

ART AND SCULPTURE PATTERNS IN CREATING STAGE IMAGES BY ANNA PAVLOVA

PADRÕES DE ARTE E ESCULTURA NA CRIAÇÃO DE IMAGENS CÊNICAS POR ANNA PAVLOVA

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Resumo: Este artigo é uma análise abrangente do desenvolvimento da arte criativa de Anna Pavlova de uma forma que permite a tradução de seus papéis de palco físicos em produção de modelos e esculturas. A autora considera a formação e evolução de seu estilo criativo: o estilo artístico individual do intérprete, a forma coreográfica e o tipo ou direção nas escolas de balé russas, refletindo o sistema de pensamento dos séculos XIX e XX. Foram analisados os papéis cênicos de Pavlova, até então não refletidos na literatura, foi feita uma avaliação científica abrangente e revisão sistemática de imagens coreográficas em relação à interpretação figurativa da personagem principal da performance, na qual ela atuou como artista-dançarina- O Criador.

Palavras-chave: A. Pavlova; Escultura; Esboço; Intenção coreográfica; Pensamento escultórico; Papel teatral; Imagem de balé.

Abstract: this article is a comprehensive analysis of the development of Anna Pavlova's creative art in a manner that enables the translation of her physical stage roles into the production of models and sculptures. The author considers the formation and evolution of her creative style: individual performer's artistic style, choreography manner, and type or Direction in Russian ballet schools, reflecting the system of thought of the nineteenth and twentieth centuries. Pavlova's stage roles, not previously reflected in the literature, have been analyzed, and a comprehensive scientific assessment and systematic review of choreographic images have been given concerning figurative interpretation of the main character of the performance, wherein she acted as the artist-dancer-creator.

Keywords: A. Pavlova; Sculpture; Sketch; Choreographic intent; Sculptural thinking; Theatrical role; Ballet image.

Introduction

Synthesizing approach and analytical work on the materials were the most distinguished milestones amongst significant methodological achievements of choreographers' and ballet dancers' creative works of the late 19th to early 20th centuries. On the one hand, mutual artistic enrichment of choreographer, performer, artist and musician takes place; on the other hand, there is an individual approach to scriptwriting and directing. In this respect, the fascinating and creative talent of famous ballerina Anna Pavlova (1881-1931) is of special interest. Her works amid Russian choreographic culture are of particular significance.

Dance-plastic arts issues involving not only Pavlova, but other ballet dancers and choreographers as well, have not been subject to comprehensive arts analysis yet. Along

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with a number of art research works on dance, its theory and history, multidisciplinary approach to the phenomenon of its multi-faceted creativity has not been sufficiently developed.

Specifically regarding ballet, there is an extensive range of literature reflecting romanticism in the ballet theater and individual interpretations of scenic images by Russian dancers, and A. Pavlova above all (ARZHUHINA, 2013; CLARKE, 1957; CULL, 1913; EWING, 1931; KORSHUNOVA, 2014; PLESHCHEEV, 1899; PRITCHARD, 2013; STERNIN, 1976; VEDERNIKOVA, 2012).

The most valuable background on this issue is provided by publications on lives and works of the great ballerinas (ALDZHERANOV, 2006; ARKINA, 1981; FONTEYN, 1984b; HYDEN, 1932; KRANSS, 1931; KRASOVSKAJA, 1964; MONEY, 1982; SVETLOV, 1922), however, any mention of Pavlova's role in the field of sculpture arts has been referred to simply as a hobby and has not been associated neither with individual artistic interpretations of her roles, nor with implementation of artistic image and ballet drama.

These include books and monographs such as "Ballerinas Anna Pavlova, Ekaterina Geltser" by V.V. Nosova (1983), "Dance and dancers" by A. Pavlova (1956), "Pavlova: A biography" ed. by A.M. Franks (1956). However, of particular interest is the book by V. Dandre, A. Pavlova's impresario and husband. In several chapters he gives his own account of his wife's sculpture works (DANDRE, 1933, 2003).

There are some popular articles in periodicals on the art of sculptors and artists who sought to capture Pavlova's image, but these, however, are not related directly to graphic and sculptural experiments by ballerina herself (Exposition des sculptures de M. Boris Fradman-Cluse, 1910; KERENSKY, 1973). First-time detailed analysis has been undertaken in this article.

Data, significant to the study of Pavlova's art was reviewed in 1990s Sotheby's catalogues and materials related to the ballerina's world tour (illustrated concert program of A.P. Pavlova, 1920; illustrated program of Russian ballet performances by S.P. Dyagilev, 1914-1917; documents concerning A. Pavlova; exhibition catalogue, concert program commemorating A. Pavlova in French (Materials of A. Pavlova, n.d.); Pavlova A. (1882-1931): Catalogue of the Commemorative Exhibition organized by the London Museum, 1956; Exposition Anna Pavlova 1882-1931 et la danse de son temps, janvier-mars 1956).

The main difficulty faced in the study is a lack of chance to see the majority of A. Pavlova's dancing images, that she sought for and implemented in sculpture – not only on stage, but shooting on a film as well.

Therefore, the only material available for the study of plastic qualities of her ballet roles were numerous photographs, artists' drawings, depicting the stop frames of her dance, depicted in a number of albums, books, catalogues (BEE; PAVLOVA, 1913; FONTEYN, 1984a; MAGRIEL, 1977; MALVERN, 1942; NEISHTADT, 1950).

Hence, there's plenty of literature, revealing trends of ballet theatre evolution, A. Pavlova's creative works and certain individual interpretations of her parts. However, this literature doesn't consider peculiarities of her choreographic thinking on the basis of interaction between plastic arts, from ballet logic of staging a dance to imaginative patterns and choreographic drama of her roles. The latter are shown as a part of artistic transcription in the context of relative phenomena.

Therefore, topicality of the study in question is based on the necessity of scientific and art analysis of unknown aspects in acting and performing, choreographic and staging talents of the brilliant ballerina. Additionally, rethinking and reassessment of her works significance within the framework of rich cultural and spiritual experience of the late 19th – early 20th century is required.

The purpose of this paper is to identify A. Pavlova's art works, study their graphic and plastic structure, understand their semantics and subsequent use in ballet practice, as well as comprehend their integrated artistic effect in the historical and cultural background at the turn of the centuries (SMIRNOVA; KOZINA, 2011).

Research objectives of article:

- to introduce earlier unexplored pictorial and documentary material relating to A. Pavlova's works for careful scientific analysis;
- to identify main stages in creating works of art;
- to carry out artistic and stylistic analysis of little-known and unknown sculptural and graphic works created by the dancer;
- to carry out analysis of Anna Pavlova's working methods, given the dynamics of dance language and modes of visual material representation;
- to justify interrelation and mutual influence of artistic and stage images.

Materials and methods, techniques

One of the most indicative and important trends in contemporary ballet history study is the expansion of the time frames of interpreted material. The principles of classification and typology in the field of fine art works of A. Pavlova have identified and applied in the article. The principles of the article are built on a fundamentally new concept of theatre science, overcoming the traditional attachment to the objective, primarily historical knowledge.

On the basis of detailed analysis of the interactive processes related to the creative arts of the prominent ballerina, a new direction of integrated ballet research and its gradual transformation from the subject of pure ballet to interdisciplinary synthesis.

Comparison of visual materials belonging to A. Pavlova with some surviving and rare video recordings of her dances and original photographs of her roles allow us to evaluate the objectivity of historicism and to integrate them in a wider cultural context.

Methods applied to achieve these goals are stylistic and comparative methods, observation method, and that of description of the structural and compositional elements in graphic and stage imaging.

The subject of our study has also been transformation method used by A. Pavlova herself, by which is meant a set of techniques and operations, converting a work of arts into a qualitatively new and relatively independent artistic whole. Transformation method is associated with transformation of art works and involves changes to the original, resulting in a new capacity, simultaneously maintaining similarities with its original image.

Transformation method is not limited to transcriptions only, but it penetrates into the adjacent areas, manifesting itself in performance editions. This fact proves the need for comprehensive approach to the phenomenon of artistic and sculpture patterns of creating stage images in Pavlova's performance.

Results

1. Sculpture models in choreography:

Along with other ballet dancers and ballet-masters in the late 19th and early 20th centuries, A. Pavlova turns to fine arts, since it has certain advantages over the art of choreography in the ability to capture a motion pattern in a most clear and convincing form. The ballerina applies these advantages to gain a more in-depth, visual overview of her stage roles and thoughts on them. Draft work on the image as a rehearsal process was equally important for her, as well as the outcome of her creative work in the form of

individual performance or a play as a whole. In her works she tries to convey elusive nuances, vibrant details, which are extremely important in the art of ballet dancers and, finally, can be perceived only by themselves.

Her drawings and sculptures certainly don't lack small errors detracting from artistic excellence, since a work of art is evaluated primarily in accordance with the laws of that particular art.

In her works, in most cases, we can observe the need for analytical understanding of choreographic intents, i.e. vocational training does leave its imprint here. A. Pavlova refers mainly to sculptures, anticipating her endless possibilities in modeling ballet plastics. Choreography, which is the basis of movement is always related to the dimensional orientation of volume. It is only art of sculpture that allows to create the impression of three-dimensional, although stationary, pattern of a dance. Sculpture is dimensional in the same way as the spectacle of a ballet performance. Regarding this side of the ballerina's activities, W. Dandre (1933), her husband and impresario, said:

Anna Pavlova's special affection was always for sculpture. When in Paris, she would visit Rodin museum and all the exhibitions. Constant investigation of body movements and lines provided her with exquisite understanding of sculpture and critical responsiveness to its creators. Klyuzel was the first sculptor she had met many years ago (p. 56).

Another example is the friendship relations between A. Pavlova and Russian sculptor G. Lavrov, who pictured Pavlova in many of his sculptural works. They worked together in a studio, with Pavlova prompting Mr. Lavrov some nuances of correct ballet movements and postures, and simultaneously, she learned from him tricks of plastic art by observing his work. This helped the ballerina later, when she began to sculpture herself. The famous ballet historian V. Krasovskaya in her book about A. Pavlova mentioned casually:

The stream of her creative thoughts did not stop even during the brief breaks in the course of her journeys. Traces of them are preserved in dancing figurines made by the ballerina. Refuting scientific laws of aesthetics, establishing expression standards for different art forms, she conveyed in her sculptures flight of the dance and music of the soul caught in a pose of academic arabesque (KRASOVSKAJA, 1964, p. 65).

The ballerina was looking for the most expressive sense of ballet poses and shapes, while reflecting on her roles in terms of dimensional plastics. Her sculpted figurines in foreign museums include: "A. Pavlova – a dragonfly", "A. Pavlova – a butterfly", "A.

Pavlova – arabesque", "A. Pavlova –The Dying Swan", "A. Pavlova – Gavotte". All of them retain the beautiful moments of dance for us. There are three sculpted figurines to consider carefully and compare to each other: "A. Pavlova – a dragonfly", "A. Pavlova – a butterfly", "A. Pavlova – arabesque" (porcelain). All three works embody variants of the same theme – the academic arabesque poses, which is one of the primary classical dance movements, with dancer standing on one leg, retracting another leg back, pulling the knee.

Figure 1 - "Butterfly". 1920. Glazed porcelain. The Victoria and Albert Museum. London. A sculptural image created by A. Pavlova, then embodied from a plaster model on the oldest Folkstedt porcelain manufactory by Werner Weiherer, Germany.



Figure 2 - "Butterfly". 1920. Glazed porcelain. The Victoria and Albert Museum. London. A sculptural image created by A. Pavlova, then embodied from a plaster model on the oldest Folkstedt porcelain manufactory by Werner Weiherer, Germany.



Figure 3 - “Dragonfly”. 1920. Glazed porcelain. The Victoria and Albert Museum. London. A sculptural image created by A. Pavlova, then embodied from a plaster model on the oldest Folkstedt porcelain manufactory by Werner Weiherer, Germany.



Figure 4 - “Dragonfly”. 1920. Glazed porcelain. The Victoria and Albert Museum. London. A sculptural image created by A. Pavlova, then embodied from a plaster model on the oldest Folkstedt porcelain manufactory by Werner Weiherer, Germany.



Figure 5 - “Dragonfly”. 1920. Glazed porcelain. The Victoria and Albert Museum. London. A sculptural image created by A. Pavlova, then embodied from a plaster model on the oldest Folkstedt porcelain manufactory by Werner Weiherer, Germany.



Figure 6 - “Dragonfly”. 1920. Glazed porcelain. The Victoria and Albert Museum. London. A sculptural image created by A. Pavlova, then embodied from a plaster model on the oldest Folkstedt porcelain manufactory by Werner Weiherer, Germany.



Figure 7 - “The Dying Swan”. A sculptural image created by A. Pavlova. Bronze. Private collection. Catalogue of the Commemorative Exhibition organized by the London Museum. London, 1956.



Hereby A. Pavlova as a dancer is attracted by the opportunity to translate flexible ballet movements into sculpture rhythms, to reveal laws of plastic balance through stable poses. However, A. Pavlova's arabesque pose is ambiguous. Range of motions is varied both in choreography and in her sculptured sketches. It's noteworthy that none of the three figures meet the canonical correctness of at least one of four classical arabesque types, when not only the legs' movement, but the hand and the head should be definitely positioned. A. Pavlova has always considered herself free from the laws of classical dance. Her strength, as she said, is in the sincerity of her art. Following her feelings and emotions, improvising, she could break the technical canon, prescribing the ballerina to put a foot or a hand only in a one definite way.

In this sense, V. Krasovskaya was fundamentally right claiming the following: Pavlova's arabesque music sounded differently: fast and reserved, with an effort of will and timid thought. There one could hear the sound of the fired arrow, the rustle of a dragonfly wing, and of fallen leaves (DANDRE, 1933).

The ballerina loved to convey the life of nature in her dance: the flutter of butterflies, leaves whirling, wind blowing, flower getting to blossom, etc., because she felt herself an integral, organic part of the whole. Her sculptures "A. Pavlova – a dragonfly", "A. Pavlova – a butterfly", "A. Pavlova – arabesque" are not just representations of one and the same ballet poses, but its interpretation through different images, dance motifs.

Figure 8 - A. Pavlova in the choreographic performance "Butterfly", music by R. Drigo. 1910. Photo. Book Museum. State Russian Library.



Figure 9 - A. Pavlova in the choreographic performance "Dragonfly", music by F. Kreisler. 1910. Photo. Book Museum. State Russian Library.



Figure 10 - A. Pavlova in the choreographic performance "Dragonfly", music by F. Kreisler. 1910. Photo. Book Museum. State Russian Library.



This immediately raises the question as to whether the reviewers who wrote them are competent in the synthesis of plastic arts, studied A. Pavlova's creativity from this perspective.

2. The actor's personality and birth of theatrical roles:

The question of auto portrait art arises, as to whether the dancer wanted to reflect her own image in her works. Referring again to the memories of the above-mentioned Vladimir Dandre (1933):

Her utmost interest was body in motion, and she used her own body as a template. Even though lack of technical knowledge in sculpture impeded here, Anna Pavlova had such a deep feeling and knowledge of the human body and its postures, dance movements, she promptly designed her figurines, capturing there her own image in a very true way (p. 82).

It should be mentioned that A. Pavlova was working at her statues from memory and imagination, not from life. Looking at photos of A. Pavlova's in dance performances, one will notice that they coincide with sculptural images created by the ballerina. Mirror is an eternal companion of a dancer. It is like a tutor who points out errors and shows how to fix them, allowing the artist to stop dancing for a moment, fill the pause with inner sense. It can be suggested that the ballerina's sculptures replaced mirror to some extent. She enriched her creativity and developed her artistic thinking through sculpturing, expanded the range of her plastic abilities. Therefore, Pavlova's figurines are valuable, interesting and unique material for understanding the creative process and scope of her complex artistic skills in stage role creation. No doubt, that they bear self-portrait features, though sculptured not from life.

Looking at the sculptures, we immediately recognize her thin, sharp silhouette, both fragile and, combined with her sturdy build, elongated flexible body proportions, her legs of accurate shape, feet with surprisingly large insteps, the delicate melody of expressive hands, slicked back hair and the oval of her inspired face.

Though facial features were general, with no fully documented identity, they are anticipated, as if they can appear and disappear. In creating an artistic image, A. Pavlova focused primarily on principal dance movement which determined the entire structure and the picture of the designed figures. She probably wasn't eager to create accurate portrait features, but to show the inner sense of the pose, which she caught with exceptional precision, the contour of the light arabesque, which acquired visible form first in sculptural material, then on stage.

Figurines echoed herself, they are finished like the lines of her dance. They are filled with harmony, technical perfection, freedom and everything that is characteristic of a professional dancer. Dancing figurines, caught in flight, captured A. Pavlova like a careless butterfly, flitting from flower to flower, like a dragonfly, dashing up and rushing

towards the sun, disappearing then, like a sad autumn leaf, falling on the ground, caught then by a puff of wind and continuing its divine dance.

A. Pavlova's sculpture works based on her choreographic performances properly show weightless solid structure, combined with poetry of the soul and elegance of one of the most beautiful ballet movements. Reviews, articles, memoirs and ballet critics justified to Pavlova's ability to extend her arabesque, creating the effect of plastic miniatures, the famous impression of sculpture.

A. Pavlova's exquisite talent as a ballet dancer and artist organically merged together, helping her in choreographic roles, enabling her to continuously live by her favorite characters' images, to be with them even during rest hours, when the dancer was sculpting.

3. Anatomy of the "Dying Swan":

"A. Pavlova – The Dying Swan" (bronze) is one of the famous sculptures by A. Pavlova, contrastingly different from others not only in its spatial and compositional arrangement, but also in its imaginative solutions. The dancer focuses not on the beauty of the swan costume, but implements the essence of the image, the movement formula, which is deep and expressive.

Unlike other sculptors who captured A. Pavlova in this part, she uses her professional talents to solve the task of the flying swan: how it will look while on the ground, how the bird turns its linear position into curved, ceasing to move, changing of body axis, whether arm bend is necessary or not, like on the wing ends.

While investigating the animal world through the biomechanics of human movement in sculpture, A. Pavlova was seeking for rational pose structure required for her stage image. She was not looking for mere flexibility and conveying spiritual life of the character. Flexible body was as an attribute which constituted an integral part of a human as a bird, and she considers her image in the 'Dying swan' as a completely self-contained, closed system.

Figure 11 - A. Pavlova in the choreographic miniature "The Dying Swan", music by C. Saint-Saens. 1908. Photo. St. Petersburg Museum of Theater and Music.



Figure 12 - A. Pavlova in the choreographic miniature "The Dying Swan", music by C. Saint-Saens. 1908. Photo. St. Petersburg Museum of Theater and Music.



A. Pavlova went as far as buying swans to copy their movements in her dance. “In 1927, Victor Dandre invited the famous British photographer James Lafayette to her house for a special photo shoot with Jack the swan. These great pictures later became famous and are now widely replicated by many websites on the Internet” (SHERGALIN, 2014, p. 247).

In September 1913, she was visited in by Saint Saens (Sanz), author of the ‘The Dying Swan’ music. He saw A. Pavlova performing her role of the Swan, and was witness to her homage. A. Pavlova took her guest to the park on the bank of the pond, and showed him her favorite swan Jack, who touchingly hugged his mistress's neck with his’ (ANTONOV, 1966).

Figure 13 - A. Pavlova with her swan Jack in the garden at Ivy House, Hampstead, England.1920. Photo. St. Petersburg Theater Library.

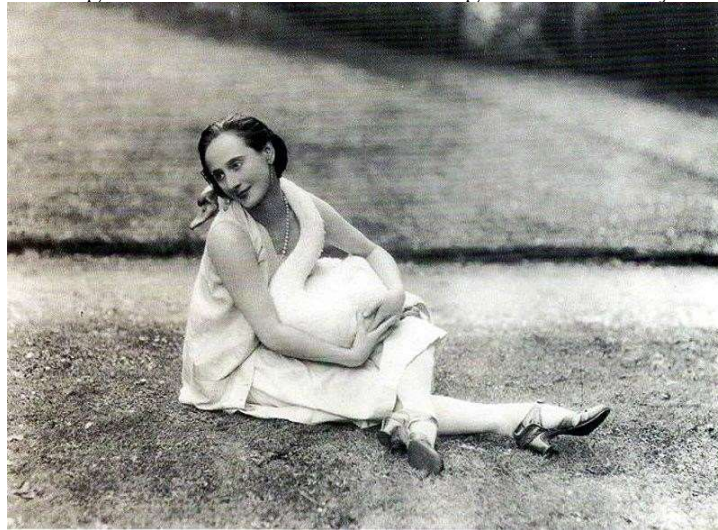


Figure 14 - A. Pavlova with her swan Jack in the garden at Ivy House, Hampstead, England.1920. Photo. St. Petersburg Theater Library.



Figure 15 - A. Pavlova with her swan Jack in the garden at Ivy House, Hampstead, England.1920. Photo. St. Petersburg Theater Library.



Observations on the specific behavior and movement of the bird enabled the ballerina to create a being that lives in accordance with nature laws, to see the image from another world. The birth of a new choreography form by A. Pavlova is accompanied with her specific way of thinking.

While sculpted figurines in the arabesque poses, retain dance psychology in their structural clarity, the "Dying Swan" does not. Despite the fact that this dance was especially choreographed by Mikhail Fokin for A. Pavlova, and the dance turned to be a truly global triumph for the ballerina, it struck with deep spiritual force, whereby each barely perceptible detail, movement and rhythm surpassed the internal state of tragedy (FOKIN, 1981). According to subtle observation of the composer Alexander Tcherepnin (2014):

Endless seemed the slow movement of the hands, pulling upward the whole figure of the dancer. It is like the last plea. What about?! It's like hopeless submission. To whom?! ... Then, at the last movement, bend down, then flat down and the figure of ballerina lies like a white pile, immobile, lifeless with her head leaning on her shoulder, on the stage floor. Harp chord, violin flageolet. And this all is 'The Dying Swan' by Anna Pavlova (p. 7).

This dance is fast paced and deeply emotional, expected to provoke most powerful display of feelings by the author, but is restricted with very strict objectives. By choosing the final dance scene for her sculpture, A. Pavlova was confident and convinced of accuracy and correctness in her choice. The main impetus for the creation of the image, as had already been noted, was only her analytical interests. The texture of the material is raw bronze, not hidden, not natural, but on the contrary, unfinished by nature, served as one more proof of her sketch work.

Here one can see not only the interest in depicting motion, but also in analyzing movements. These qualities bring together A. Pavlova and French artist E. Dega, in whose art educational moment became exceptionally strong. However, this is the strong point of the ballet dancer, engaged in visual arts, compared to professional artists, working on ballet theme, since lack of choreography training of the latter ones, even with plenty observations, prevent them from showing the dance as accurately as dancers and choreographers are doing. No wonder, A. Pavlova, while working together with the sculptor G. Lavrov, helped him with her professional advice.

This does not mean that we question the artistic quality of absolutely all the works of professional artists engaged in ballet themes. The famous E. Dega was not a ballet dancer, but in his depiction of ballet, he managed to grasp all the professional, specific poses, allowing him to see the body from the new angle and to explore many movements that none of the artists had paid attention to before.

Speaking of the merits of ballet dancers and artists, we can not ignore their contradictions and weaknesses, which are just as natural. A. Pavlova, in the 'The Dying Swan' sculpture wanted to examine the scheme of the bird's movements, at the expense of some spiritual state. The focus was made on dance anatomy, degree of joint mobility, muscles' functioning.

A. Pavlova was very self critical considering her works in artistic terms, she deemed them to be not up to the level, and was unwilling to create sculptures in porcelain. She created her sculptures not for the exhibition but for herself, as they inspired her and helped her in dance performance. German sculptor, professor Mederer said: "... her statues are so good, as they are made by intuition, they should not be corrected as that would deprive them of their charm" (DANDRE, 1933, p. 112).

Originally, the statues were made by A. Pavlova in soft materials – clay and plasticine, though later in porcelain. 'A. Pavlova – a dragonfly' in addition to the porcelain version, later in 1956, received a bronze remake to commemorate the 25th anniversary of the ballerina's death, and was erected as a symbol of classical dance in the London's Covent Garden foyer. Her figurines were shown many times at the exhibitions abroad, and particularly, at 1956 Paris Exposition, dedicated to the ballerina's ballet art (Exposition Anna Pavlova, 1956).

4. Graphic images:

In addition to sculptures, Anna Pavlova was engaged in graphics. A well-known drawing of one of her poetic images was reproduced on the cover of the book by V. Krasovskaya "Anna Pavlova".

Although the dancer felt that she was better in sculpture, we can definitely say that she had a wonderful talent for graphics as well. By just a few dashes and lines, A. Pavlova accurately and expressively displayed her image, having almost self-documented features of her performing arts. A. Pavlova appears like a thin blade of grass, obedient to any subtle musical touch. The image of A. Pavlova seems to be spinning and floating across the piece of paper without any effort, without any tension, as if on a cloud.

The air is definitely in love with her, her every gesture, it straightens and emphasizes her, folding her dress with a breath of breeze, raising and lowering the tiny body of the ballerina, with her wing-hands, which remind the expressive beauty of Duse's hands (BESKIN, 1914, p. 6).

This was said about A. Pavlova by one of the theatre critics in his article 'Tales of the body.' In this scenario, she solved the problem of movement, and moreover, the problem of flying, floating. We can not help comparing it with the famous "Anna Pavlova" by the artist V. Serov in M. Fokin's "Sylphides". Many similarities can be found in both masters' works depicting the light wings of the arabesque by Pavlova-sylph from poetic Chopin's waltz.

Their drawings are actually nothing more than sketches. They are uncertain, with no prosaic finality, which bears shade of stiffness, completeness, and full stop. Sketches are like breathing, living, moving creations and A. Pavlova's main sketching motivation is a person, plotlessly moving.

Although Pavlova's picture depicted the same position of hands and feet, the body in her pictures bends freely, spontaneously, intuitively, almost recklessly, and the dance seems to be free improvisation and short-term phenomenon, on the edge of the finest impressionist works. In his poster, V. Serov immortalised Pavlova's ability to nearly hang in the air during her jump, while maintaining correct and beautiful posture. A. Pavlova created in her picture an impression of motion instancy, like a subtle sound.

Her graphic representation remains the drawing of a ballerina, a woman who thinks by dance space categories. A. Pavlova finds the dignity of the sanguine in a matte surface of the colour layer, in the elusive lightness of transitions and in the richness of tonnuances within a single range. The finest gradation of brown color, the anxious mobility of a slightly blistered spot of the head gives tan, delicate mystery to the romantic look of the actress. Smooth, light, disappearing lines of the ballerina turn her contour in a vague silhouette with a gently melting cloud of tunic, creating a ghostly vision, born from poetic fiction.

If we address to the question of whether her work is a self-portrait, we can state that whilst the drawings closely resemble her real self, just as it was the case with her sculptures, we cannot speak of their identity, because A. Pavlova is primarily attracted not by ballet psychology and self-investigation, but by the investigation of the dance image and dance movement. Her works evade some specific portrait fact and acquire a kind of philosophical, sometimes symbolic meaning, and represent the source of her poetic gift.

5. Sketches of ballet costumes:

Another line of Pavlova's works in visual arts is her superb creation of costume sketches. A good example is the surviving "North Wind" costume, designed for "Autumn Leaf" to Chopin's music, her own stage production (coll. abroad), with decorations by K. Korovin. It was first presented by A. Pavlova and her company in 1918 (Rio de Janeiro). Despite being the only known sketch, we can say that the dancer had undoubted gift as a designer. All the features of Pavlova's sketchy choreographic style were embodied in it. The dancer herself said the following on this part of her activities:

There is a strong connection between the designer, the dancer and the costume. It often happens that the designer's imagination creates some magnificent work of costume art, which blankly and needlessly kills the dance itself with its demands, pursuing exclusively pictorial goals and neglecting the practical needs. Here, as in all other spheres of art industry, the purpose and design of the material should be dominating. Most beautiful costumes that I entrusted the designers with and their admirable sketches proved unsuitable, when I had to dance in them. Often, I changed them a lot in the rehearsal process, draped them differently and altered them completely (PAVLOVA, 1917, p. 13).

As to the "North Wind" costume, it was structurally and stylistically well-elaborated, being a herald and prototype of the future role. The costume accurately displays both physical and psychological aspects of the role. The image as seen by Pavlova is a female figure standing on her toes with her dress and hair freely waving in the wind. The dancer's painting technique in clean watercolors, supplemented by subtle lively pen lines instinctively conveys breathing of the element. It seems that no force can break the continuous time run, inevitable and unstoppable movement of the nature.

Discussion

Quite a number of books research A. Pavlova's ballet art, but none of them (except rare mentions in popular literature) consider that different aspect of her professional

activity, discovering new facets of scenic image birth. This principle can be developed and applied in relation to many events and periods of ballet history, but only as part of the planned, systematic approach to choreography theory and practice.

The points provided in this article may be useful to historians of ballet, art historians, experts in the field of cultural heritage development and protection, as well as in modern ballet producing practice. When questions arise relating to the artistic and stylistic realization of Pavlova's roles, value of her visual material becomes clear, especially from her own perspective, i.e. stage version in documentary observation.

Research into Pavlova's techniques and professional activities will help to expand creative horizons of contemporary choreographers and to develop independent staging and rehearsing processes. Mastering theory and practice of staging dance methods used by the dancer demonstrates high-quality techniques and principles of choreographic composition in interpreting ideas and creating mise-en-scene patterns at different phases of artistic image formation. Results of the comparative and contrastive study of sculpture, graphic and stage interpretations may be helpful in identifying general and specific features of structural models of certain postures, gestural expressions, movement vector, as well as to highlight the factors of interaction between one language system (visual) and another (expressive).

Practical value of the conclusions made in this article is that presented material on the great artistic works by A. Pavlova can be used in a variety of special educational courses on ballet theory and history, in directing activities, dance stylistics, as well as in dance descriptions, which will promote imaginative perception of the general performance pattern within modern ballet frameworks.

Conclusions

A. Pavlova's works related to the choreographic theme have been cited and studied, a list of seven works has been compiled. They present an example of chamber sculpture art and embrace a variety of genres within limited number of products. Therein, the ballerina is mainly the author of staging concepts for her own choreographic text, except the "The Dying Swan" part by M. Fokin (1961). Graphic and plastic characteristics of the created images gain particular importance in this context, as well as striving for individualism of expressive means in accordance with their uniqueness, subordinating sculpture principles and techniques to the tasks of stage performance, recognizing central

role of dance variations and introducing it into a sculpture format of small sculptures and drawings.

Previously unpublished documentary materials have been introduced and studied; their artistic and stylistic analysis has been carried out. Study of rare literary sources and art objects entails the conclusion that A. Pavlova's creative process turns her fine arts experience into original phenomenon in the arts culture of the 19th-20th centuries, while preserving its cognitive, theoretical and practical significance. Blend of plastic arts is the secret of attraction behind most of her works and the examined ones in particular. They show artistic transition from one embodiment (static and fixed) of graphic dance variation to another (dynamic and passing) scenic image, or vice versa.

While sculptural works by A. Pavlova reflected rational thinking, her graphics clearly demonstrated personal identity of her emotional world, eluding outer control, and was marked with great poetic effect. In general and in most cases, visual images of the ballerina imply art and sculpture patterns in creating dance roles, being an important component of stage thinking.

Nowadays, A. Pavlova's works of art scattered around the world, following the tour of 'Russian Ballet' and later of her own troupe, contribute to understanding her creative ideas and provide the insight into the spectator's inner world, revealing a preset model of the viewer's perception, as well as to gain high level of information contained in them, in both the choice of thematic material and its bright implementation.

The main objective of this study, based on the formation of a holistic, systematic approach to researching and understanding visual and choreographic art of A. Pavlova as a single process of creating artistic and sculptural model of classical choreography images, has been achieved and enabled the author to make the following conclusions:

- The turn of the 19th-20th centuries as a new era in the history of art was characterized by radical renewal of expressive means and facilitated transition from a single system of choreographic language to the multiplicity of language systems.
- Expansion of relations between types of artistic and sculpture art of different periods and trends occurs, manifesting itself in A. Pavlova's works as well.
- Tools of sculpture synthesis prove to be universal and are applicable to various expressions of dance imagery.
- The bases of this synthesis are laid in two aspects – structural and communicative interaction, and they move in the first case from sculpture form to the content, in the second case – from content to the form, showing coherent visual concept of acting role.

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