the world artistic culture and modern scientific discourse.

Ontological-theoretical and methodological foundations of choreology and ethnochoreology, as well as the development of a conceptual-categorical apparatus and specific professional terminology.

Update the historical base for the study of choreographic art (folk, classical, modern, ballroom dance).

Actual aspects and problems, philosophy, ontology, aesthetics, psychology of ballet art of Ukrainian and world choreographic art.

Classification of types, types and genres of choreographic art and culture during evolutionary processes and stylistic modifications from classical to postmodern and popular subculture.

Semiotics of the dance language and the principles of constructing the spatial-plastic forms of choreographic compositions.

Innovative theatrical techniques in the preparation of teaching staff of the choreographic education of Ukraine.

Problems of the integrity of dance schools and the formation of a repertoire in a choreographic collective [3, p. 231; 4].

Circus studies – art of science the subject of which is the history and theory of the circus as a kind of art and a special field of artistic culture, as well as artistic practices. Study of the aesthetic and artistic qualities of the circus as an art form, its historical and style patterns, historical and individual style features of drama, directing and acting. Historical analysis of the specific nature of individual epochs and areas of development of the world circus.

Directions of research: directing direction – study of the creative heritage of outstanding directors of the circus, as well as the laws of historical and style development of circus directing [5, c. 145].

The *direction of performing skills* is the analysis of performing aspects of circus genres – gymnastics, acrobatics, power of balancing, clowning, dressing, as well as circus performances and factors of personal personality.

The *stenographic direction* is the study of the material culture of the circus, that is, the subject of the presentation, in particular the features of the make-up, mask, the design of the stage, the arena, the composition of the stage space as a factor in the organization of performances and performances.

Variety studies – art of science the subject of study which is the history and theory of variety art as an art form, as well as artistic practices. Study of aesthetic and artistic qualities of the variety, its historical and style patterns, historical and individual style features of drama, directing and acting. Historical analysis of the specific nature of individual epochs and areas of development of the world variety [4, p. 138].

Directions of research – performing skills – analysis of performing aspects of variety genres – pantomimes, illusions and manipulations, dolls on the variety, contemporary variety dance, talking genre on the stage and entertainers.

The *director's direction* is the study of the creative heritage of outstanding stage directors, as well as the laws of the historical and style development of variety directing.

The *stenographic direction* – the study of the material culture of the variety, that is, the subject of the presentation, in particular the features of the make-up, the design of the stage, the composition of the stage space as a factor in the organization of performances.

Conclusions.

Thus, having examined today's plastic sciences in art history, we can say the following:

In the scientific substantiation of plastic arts – theater, choreography, circus, variety, their theories and history are highlighted; study of their types, styles, genres and forms; the study of their communication with other sciences in the socio-cultural process and the synthesis of the arts; building forecasts and improving the study of plastic arts in contemporary art culture.

References:

1. Ginot Isabelle. *Un labyrinthe dance.* – Paris: Centre national de la dance, 1983. – 304 p.: ill.

2. Goldenberg R.L. *Performance Art: from Futurisme to the Present* / Goldenberg R.L. – Singapore: Thames & Hudson world of art, 2000. – 232 p.: ill.
3. Graig Dodd. *Le monde du ballet postmoderne* / Graig Dodd – Paris: Bordas, 1995. – 183 p.: ill.
4. Mattingly Moran K. *Counture choreography*/ Mattingly Moran K. // *Dance teacher*, 2001. – № 10. – P. 56–58.
5. Marselle Mitchel, Ginot Isabelle. *La Dance au XXe siecle* / Marselle Mitchel, Ginot Isabelle. – Paris: Bordas, 1995. – 264 p.: ill.
6. Le Moal Philippe. *Dictionnaire de la dance* / Le Moal Philippe. – Paris: Larousse, 1999. – 864 p.: ill.
7. *Le Theatre Moderne II. Depuis la deuxieme guerre mondiale* – Paris: Editions du Centre national de la recherche scientifique, 1973. – 345 p.
8. Magyar es Fr. *Trances: danse contemporain en France et en Hongrie* / Magyar es Fr., *Tancmevészet. K.* – Budapest: Theatre contemporain de la danse, 1992. – 117 p.: ill.
9. Felciano R. *Blurring the Lines. The Nzamba Iela, an Aka Pygmy troupe, joins Alonso King & his company for a word premiere* / Felciano R. // *Dance Magazine*, 2001. – № 10.