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**NEOCLASSICAL CHOREOGRAPHY IN THE CONTEXT OF CIRCUS
GENRES: FEATURES OF DANCE AND PLASTICS IN THE CIRCUS**

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In the article the principle of constructing circus representations using the priyom of neoclassical choreography is analyzed. The analysis of researches on the given problem is given. The importance of research in this problem is being clarified, since it is little studied.

Specify the formal technical features of this priyom. Examples of circus representations are given. A comparison of visual representation of different genres of circus art is conducted.

Keywords: choreography, neoclassic, circus art, scenic representation, circus number, circus genres, gymnastics, acrobatics, stage plastic artistic culture.

Formulation of the problem

The peculiarities of the problem of using neoclassical choreographic techniques in the representations of circus genres are poorly known and quite relevant. First, the change in sociocultural processes and the synthesis of arts in artistic culture. Secondly, the interest of circus genres to new technologies and forms of representation of other types of plastic arts.

The purpose of the article is to determine the scenic methods of constructing a circus representation using neoclassical choreography. This goal puts such tasks:

- to give an analysis of research in this field;
- to determine the formal and technical and stylistic features of neoclassical choreography in artistic culture;

– to specify how the direction of the circus representation is constructed and in what proportion neoclassical ballet techniques can be used there;

– give examples of circus representations built on neoclassical choreographic principles.

Analysis of research

The analysis of scientific research on this problem is practically absent. There are some works on circus art and choreography, but unfortunately none of the Ukrainian and foreign art critics studied the problem of choreography in directing circus representation, in general, as well as neoclassical techniques in particular [2].

Scientific researches on the problems of circus art, its features, genres, history are represented by Capitoline Dementieva, Vladislav Kornienko, Marina Malykhina, Alexander Babinsky, Maxim Golovchenko [3], Eugenie Pakhalovich, Artem Galai, Alexandra Soboleva.

Scientific research on the problems of choreographic art and ballet, in particular about neoclassicism, is represented by Michel Marcel, Natalia Man'kovskaya, Alexander Chepalov, Denys Sharykov.

A special place in scientific publications on circus art would like to highlight the work of Capitoline Dementieva – about the psychology of circus artists, circus genres as such, about the psychological perception of circus genres in the audience.

Marina Malykhina summarized and very thoroughly analysed the history of circus art of the early twentieth century, as well as highlighted the features of theory and practice in circus art, the importance of acting in the work of circus performers [7, p. 10–15].

I would like to note the unique research work of the masters of the Kyiv Municipal Academy of Variety and Circus Arts.

Yevgeniy Pakhalovich touched upon the problems of applying mathematical analysis in the teaching of juggling.

Maxim Golovchenko touched on the aspects of the symphony of juggling and musical accompaniment, as well as genre-stylistic and aesthetic characteristics of the circus stage number.

Master Artem Galai first touched on the problem of contact juggling and its specific features and scenic representation. Master Alexander Sobolevaa, for the first time, touched upon the theory, history and scenic practice of juggling with hula hoops.

Statement of the main material

Thus, what is architectonic neoclassical ballet work – ballet, choreographic miniature. The *first*, mandatory orientation to the aesthetic ideal, namely, the beauty of visual representation for all the complexity of the plot and the author's design.

The *second*, the symphony of music and dance, complete submission to the musical accompaniment of the choreographic vocabulary. Dance is the visualization of music, or rather the principle of dance symphony.

Third, all the expressive and formal technical means, in this instance of dance, are passing, with very high technical performance.

Fourth, the simplicity in the performer's suit, the use of lighting devices during the presentation, which creates an additional abstract-associative effect [8, p. 34–39].

We will give an example of manifestations of neoclassical forms in circus genres, on the stage representation in circus (aerial) gymnastics – hoop (duet). Director-producer – Tamara Grinje, performers graduate students of the Kiev Municipal Academy of Variety and Circus Art – Yevgeniy and Alina Shabala. The stage number is called "Mars and Venus". Features of the stage number: the ancient theme of the relationship between Mars and Venus is taken. Choreographic vocabulary and stage

plasticity accurately illustrates neoclassical ballet techniques – passing movements, virtuosity of performance in the translations of hands, arabesques, inflections of the body, as well as absolute dance symphony, movements like illustrate music.

It is also important to note that all the formal technical and expressive means of the stage number are represented at a very high virtuosity level. Aerial tricks and support without special insurance are performed with great skill.

The beginning and the end of the circus number have an exact and logical construction. The direction of the numbers is a harmonic synthesis of musical accompaniment, ballet technique and pantomime, scenic plastics, acrobatics, as well as artistic design – costume, light artistic decision.

There is an emphasis on the accuracy of the technical elements of the circus numbers and their combination with artistic design and music. In a certain piece of music and with certain acrobatic movements, the color of the light decoration on the manage quickly changes, which creates a certain emotional impact on the viewer.

Also important, in the circus room there are clear relationships of performers in their joint work. The character of the personages and their communication with each other are very accurately conveyed. The character and type of Mars are clearly distinguished and shown – strong, strong-willed, warlike, noble. Venus opposite – a gentle, loving, restraining impulse of his partner.

This joint duet complements each other. It is very important, also, that this circus number is worked without insurance almost under the dome of the circus, at a sufficiently high altitude.

Conclusions.

Thus, having considered the features of manifestations of neoclassicism in circus genres, one can single out the following aspects:

obligatory symphony of music, with expressive and formal technical means of scenic representation;

Appeal to the ancient theme, the ideal as an opposition to the low and vicious, as well as compulsory aestheticism.

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