

**АКТУАЛЬНІ ПРОБЛЕМИ
ХОРЕОГРАФІЧНОГО МИСТЕЦТВА СУЧАСНОСТІ**

UDK 793.3(477)

**FORMATION AND DEVELOPMENT OF CONTEMPORARY DANCE
IN UKRAINE**

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The purpose of the research is to reveal the features of the development of modern dance in Ukraine in the period from the late 1990s to the beginning of the 2010s. **Methodology:** historical-chronological and biographical methods, stylistic analysis, and semantic analysis made it possible to carry out scientifically objective research. **Scientific novelty:** for the first time a wide range of phenomena in the development of modern dance in Ukraine has been systematized. **Conclusions.** As well as in other countries of the post-Soviet space, during the 1990s, the phenomena of contemporary dance in Ukraine took place in the context of information hunger and conceptual confusion. In the conditions of the conservative state of professional theatrical dance, until the 1990s, the hubs of the plastic experiment were sports, drama theater and children's dance. Clarity and certainty of the directions of the development of contemporary dance in Ukraine began to appear only after a number of dancers passed through training courses of European and American teachers. The most noticeable and stable phenomenon in the researched field since the mid-2000s was the activity of the theater "Kiev Modern Ballet". The fact that the work of this theater in its aesthetics is much closer to ballet art than to contemporary dance is indicative. Similar facts can be observed during the development of contemporary dance in Eastern Europe in the 1980s – the 1990s. This stage of the research prepares the study of the work of Ukrainian dancers beyond the connection with the ballet theater, and in the context of the development of Western contemporary dance.

Key words: *choreography; contemporary dance in Ukraine; contemporary ballet.*



СТАНОВЛЕННЯ ТА РОЗВИТОК СУЧАСНОГО ТАНЦЮ В УКРАЇНІ

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Мета дослідження – виявити особливості розвитку сучасного танцю в Україні у період з кінця 1990-х до початку 2010-х років. **Методологія:** історико-хронологічний та біографічний методи, стилістичний аналіз, семантичний аналіз дозволили провести науково об’єктивне дослідження. **Наукова новизна:** вперше систематизовано широке коло явищ у процесі розвитку сучасного танцю в Україні. **Висновки.** Так само, як і в інших країнах пострадянського простору, протягом 1990-х рр. явища сучасного танцю в Україні відбувалися в умовах інформаційного голоду та понятійної плутанини. В умовах законсервованості професійного театрального танцю до 1990-х рр. прихистком пластичного експерименту були спорт, драматичний театр та дитячий танець. Ясність та визначеність напрямків розвитку сучасного танцю в Україні почала проявлятися тільки тоді, коли деякі танцівники пройшли курси навчання в європейських та американських викладачів. Найбільш помітним та стабільним явищем у досліджуваній царині з середини 2000-х рр. стала діяльність театру «Київ модерн-балет». Той факт, що постановки цього театру за своєю естетикою набагато ближчі до балетного мистецтва, ніж до сучасного танцю, є показовим. Аналогічні факти можна спостерігати у процесі розвитку сучасного танцю в країнах Східної Європи протягом 1980–1990-х років. Даний етап дослідження готує вивчення роботи українських танцівників поза зв’язками із балетним театром, але у контексті розвитку сучасного західного танцю.

Ключові слова: хореографія; сучасний танець в Україні; сучасний балет.

СТАНОВЛЕНИЕ И РАЗВИТИЕ СОВРЕМЕННОГО ТАНЦА В УКРАИНЕ

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Цель исследования – выявить особенности развития современного танца в Украине в период с конца 1990-х до начала 2010-х годов. **Методология:** историко-хронологический и биографический методы, стилистический анализ,

семантический анализ позволили провести научно объективное исследование. **Научная новизна:** впервые систематизирован широкий круг явлений в процессе развития современного танца в Украине. **Выводы.** Так же, как и в других странах постсоветского пространства, в течение 1990-х гг. явления современного танца в Украине происходили в условиях информационного голода и понятийной путаницы. В условиях законсервированности профессионального театрального танца до 1990-х годов пристанищами пластического эксперимента были спорт, драматический театр и детский танец. Ясность и определённость направлений развития современного танца в Украине начала проявляться только после прохождения рядом танцовщиков курсов обучения у европейских и американских преподавателей. Наиболее заметным и стабильным явлением в исследуемой сфере с середины 2000-х годов стала деятельность театра «Киев модерн-балет». Тот факт, что работы этого театра по своей эстетике гораздо ближе к балетному искусству, чем к современному танцу, является показательным. Аналогичные факты можно наблюдать в ходе развития современного танца в странах Восточной Европы в 1980–1990-е годы. Данный этап исследования подготавливает изучение работы украинских танцовщиков вне связи с балетным театром, а в контексте развития современного западного танца.

Ключевые слова: *хореография; современный танец в Украине; современный балет.*

Actuality of the research topic. Watching the development of the contemporary dance community in Ukraine, discussing this process with colleagues from East European countries, one often has to face the constant problem – the lack of interest of Ukrainian professional art critics to Ukrainian contemporary dance. Most often, the following argument is given as the reason for such indifference. It is admitted that from time to time, separate works of contemporary dance created by Ukrainian artists appears to the Ukrainian audience. Some of them really deserve attention. However, these phenomena are rare, the authors produces works irregularly and it seems problematic to follow the work of the individual author during any significant period of time with the example of at least six or seven works. Thus, the need to trace the processes and phenomena of Ukrainian contemporary dance is obvious.

Analysis of recent research and publications. Productive attempts to research art history processes of development of contemporary dance in Ukraine as a whole has still not been undertaken. A number of articles are devoted to the work of particular groups or authors. It should be noted the texts of *Larisa Babiy* (Where is the place for body-memory in public discourse?) (Babii, 2016), *Mariana Matveichuk* (Shevchenko. Fatigue (performance of “TanzLaboratorium”) (Matveichuk, 2014) and other analytical articles of “TanzLaboratorium” participants, dedicated to the work of this group. Several texts devoted to certain aspects of the work of Ukrainian dancers were provided by the author of this study for publication in foreign journals (International projects of (with) Ukrainian contemporary dance groups (individuals) 2010–2017). The function of the relatively systematic journalistic tracing the magazine “Dance in Ukraine and in the World” was carrying out from 2011 to 2016.



The purpose of the research is to trace and describe the processes and phenomena of contemporary dance in Ukraine from the late 1990s to the early 2010s.

In the Ukrainian dance community, there was always the conviction that contemporary dance exists and develops in our country. This conviction was supported by the section “contemporary choreography” in the program of ballet competitions, as well as those dance styles and forms that were offered in children’s amateur groups and which could not be fully attributed to either classical or folk-stage dance. Another sign of the style was music: it was believed that an uniquely matched phonogram turned any choreography into a work of contemporary dance. In addition, the confusion in the concepts contributed pop genres such as backing dances or Pjing in nightclubs.

In the late 1990s and early 2000s, some higher education institutions already offered «contemporary dance» as a future profession. However, boys and girls, having chosen this specialty, had a very vague idea about the subject, and this confusion often did not become clear up even after graduation.

In 2001, specialists with higher education in “contemporary dance” were trained by the Kherson State University, the Kiev National University of Culture and Arts, the State Academy of Government Managerial Staff of Culture and Arts, the Kharkov State Academy of Culture, the “International Slavic University”. At the same time, the professional environment consisted of several unrelated phenomena:

- since 1996 in Kiev, under the direction of Aniko Rekhviashvili, the theater of contemporary choreography “Aniko Ballet” has worked;
- since 1998, in Dnipropetrovsk, the process of organizing dancers around Elena Budnitskaya and Marina Lymar has begun;
- in 1999 in Kiev, Larysa Venediktova began publishing the magazine “World of Art” and created a group “TanzLaboratorium”;
- in 2000, Lyudmila Mova organized a dance and movement laboratory “Maluma & Takete” in Kyiv.

It is generally accepted that in countries with a developed ballet theater, the modern dance movement usually grows very slowly. For example, Merce Cunningham called the situation with dancing in France in the 1960s as “pinned to classicism” (Michel M. & Ginot I., 2002, p. 175). However, one of the most powerful impulses for the development of New Dance in France took place just at the Paris National Opera, when in 1974 Carolyn Carlson, an American dancer from the Alwin Nikolas Company was invited to the post of “Choreographer-Etoile” (*Les saisons...*, 1997, p. 8).

None of the six Ukrainian state theaters of opera and ballet (from west to east: Lviv, Odessa, Kyiv, Dnipropetrovsk, Kharkiv, Donetsk theaters) has not yet decided to admit to work “stranger”. The most radical experiments in the environment of the ballet theater managed to make Radu Poklitaru. In 2002 he created his own version of “Carmen Suite” in Odessa and the evening of one-act ballets: “Pictures at an Exhibition” by Mussorgsky and “Rite of Spring” by Stravinsky in Kyiv.

Performances by Alla Rubina at the Kharkov Opera and Ballet Theater (“The Rite of Spring” (1999) and “Petrushka” by Stravinsky (2000)) and Aniko Rekhviashvili at the Kiev National Opera (“Vienna Waltz” (2001) by J. Strauss (father), J. Strauss (son), Josef Strauss and “Daniela” (on on M. Chemberdzhii’s music) were made more

in traditional (ballet) way.

Changes were happening outside the ballet theater.

Alla Rubina, who graduated from Kiev State Choreographic College and worked as a ballet dancer in Odessa and Kiev for ten years, left the theater in 1975 and began working as a choreographer for sports acrobatics and gymnastics. She immediately had to forget the ballet aesthetics. The search for tools based on completely different vocabulary of movements had begun. Then there was figure skating, and again the learning of an unfamiliar language, the desire to speak out on it. Rubina had to learn to refuse the temptation to impose her own choreographic ideas. Instead, she developed the ability to understand the nature of the performer and develop his capabilities.

Rubina worked with athletes for twelve years, and it was an experimental work, something fresh, unexpected and surprising was needed all the time. One could compose a technique, a school from Rubina's finds, but she was never carried away by the idea of ordering and compiling a stable "language". Her method of creation is different: she offers the artist a detailed artistic analysis and gives an opportunity to get carried away playing with it. If Rubina talks about some successful work, she will never say "I created the dance", but she will share her impressions about the creative process, interaction with the performer.

Rubina never had her own company. In 1982, she created her first ballet "The Circle" based on Shakespeare's "Hamlet", on Shostakovich's music for the artists of the Kiev Opera and Ballet Theater (Hamlet was danced by Sergei Lukin, Ophelia and Gertrude by Lyudmila Smorgacheva). From 1982 to 1986, Rubina choreographed for performances of the Variety Theater and Music Hall. From 1989 to 1995 she worked at the Jewish musical and drama theater "Mazltov", where she assembled a company of ten ballet dancers and created performances "Path", "Mikhoels", "Small-town extravaganza", "Freilekhs" (Станишевский, 2008, p. 290). Then performances in the Musical Theater for Children and Youth: the ballet "May Night" (1994) (based on Gogol, to the music of Stankovich), opera-ballet "Child and Magic" (to the music of Ravel). Also the dance performance "Anna Frank" (2004) with the pupils of the school "Parostok" in Poltava, the ballets "Chosen of the Sun" (2008) in the folklore ensemble "Kalina", "Carmen Street" (2005) for the students of the children's dance school "Kiyanochka", folk-opera-ballet "Fern Flower" (2003) in Grigory Verevka Chorus and many other works. In 1994 and 1996 Rubina won the nomination "choreographers" of Serge Lifar Contest, she was awarded several times the theatrical prize "Kyiv Pectoral" for the plastic decision of dramatic performances.

In 2001, she created dance performance "The Incredible Ball" by the actors of the Lesya Ukrainka Russian drama theater. The word "modern dance" flashed in the newspaper reviews, although Rubina simply decided once again to approach the potential of artists with whom she had worked for several years (Брежан, 2001). Actors, like colorful glasses, twirled in common dances, and then froze in the tracery, against which one character or a history of relationships glinted in different colors. The music of "The Incredible Ball" was assembled from separate three-four-minute tracks (Nino Rota, Renee Aubrey, Goran Bregovic), mise-en-scenes were also connected by collage. But as a result, separate emotions joined together, resonated with each other,



intensified, and there was the impression of a snowball rolling down the mountain.

Today Alla Rubina continues to work: conducts rehearsals, creates dances for students of the Kiev Choreographic College, creates choreography for drama performances, teaches composition for students of the University of Theatre and the University of Culture and Arts. And she continues to study her self, she tries not to miss interesting events, whether it is a premiere of a dance performance, workshop of an interesting teacher or performance at the Contact Improvisation Festival.

In 1996, Aniko Rekhviashvili, together with the students of the folk choreography department of the Kyiv Institute of Culture, organized a theater of contemporary choreography “Aniko Ballet”. The repertoire of the company consisted of concert dances, which compiled the program “Italian Album”, and several one-act ballets (Vivaldi’s “Four Seasons”, Ravel’s “Bolero”, “Rondo” to the music of Gian Reverbery). In 2000, “Aniko Ballet” together with the percussion orchestra “Ars Nova” (head of Georgy Chernenko) created the program “New Day”. The company was institutionalized at the Kyiv University of Culture and Arts, having formed the department of contemporary and classical choreography.

Aniko Rekhviashvili was trained in dance studio at the Pavlo Virsky Folk Dance Ensemble. However, the vocabulary of classical and folk-stage choreography became for her only the building material from which her author’s style emerged. The lyrical nature of ballet adagios or the cheerfulness of Virsky’s compositions are not immanent in her style, she prefers complicated rhythms and extremely fast tempos. The choreographer is not satisfied with the smooth and internally logical overflows of one movement into another, she needs sharp changes of angles, fleet feet technique, an unexpected contre-force in the turning. Dances of Rehviashvili are rarely built on the narrative plot. Much more often the composition consists of several contrasting emotions embodied in dance.

The understanding of contemporary dance as a phenomenon in Ukraine has changed abruptly with the emergence of a new context. In 1998, the festival “Dance of the XXI Century” appeared in Kyiv, consisting of several programs during the season. Its organizers (leader – Oleg Kalishenko) found the opportunity to bring to Ukraine choreographers and dancers of different directions of contemporary dance. The festival was held on a grand scale, performances were shown on the central stages, a program of workshops was organized. Kyiv saw dancers from France, Sweden, Poland, Belgium, Switzerland, the United States, Israel. In addition, the program of the festival included the dances of Ukrainian choreographers: Alla Rubina, Olena Budnitskaya, Tatyana Ostroverkh, Eugene Chernov, and others.

Everything new that was shown in the “Dance of the XXI Century” was perceived by the public with some difficulty. Most of the audience, including ballet lovers of course, found nothing for themselves in what they saw. Often there were remarks like “this is not a dance” or “it’s a dance for the sake of dancing” or “it’s too depressing”. And, of course, new art inspired young and searching.

Grandiose plans of the festival management, including the functioning of the “Contemporary Choreography Center” in Kyiv, were dissolved together with the festival in 2001. But the content of the work of young, talented and ambitious

Ukrainian choreographers has changed a lot. First of all, it became clear to them that contemporary dance does not begin from nowhere right now. Ukrainian dancers began to look for opportunities to learn.

In 1999, Ruslan Baranov (Santah) (supported by Oleg Kalishenko) became a participant of the five-week series of workshops of the contemporary dance festival in Vienna (ImPulsTanz). Since 2000, Tatyana Ostroverch has been trained in France at the Rick Odums International Jazz Dance Center. Anton Ovchinnikov studied there in 2004. Before that for two years he studied jazz and modern-jazz techniques at master classes in St. Petersburg and Moscow. Since 2001, Tatiana Vinokurova participated intensives on the same techniques at the Open Look Contemporary Dance Festival in St. Petersburg.

Larysa Venediktova danced in the early 1990's in an English company, then in 2001 she trained for ADF in the United States, since 2003 she participated in Min Tanaka's laboratory "Before the Dance" at the theater "School of Dramatic Art". Lyudmila Mova (psychologist by basic education) in 1994 participated in a two-week actor's psychotechnics and dance/movement therapy intensive of Vladimir Baskakov and Elena Gorshkova; then from 1999 she studied at the programs of the Association of Dance/Movement Therapy. Olena Budnitskaya from Dnepropetrovsk in 1997 came to the festival ADF/Russia in Moscow. Marina Lymar in 1998 was at the MontpellierDanse Festival in France.

Continuing to learn from foreign teachers, all of the above began to implement new knowledge in their own work in Ukraine.

In 1996, Olena Budnitskaya and Marina Lymar organized in Dnepropetrovsk a school of contemporary choreography "Other Dances". After five years the same name theater emerged from the pupils of the school. Since 2002, "Other Dances" held Free Dance Festival in Dnepropetrovsk where invited companies from all over the world. The forum lasted until 2008, and the programs of the last three years were held both in Dnepropetrovsk and Kyiv. In 2007, "Other dances" were divided into two groups: the first under the former name and Lymar's leadership transformed into a children's studio, the second became a dance theater-school "Potoki" (leader Olena Budnitskaya).

Larysa Venediktova in 1997 began teaching at the Faculty of Choreography at the "International Slavic University" in Kyiv. From 1999 to 2001 she published in Ukraine the "World of Art" magazine, the content of which consisted of articles about dance in the context of contemporary art, as well as translated articles. At the same time the group "TanzLaboratorium" was organized. A few years before the others, this group began to actively participate in European festivals and residences associated with contemporary dance. The workspaces for TanzLaboratorium were the Les Kurbas Center for Theatrical Art and the "Vilna Scene" Theater.

Lyudmila Mova in 2000 opened the dance/movement laboratory "Maluma & Takete".

Anton Ovchinnikov in 2005 organized a jazz ballet "Black O!Range". In 2008 it was transformed to dance theater. In 2011 Ovchinnikov and his group started ZelyonkaFest contemporary dance theater festival.

Tatiana Vinokurova from the beginning of the 2000s introduced the course



on modern jazz dance in her own children's studio "FORS" and began to put dance miniatures in this technique.

Ruslan Baranov (Santah) since 2000 began to give in Kyiv regular classes on contact improvisation and release techniques.

Unexpectedly, in Kyiv appeared the performance "Le Forze Del Destino", from which the theater "Kyiv Modern-Ballet" of Radu Poklitaru soon grew up. The creator of this performance by that time (2005) was already quite famous, but still a freelance artist. In Kiev, there were already a lot of talented dancers who were not attached to any stereotypes and, of course, also freelancers. Vladimir Filippov, the businessman and Maecenas invested money in this expensive opera-ballet. After this performance, Radu Poklitaru was offered to organize his own author's theater in Kyiv.

As Poklitaru never studied any of the modern or contemporary dance techniques, his approach to choosing "Kyiv Modern-Ballet" dancers was based mainly on an intuitive sense of the artistic potential of castings members. The company was based on the students of the Contemporary Choreography Department of Kyiv University of Culture and Arts. They were taught the basics of modern, contemporary and jazz techniques by Vladimir Buchko, Tatyana Ostroverkh, Olga Kebas, Anton Ovchinnikov, Ruslan Santah, who later entered the company as dancer.

In the debut performance of the new theater, Poklitaru did not undertake radical experiments, but he took the following approach to the subject he had previously developed: "Carmen" of Bizet. His first "Carmen" was created in 2001 at the National Opera of Moldova, next in 2002 in Odessa, with the dancers of the Opera and Ballet Theater. In Kyiv, Poklitaru added the prefix "TV" to the title of the performance and interpreted the well-known plot as a classical soap opera. From the edge of the proscenium was placed a typical lover of Latin American passions, which seemed to be watching Carmen's story from the TV screen. She prompted the actions to the characters, and fell in love with Jose, and hated the rival gypsy woman.

Against the background of sluggish stagnation in the ballet theater, "Carmen.TV" of "Kyiv Modern-Ballet" looked extremely impressive. Olga Kondakova (Carmen) metropolitan critics even nominated for the theatrical award "Kyiv Pectoral" as "the best performer of the main role" (Заболотная, 2007). Kondakova didn't become a laureate, but the first and subsequent performances of the theater ("Verona Myth: Shexperiments", "Bolero", "The Rain", "The Nutcracker" (all of 2007)) were awarded in the nominations "Best Performance", "Best Work of the Choreographer" and the "Event of the Year".

In the spring of 2008, "Kyiv Modern-Ballet" produced the performance "Underground" on the music of Peteris Vasks. This work was not based either on the material of previous creations of Radu Poklitaru, nor on ballets of classical heritage. A laboratory method was used in this production, all the dancers' proposals were tested. "Underground" was no longer the creation of a choreographer for the company, but the fruit of the work of the creative team, headed by the director.

The characters of the play were dressed in burnt tails, tuxedos and evening dresses. People, completely unprepared for real stresses, Poklitaru threw in the underground shelter and offered to study their behavior.

The structure of the performance was built from pauses, filled with intense listening in external sounds, into what was going on outside the subterranean. Each new sound was a threat, could talk about approaching the end of the world, and this greatly made acute the hearing of performers and spectators. The complex score of the “Concerto for Violin and String Orchestra” (“Distant Light”) by Vasks was easily opened with such a key. It became an acting force, a character. At the same time, the director got the right to intrude into the world of sounds, and not just to illustrate it. The scene could explode with a crash of falling columns-shells, buzzing from the tramping of feet, moaning with a laugh of despair.

Unbalanced by the premonition of a catastrophe, the characters of “Underground” rushed into opposite emotional states: from fear – to hope, from hope – to apathy, from apathy – to ecstasy, from ecstasy – to yearning, from yearning – to frenzied cruelty, from cruelty – to love, from love – to grief, from grief – again to hope. “Underground” was successfully shown at international festivals in Estonia and Russia.

Institutionally, “Kiev Modern-Ballet” until 2009 was a private enterprise. Then, after the cessation of funding from the bankrupt Vladimir Filippov, the company has become part of the Musical Theater for Children and Youth. However, providing the company with a space, and the dancers with a salary, the city budget has not incurred any expenses connected with the theatrical production. For several years the company created works in conditions of poor theater. Poklitaru transferred to “Kyiv Modern-Ballet” his performances “Two for the Seesaw” and “In PIVO veritas”, created several sketches for future works and staged a one-act “Quartet-a-Tet” (the work and original music for it (Ad Maas) was commissioned by the Eindhoven Park Theatre).

In the last of these works, the choreographer explored the tools of abstract ballet. The viewer was proposed to observe the metamorphoses of the scenic space, divided into two unequal parts by a white screen, the size of the stage mirror. The space on this side of the screen was understandable, for that – mysterious and beckoning. On this side was a man, on that side – something that reacted to the touch, could repel or envelop, condense in the form of a person or become emptiness.

The “other side” substance did not tolerate coercion. While someone was playing with it, it responded with new transformations, but the attempt to immobilize certain forms resulted the appearance of anti-creative energy: these forms crumpled, cringed, became a shadow and disappeared. Only a huge white flat canvas left at the end.

In the same period, Poklitaru launched a laboratory of young choreographers inside the theater. This was very important for his dancers, since most of them had higher education in the specialty of “choreographer”. In the repertoire of “Kyiv Modern-Ballet” appeared “The Concert”, the content of which changed as the artists prepare new works.

In 2012, the theater issued two big premieres: co-production with the Perm Opera and Ballet Theater, the ballet “Gereven” on the music of Vladimir Nikolaev and the performance “Crossroad”, a collaboration of “Kyiv Modern-Ballet” and the Kiev National Opera. To the music of the Ukrainian composer Myroslav Skoryk (artistic director of the National Opera), in collaboration with the stage designer Alexander Druganov, Poklitaru created a two-act action about the homelessness of mankind, his



desire to create a deity, the pursuit of the happiness and simplicity of truths. In contrast to previous low-budget productions, Poklitaru and Druganov filled the stage of the opera house with transforming architectural constructions, continuous video projection, falling “from heaven” accessories, swinging pendulums and other theatrical wonders.

The example of “Kyiv Modern-Ballet” is unique for Ukraine. None of the other new dance companies has private or state support (at least partially). None of the groups has the same tour schedule and regular performances on its own venue. None of the companies has the opportunity to work fully with scenography or lighting-design.

Partly this is explained by the fact that Poklitaru is developing his “Modern-Ballet”, following institutional models, methods of management and marketing, touring routes and other patterns formed by the ballet theater in the post-Soviet space. The aesthetics of his performances are also related to the tradition of the ballet theater. However, he doesn’t continue it, but does something opposite, pushes back from the ballet tradition and strives to develop his own plastic language. Poklitaru is not familiar with new dance techniques, methods of composition, ways of relationships with the spectators, formed by contemporary dance. “Kyiv Modern Ballet” does not study the body-mind. Here the means of the dance embody the actual subjects, translate the works of contemporary academic music into the language of the theater, interpret classical ballet texts.

The tasks and ways of development of contemporary dance in Ukraine are different. They will be discussed in the next part of this research.

Scientific novelty. The art history research on tracing and describing the processes and phenomena of contemporary dance in Ukraine is carrying out for the first time.

Conclusions. In accordance with the purpose, on the results of the research it is possible to formulate the following conclusions:

- As well as in other countries of the post-Soviet space, during the 1990s. the phenomena of contemporary dance in Ukraine took place in the context of information hunger and conceptual confusion.

- In the conditions of the conservative state of professional theatrical dance, until the 1990s, the hubs of the plastic experiment were sports, drama theater and children’s dance.

- Clarity and certainty of the directions of the development of contemporary dance in Ukraine began to appear only after a number of dancers passed through training courses of European and American teachers.

- The most noticeable and stable phenomenon in the researched field since the mid-2000s was the activity of the theater “Kiev Modern Ballet”. The fact that the work of this theater in its aesthetics is much closer to ballet art than to contemporary dance is indicative. Similar facts can be observed during the development of contemporary dance in Eastern Europe in the 1980s – the 1990s.

- This stage of the research prepares the study of the work of Ukrainian dancers beyond the connection with the ballet theater, and in the context of the development of Western contemporary dance.

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Стаття надійшла до редакції 12.02.2018.