

O. A. Kuznetsova, E. V. Vinogradova

*Historical events in everyday life: materials from
the archives of Nina Anisimova*

Unpublished archival materials presents great historical events from the perspective of everyday life. Here are the letters of father of dancer Nina Anisimova to his children from the fronts of the First World War. We can observe that changed everyday life theatre school after the revolution 1917. However, of special interest is the private letter by Nina Anisimova to her sister, detailing the funeral of A. Y. Vaganova.

Keywords: everyday life history, ballet, classical ballet, character dance, The First World War, The funeral of Vaganova

O. N. Polisadova

A. I Vaganova and the creation of Molotov (Perm) Ballet School

The article is devoted largely unexplored topic of relationships Vaganova and EN Geidenreich, the first artistic director of the Molotov (Perm) Ballet School.

This article is based on a little-known facts biography EN Geidenreich, former actress of the Mariinsky Theatre, which laid down the fundamentals and traditions Perm Ballet School.

Keywords: A. Y. Vaganova, E. H. Geidenreich, Molotov (Perm) Ballet School, methodical recommendations

I. V. Vasiliev, M. U. Gendova

*Research of the art of ballet in the framework
of the system-synergetic approach (part II)*

This article is the final in the framework attempts to research the art of ballet with the application of the principles of system-synergetic approach, today recognized as a versatile and leading technology research tools. The authors further knowledge of ballet as a unique system in the context of socio-cultural space and time. For analysis the following principles: historical memory, acmeologia, cateologia and attraction. Each principle is supported by examples from the art of ballet.

Keywords: ballet, self-developing system, system-synergetic approach, socio-cultural environment, society, theatre, identity, historical memory, acmeologia, cateologia, attraction, bifurcation.

R. G. Volodchenkov

*«Otantsovanny akrobatizm» as one of the means
of expression ballets 1960–1980*

Creativity Lopukhov, who headed the ballet troupe of the Petrograd (Leningrad) Opera and Ballet Theatre in 1922–30, 1944–45, 1951–56 years, has identified many ways to the development of Soviet ballet theater. In his article «Otantsovanny akrobatizm» as one of the means of expression ballets 1960–80 years” the author writes about one of the aspects of influence on Lopuhov on choreographers generation 1960–80 years — introduction of acrobatics in ballet.

Keywords: Lopukhov, Grigorovich, Vinogradov, Chernyshev, Soviet ballet, otantsovanny akrobatizm

S. P. Pepelzhi

*About «The Magic Flute» (Lev Ivanov — Drigo):
To the problems of final performance of the XIX–XX centuries*

This article is devoted to some of the characteristics of the graduate student’s ballet performance in the turn of the XIX–XX centuries. «The Magic flute» by R. Drigo choreographed by L. Ivanov is the first ballet in which A. Vaganova took part. The synthesis of the arts, the particular qualities of the tradition in the art of choreography and it’s influence on the developmant of the ballet.

Keywords: Vaganova, Ivanov, Drigo, «The Magic flute», student’s ballet performance, synthesis of the arts, dramaturgy, romantic ballet, ballet comique, commedia dell’arte, tone-painting, tradition.

O. I. Rozanova

«Era by M. Petipa» in S. Hudecov’s eyes

Name Khudekov Sergei Nikolaevich (1837–1928), a prominent historian ballet the XIX–XX, long languished in obscurity. His unprecedented scholarly work — four volumes of «The History of dances of all time» (1914–1918) for most of the twentieth century remained a rarity. The author pays close attention to the Khudyakov’s views by creativity Marius Petipa, set out in the fourth volume of the fundamental work on the history of Russian ballet.

Keywords: S. N. Khudekov, Marius Petipa, ballet

I. N. Dimura

Beauty and pain: practitioners of presence

The concept of beauty can be considered as the main interest of psychology. Activity of the psychologist assumes possession of beauty as value, orientations to health, creative nature of activity, its inclusion as mode of work, feature of contact — «contact», game.

The beauty role in a session of psychological consultation of ballet dancers consists that the beauty is a creativity product. We can't esthetically estimate without to being involved in creation of objects. Creativity — free activity, game, in fact. The feeling of beauty arises when the client comes into contact with the feelings, desires. Beauty as esthetic gesture — a way of establishment of communication also with significant Another. Feelings create an esthetic involvement, in contact with beauty politicians of the body expressing “surprising flexibility of repertoire of sensuality” are shown and forcing reason to adapt. Transition from pain to beauty is a bridge from identity to the relations. The complexity overcoming moment is important for esthetic impression. «Correctness» of movements bears feeling of harmony. The beauty is coordinated to health. The symptoms of an illness (which became thin, exhausted pale, etc.) act as a synonym of «ugly».

In article pain is considered as aspect of the phenomenon, contact, presence at a situation, at Other, at itself, and beauty as an inclusiveness in life.

Keywords: pain, beauty, contact, presence, Gestalt

P. Y. Maslennikov

*Features of cardiorespiratory system students
of Vaganova ballet Academy*

The article is devoted to the study of features of cardiorespiratory system of students I and II undergraduate courses Performance Faculty ARB. The studies were conducted at the Laboratory of Medical and Biological escort choreography.

Keywords: ballet dancer, adaptive capacity, cardio-respiratory system, test rods, test of Ghenc, index Skibinsky, index Baevsky, index adaptive capacity of the cardiovascular system

D. Y. Dorofeev

*The Image Teacher and educational communication
in ancient culture*

Article is devoted to research to a place and value of an image of the teacher and features of educational communications in ancient culture. The problem of a human image is one of the most actual in modern visual and philosophical anthropology. Education is considered as process of formation of a complete image of the person. Therefore it is so important to analyze mechanisms of formation of an image of the person and in particular an iconography of antique philosophers. The author in detail stops on historical and cultural features antique educational the practician which cornerstone (especially in Ancient Greece) the oral personal communications understood as friendship between the teacher and pupils are. Value of personal correspondence in the Roman culture as the major an (self) educational form and autocommunication, for example, at Seneca is separately noted. The author urges to use productively values of an image of the teacher and educational communications in antiquity for improvement of modern opportunities of education.

Keywords: human image, image philosopher as teacher in Ancient world, historical-cultural especially ancient education, ancient educational practices, oral communications, writing autocommunications, personal foundations educational relations.

J. B. Kunina

*The problems of management on the way to the professional pantomime
theatre from «AzArt» to «CheloVEK»*

«Theatre-studio of modern pantomime and plastic “AzArt”» more famous as «Plastic drama theatre «CheloVEK» named after Nelly Dugar-Zhabon» began its career in Ulan-Ude, and finished in Saint-Petersburg. «Azart» is one of the brightest representatives of pantomime art in Siberia. Stylistic peculiarities of it’s performances are characterized by natural combination of mime elements and plastics. This article shows the way of this theatre from amateur studio to professional troupe. The questions of management and economics are analyzed, and difficulties, that followed the theatre during 15 years of existation are revealed.

The value of theatre management is shown in the functioning of pantomime theatre. Theme of the article is unique while reviewed problems in it really doesn’t thoroughly researched

Keywords: Theatre-studio «AzArt», «Plastic drama theatre “CheloVEK”»

named after Nelly Dugar-Zhabon», pantomime theatre in Siberia, organizational and economical problems.

O. Y. Marcinkiewicz

*On improvement of legal regulation of grounds disciplinary
responsibility of artists*

The article deals with the current problem of the origin of the labor legislation responsibility of the artist. So far, the Russian labor law is very vague to decide the question. Thus, clarification of legal regulation in this area is highly desirable.

The author shows that the transfer of legislative regulation on departmental legislative and local level is not always acceptable yield, because sometimes leads to arbitrariness of employer and inaccuracies in the procedures of accountability.

Thus, in the example of the institution of working time for creative workers author proves the contradiction which may lead to disciplinary action: between the hours of working of creative workers and the hours of the general regime. On the basis of the facts stated in the article, the author concludes that the improvement of the legislative changes of the Labour Code, should not only regulate the liabilities of their employments contracts with artists, but also to resolve issues relating to working time, which is the starting point for the application disciplinary action to the creative workers of the respective types of offenses.

Keywords: Labor Law, labor responsibility, creative workers

G. K. Zukova, S. V. Lavrova

*Time Means Everything Or Is There Any Life
In «The Geometry Of Music».*

The article is devoted to the critical analysis of the musical visualization methodologies. Authors shed the light on the similarities and differences in the representation of time, pitch and timbre organization of the musical texture, focused on advantages and disadvantages of Dmitry Timoczko «geometrical approach» to music theory, which is created and used both to visualize music and to retell the history of Western music from the eleventh century to the present day.

Keywords: Musical Visualization, Musical Texture, Musical Sound

A. V. Konstantinova

*«Clown's Anamorphosis» at the turn of the century:
to the question of language plastic theater*

The article reconstructs one of the performances of the Theatre «CheloVEK», which has not been full of critical reflection in the time of its existence on the Russian stage 1990–2000. Created in 1995, the plastic performance, based on paintings by Salvador Dali, lived a long life on the stage. The author considers the third (last) edition of «Anamorphosis» in the social and cultural context of post-Sovestky theatrical era.

Keywords: Igor Grigurko, Tatiana Smirnyagina, Salvador Dali, plastic theater, pantomime, «AzArt», «CheloVEK»

I. I. Krylovskaya

*From the history of the operetta in the Far East of Russia.
Actress Catherine Orlovskaya*

The present article is devoted to events from operetta history in the Far East of Rssiya. In the center of attention of the author — the soloist of theater of the musical comedy — Ekaterina Orlovskaya. In the creativity it kept brilliant traditions of domestic musical theater. Reconstruction of the creative biography of the actress elicited many the interesting and little-known facts of history of musical culture of the Far East of Russia and the Russian diaspora in Harbin and Shanghai.

Orlovskaya was familiar with outstanding musicians of the time — F. Shlyapin, A. Vertinsky, musicians of a jazz band O. Lundstrema. Everything with whom the singer worked, kept about her the best memoirs.

Keywords: actors of the operetta, Harbin, Shanghai, Russian diaspora, China, musical culture of the Far East.

O. L. Leikind, D. Y. Severyukhin

The second wave of artistic exile Russian

The article raises the problem of studying the second wave of Russian artistic exile, the formation of which was caused by the events of the Second World War, when hundreds of thousands of Soviet citizens were captured, were deported to Germany, or were on the territories occupied by troops of the Germany 3rd Reich.

Many of them are then passed through European camps for displaced persons (Di-Pi) and managed to avoid forced deportation in the Soviet Union. We

formulate the task of future research: to reveal the artists second wave of emigrants, whose names, with a few exceptions unknown in Russia, to examine their lives and ways of their socio-cultural adaptation in the countries where they live, to get an idea about their work, locate, preserve and present the viewer with their works.

Keywords: artist, exhibition, immigration, displaced persons, World War II

A. A. Samokhina

*«The rival of the proud Melpomene».
Melodrama in the Russian theatrical criticism
in tenths — twenties of the XIX century (part I)*

Formed in its main features in France melodrama rather quickly established itself on the national stage in the first half of the XIX century and played an important role in the development of the Russian theater. The article discusses the evolution of the genre and melodramatic performance in the evaluation of theatrical and critical thinking in the 1810–1820-ies. Critical analysis of the material reveals some problems of the formation of the genre, its connection with the classical tragedy, sentimental and romantic drama, as well as shows the ambiguity of perception of melodrama by the «enlightened theater-goers», actors and audience.

Keywords: melodrama, translated drama, Russian theater, Russian theatrical criticism, romantic repertoire, Pixérécourt, Du Cange, Karatygin

S. V. Lavrova

Surveillance is observed Narcissism new music and artistic culture

Article is devoted to the phenomenon of narcissism are seeing today in the total individualization of modern art. Lack of a unified intellectual world is characteristic of the modern era. This process of individualization goes far beyond the individual cultural phenomena, reaching psychological dominance of modern man and society in general. The author addresses the article as the philosophical roots of this phenomenon, classifying of G. Bachelard narcissism, and the writings of psychologists who have studied this area (G. Lipovetsky).

Reinforcing his argument analysis of the works of new music, author concludes that narcissism manifests itself as a symptom of the crisis of identity — an inevitable consequence of the rapidly developing individualism, and to express

themselves, both on the part of the composer, as well as from the perspective of its audience.

Keywords: New Music, S. Sharrino, L. Nono, narcissism, selfie-culture