A. BENOIS AND A BALLET THEATRE AT THE TURN OF THE XIX–XX CENTURIES (ASPECTS OF CREATIVE INTERACTION)

INTRODUCTION
The article deals with the issues of creation of A.N. Benois (1870–1960), a Saint Petersburg artist at the turn of XIX–XX centuries, which had a great influence on course of development of theatrics art of its time. The life of Aleksandr Benois was almost completely given to a theatre. His creation signals the beginning of the crucial historical line in the art of the end of XIX—the beginning of XX. He belongs to the artistic decades that defined the image of the "Silver Age" choreography. The epoch of Russian ballet seasons cannot be separated from new stage solutions created by the artists L. Bakst, A. Benois, N. Roerich, N. Goncharova, M. Larionov headed by Benois and in close union with the ballet, staging by M. Fokin, V. Nijinsky, L. Myasin etc., Benois was a head of association and an editor of "Mir Iskusstva" (World of Art) magazine. At his initiative, "miriskustnik” (members of Mir Iskusstva) became close to a ballet theatre. Benois is known as a theoretician of ballet and a designer. He aimed to make a wide impact on ballet: he designed performances, made up scenarios, and was a critic. At that time, a dance becomes showier, the language of choreography becomes more complicated and artists become more involved in the issues of imagery expressiveness. The art of ballet in its highest picks and achievements rises to the level of graphics, painting and sculpture. Their junctions produce new pictorial plastics. There has been no special research of ballet images created by Benois on the material of all his works so far, which makes this paper relevant. The paper is the first to represent complex consideration of A. Benois's artistic stage heritage, to elaborate typology of the artist's images in his costume sketches, decorations, graphic drawings, fine art paintings and to reveal his specific features in the development of these issues.

Benois was developing as a ballet theatre artist among the leading stenographs, choreographs and artists of the turn of the XIX-XX centuries (L.S. Bakst, A. Benois, M. Dobuzhinsky, B. Anisfeld, A. Gorsky, M. Fokin, A. Pavlova, T. Karsavina, V. Nizhinsky), who made him comprehend scenography as direction with inherently-valued visual imagery component. A. Benois’s scenography was developing within a framework of his discoveries: it was an equal participant of a performance too. However, the techniques of theatricalization used in creation are rooted rather in the artist’s easel painting and graphics than in scenography. It is in theatricalization that Benois’s game thinking was manifested. He created a space where the real and the fantastic, the ordinary and the imagery were easily found side by side. Therefore, further study of Benua’s creation is impossible without referring to a stage practice, i.e., works of art should be considered in the context of the phenomena of a ballet theatre, and a pictorial side of each ballet genre as well as particular works devoted to ballet are analyzed with respect to a stage interpretation of a performance. Numerous exhibitions during S. Diaghilev's “Russian Seasons” (KARTHAS, 2015) and later in many artistic museums of the world, where more than half of the items were represented by Benois’s works, show a great interest to a ballet theatre (MALMSTAD, 2011). Benois left a large theoretical work "Moi Vospominaniya” (My Recollections) representing a crucial documentary source of the epoch at the turn of the centuries. As for us, we will consider the pictorial part of the artist’s heritage with more detail.

LITERATURE REVIEW

synthesis in the Russian culture of the end of the XIX - the beginning of the XX centuries as well as A. Benois’s books My Recollections (1980), A Talk about a Ballet: Theatre. A Book about a New Theatre (1908), Life of a Painter. Recollections (1955), A.N. Benois’s thoughts (1968), Memoires of the Russian ballet (1980), his letters, audio - video records, photo materials, and literary sources that reflected the most significant aspects of the famous master’s creative activity and works of art, which served a basis for creating artistic images in ballet performances.
The empirical base of the study are Benois’s original paintings and graphic works from the archives and museum collections, which cover a wide range of materials collected within the topic under study. The main object of study are the artist’s works in the collection of Saint Petersburg State Museum of Theatrical and Musical Art, State Russian Museum, A. Bakhrushin Theatrical Museum, artistic museums and numerous private collections of Russia and Europe. The author has studied the materials of the Russian State Library, Russian National Library, State Theatrical Library, scientific libraries of the Russian Academies of Arts, State Tretyakov Gallery, State Russian Museum, and A. Bakhrushin State Central Museum. The author has taken historical and actual data from the funds of the Russian State Archive of Literature and Arts, the Russian Institute of the History of Arts, the Institute of the Russian Literature of the Russian Academy of Sciences, Manuscript departments of the Russian National Libraries, State Tretyakov Gallery, State Russian Museum, and foreign archive collections. Literary sources can be subdivided into some sections.

The first section of bibliographic works deals with the issues of the specifics of artistic culture of the end of XIX - the beginning of the XX century covered in the works of G.Yu. Sternin, I.S. Zilberstein, V.A. Samkov (1982), B. Dubin (2011) and others. In these studies, the issues of cultural development during the silver age, the interaction of arts and dialogueness of culture are considered.

Besides, the central issue of the study was analyzed using a number of works devoted to general issues of scenography and the artist’s work in theatre including the works of R.I. Vlasova (1984), M.V. Davydova (1999), E.M. Kostina (2002), M.N. Pozharskaya (1970, 1988), E.V. Kiseleva (2012) etc.

The second layer of literature used in the work is associated with A. Benois’s publications, his thoughts about art and correspondence with his contemporaries devoted, among other things, to the profession of a theatrical artist and his role at the ballet stage.

Similar art studies involve the works of choreographers and ballet artists T.P. Karsavina (2004), V.F. Nizhinskaya (1992), M.M. Fokin (1981), with whom the artist used to work.

Reference and illustrative editions - catalogues of exhibitions that showed Benois’s works including works (YASULOVICH, 1971) on dance are of special interest (LOBANOV-ROSTOVSKII, 1994). At last, another range of works is represented by brochures (ORLOVA, 2014) and critical papers published in the leading theatrical magazines (BENUA-MEMORY, 2011) (Teatr, Teatralnaya Zhizn, Stsena etc.) and Internet websites devoted to Benois’s theatrical activity (NETUPSKAIA, 2015).

METHOD

The author studies of similarities and differences in ways of creating artistic image, in interaction with visual and non-verbal dramaturgy of performances and in specific features of characters’ stage existence in two-dimension depiction of a sheet plane. The paper pays attention to development of director’s thinking, mostly to establishment of an individual style in working with theatrical themes. It considers his sets and sketches of costumes created, unknown graphic easel drawings situated in the funds of the State Russian Museum, the State Tretyakov gallery, the Pushkin State Museum of Fine Arts and other collections. The author’s theoretical analysis of Benois’s works was based on art description of works of art and the use of methodology of study including the principles of complex and system approaches with:

- a personological method for covering Benois activity in theatrical-decorative and easel art in a more detail and revealing the specific features of his methods of work in these areas of creative activity;
- a typological approach for systemizing works devoted to ballet in the artist’s creation;
- a method of artistic and stylistic analysis applied in a detailed study of Benois’s works.

The author has chosen a structural principle of considering the material within the aspects of stage creation touched by Benois. This has enabled to study the master’s creation through the
evolution of his art, and, moreover, to trace the development of various tendencies in the art of the beginning of the XX century related to the artist’s creation in a ballet theatre.

The study and theoretic justification of the aspects of interaction between ballet and the artist’s works embodied in a plastic artistic image involves both the content of works and the forms of their comprehension. The “plastic” factor directly works in the practice of a choreographic synthesis and covers both the sphere of a choreographic concept and various manifestations of performers’ creation. The object of study is the area of synthesis of ballet and Benois’s artistic works in the aspect of their interaction in the most varying manifestations. Therefore, a method of stylistic analysis has enabled to trace image and structural changes in the artistic interpretation of a topic throughout the entire artist’s creation.

RESULTS AND DISCUSSION

Stage graphics
The first part contains graphic material - small sketches and drawings of the artist, mostly unknown to the audience. The second part involves theatre-related easel works, which are theatricalized and closely associated with a theme of ballet in art. In many cases, it is produced like a branch of the first one. The third variant is more traditional; it involves sketches of costumes and decorations to ballets designed by an artist.

We shall begin the analysis of ballet works with a less famous side of A Benois’s creation associated with several ballet sketches performed by a graphite pencil and kept in the funds of the State Russian Museum (BENOIS, 1908) – “M. Fokin’s learning of ancient movements to the ballet Narcissus” (1911) and three non-dated sketches: a sketch to the ballet “Petrushka”. A woman with a dancing rope, Two Ballerinas, A sketch, and “Ballerinas. A sketch”. Interestingly, they are drafts. They are drawn on exercise book and notebook list with working inscriptions and drawings, they are dirty because of a rubber used, they have many amendments made probably during ballet repetitions. At first sight, they are not very attractive; however, they are interesting and important, as they enable to make some general observations of the peculiarities of the artist’s works. Here, an “erudite” aspect of Benois’s talent is brightly expressed. In fact, it refers to a synthesis of a talent of a scientist-ballet master and a specialist-artist optimal for this kind of works. However, this definition is largely conditional, since the images shown in the list were actually the drafts of a future stage work; they did not solve real artistic ballet master tasks and were, in fact, only the form of an artistic mastering of reality. The value of these sketches lies in special artistic observation and accurate delineation of dance figures.

A sketch created during the repetitions of N. Cherepnin’s ballet Narcissus and based on quick jumps and rapid movements of a gambolling hero is the most complete. It is known (RABINOWITZ, 2009) that the premiers of ballets based (JÄRVINEN, 2008) on ancient plots during S. Diaghilev’s Russian Seasons were a great triumph (RUTHERFORD, 2009). In this drawing, the artist’s gift and his original linear plastic thinking are fully revealed. Two naked male figures and one female figure outlined by a vivid hand of Benois resurrect the spirit and plastique of an ancient dance before us. The artist does his best to fix the first impression of nature on the sheet of paper, which under the influence of a clearly set task (to render a pose and a movement in each figure) is mostly expressed in flexible directions of the parts of the body. Benois gives a classification of body movements from the viewpoint of plastique and intonation properties of a dance. Being a main artistic tool, a line renders the movement of a flexible figure of a young man mounting up and resting on the toes of one foot, a gently running female figure whose one leg is cast far back and another is slightly bent in the knee and hardly touches the floor by fingers beyond the head, the hair flying behind the back and, finally, the movement of another male figure with the head leaning back and a complex plastique of legs and arms. Here, Benois succeeded in rendering not only all the complexity of movement, but its rhythmic and relaxedness. Each of the dancing figures is a culminating episode, a top of a movement. Besides, each new movement acts because of the previous one and a reason for the next one.

The backside of the drawing renders a synchronic movement of two figures in the arabesque. Plastic rhythms bear the main semantic burden. It is difficult to say whether these sketches are particular embodiment of Fokin’s dance. Probably, Benois did not set such a task. The main
thing for him was to render the beauty of an antique movement, the plastique of body innate for this performance.

In another sheet A Sketch for the Ballet Petrushka. A Woman with a Jumping Rope, the artist solves different tasks. The first part of the sketch is devoted to I. Stravinsky’s ballet Petrushka and shows the final tragic episode of a puppet comedy. Using the same graphite pencil, Benois swiftly outlines the expressive figures of the Moor and Petrushka and aims to give a true depiction of the final part of the performance.

A depiction of a woman with a jumping rope in the right side of the sheet, probably, has nothing to do with this ballet. Here, the artist is interested in rendering the movement and depicts its first variant slightly more to the right of the basic drawing. Benois shows the dynamics expressed in the position of the body typical for a jump with the rope and simultaneously cares for the emotional life of the image - a person captured by emotions for a moment.

Two last ballet sketches Two Ballerinas and A Ballerina performed on notebook sheets characterize Benois as a virtuous drawer. When his line is capable of the minimum of expressiveness at the maximum of efforts. Depicting a female dancer during her rest, the artist outlines the basic contours of their figures, possibly implicit in some respect, plastically expressive and eye-catching. In the sketch Ballerina, the artist renders the feeling of some relaxation of a resting figurine just by several soft and flexible lines. Benois as if declares by his laconic though expressive sketch that labour is an everyday doom of those who work in the ballet.

Benois has some similar independent ballet drawings: Petrushka’s Dream, Petrushka (1936), Petrushka – water-colour in the letter to A.N. Savin (1959) etc. We shall consider with more detail the second group of works characteristic for “Mir Iskusstva” including Benois (WINESTEIN, 2008). This is a series of easel paintings on the motives of “Italian Comedies and ‘Harlequinades’”, where a special “theatrical” view of the artist is revealed, who seeks for effective angles, plastic movements and expressive silhouette rhythms in nature. The aesthetic ideals of ballet - harmony and beauty of a human body expressed in endless Harlequins and Colombinas, in their plastic poses – are some cultural and aesthetic canon in the biography of a significant artistic trend (JESCHKE and HAITZINGER, 2009). Here, we face the aftersounds of a ballet topic in another, more refine and complex deflection. In the Harlequinades and Italian Comedies by Benois, we find not a direct depiction of a dance but the rendering of its properties that are revealed only in ballet. The ability to express a thought plastically - this is what distinguishes an artist at the stage. In this respect, the works of Benois open a conditional world of a fancy performance and render artistic expressiveness of choreographic art.

Theatricalization in painting

When analysing numerous Benois’s works: Harlequinade. Fantasy about the Italian Comedy (1906, State Russian Museum), Italian Comedy (1901, State Russian Museum. Two sketches), Figures for Italian Comedies (1901, State Russian Museum), Harlequinade (1906, State Tretyakov Gallery (BENOIS, 1955), Italian Comedy. A Love Note (1905, State Tretyakov Gallery), Italian Comedy (1919, Nizhny Tagil Art Museum) (BENOIS 1980, Italian Comedy (1905, Ivanova Art Museum (BENOIS, 1968), Harlequinade (State Museum of Fine Arts (VLASOVA, 1984) and others, we should pay attention to a recurring motive involving personages of the Italian theatre of masks, by which the artist tenders an actual dance with a huge role of mimics and a gesture. Here, actors are fully plunged into their play. The action is plainly theatrical and addressed to public. The heroes represent rather masks, conditional figures raised in the degree of a symbol than psychologically elaborated characters. Probably, Benois did not try to make his comedy dell’arte heroes similar to ballet artists; however, the expressive tools of the Italian comedy themselves and a choreographic theatre have many things in common. The director’s text of these performances can be defined as the arts of dynamic pictorialism; in Benois’s opinion, it is the closest to ballet. Therefore, a pantomimic element as one of the elements of a ballet performance is manifested so brightly in these works. Unfolding the entire pantomimic pictures in front of the audience and placing his heroes at brightly enlightened
stage squares, Benois delicately catches a numb bodily music of flexible, springy figures and their elastic poses, as if stopped in a slowed rhythm for a minute.

Looking at the artist’s pictures, we want to ask a question: what is a dance? This is an expression of a thought and feeling produced by it by means of expressive conditional movements (pas, gestures, poses and mimics). Besides, there are many definitions of a dramaturgic actions, and most various sometimes mutually excluding evaluations of its meaning. The action is understood as a show, an event, actions and gestures, as a change of pictures and episodes; the notion of an action is also associated with the finest plays of spiritual movements, a deeply hidden internal life of a human spirit.

Undoubtedly, this knowledge influenced the compositional solution of paintings. Their action takes place in two-time layers as if related to each other. Introspection and retrospection, a look inside and back - this is what defines the character of the creation of Benois. He is interested in the subjective time flowing inside a human.

An artist makes us believe in his fictional world as if in real one. Indeed, we can believe only when this fictional world is recreated with unfading power of attraction of many particulars to the expression of a single task, when there is a power of expression. "Depth mis en scene" – a principle of putting protagonists in the foreground: tearing them from the background and creating a feeling of a breakthrough of a picture plan - is one of the significant findings of Benois.

This expressive close-up concentrates the essence of what is happening with protagonists and a thought of the plot in general and refers to the character of the roles they perform. Intonation is very significant in the artistic speech of personages and extremely important in the dramaturgy of a plot. It is intonation that helps to penetrate into the sense of the internal dialogue of an intrigue, suggests a gesture, and opens a possibility for various use of a pause. The unity of planes, unity of action including all the protagonists enlightens wider and general aim of a work concentrated in its ideological conception. Both main and episodic figures in Benois’s Italian Comedies and Harlequinades are united by showing how they enter the world and how the world enters an actor. Here, a martial concreteness as if conceals and camouflages a sign character of reproduced fictional theatrical time and, at the same time, directly points at the distance that separates us from this real time.

**Setting of ballets**

Finally, the third group of the works by Benois is associated with a scenographic solution of ballet performances in Fokin’s choreography. The three ballets, which will be discussed here, refer to various genres; however, they manifest developed imagination of the artist rich in associated thinking. These are Cherepnin’s *Le Pavillon d’Armide*, Adan’s *Giselle*, and Stravinsky’s *Petrushka*. Benois and Fokin paid special attention to costumes. In ballet, it is not just clothes of a certain epoch and style. This is one of the expressive means of a ballet performance, which should help an artist to deliver a dancing image. The costumes of A. Benois “live” and “play” underlining and supplementing the lines of gestures, movements and poses. In mass dances, Benois accounts for the composition in thinking the color and creating a chord. The colour of Benois’s costumes is associated with the mood of a dance.

Artists’ deep interest at the turn of XIX-XX centuries in decorative generalization was an external manifestation of a deep internal need in renewal and enrichment of an artistic language and revealed itself in the first Benois’s ballet *Le Pavillon d’Armide*. In this performance, the main accent was put on revealing the tools of decorativeness, decorativism became a tool of artistic expression in imagery-pictorial structure of this performance.

...the decorativism of “Mir Iskusstva” was a universal trait of thinking, first of all, a category of style: in later Fokin’s ballets, everything was decorative – a gesture, an emotion, passion, actions. Decorativeness was subduing a movement and pushing ballet out (VLASOVA, 1969).

It was the artist, the author of sets and costumes who composed an unusual plot of Le Pavillon d’Armide. It is with his set - Gobelin that figures came to life and began a magic dance. The image of Armide and her page was especially impressive. Basing on the drawings of a French
artist L. Boquet, Benois makes a setting on the beloved theme of the XVIII century at the turn of the XIX–XX centuries with the motives of shift of a dream and reality. In a firework of wonderful transformations of characters, we see a handwrite of A. Benois and M. Fokin: a fantasy, wit, a sense of style. They wanted to return a brilliance, splendour, and significance of old ballets and used a monumental and exquisite image of a Gobelin for it.

At the stage, a mysterious twilight of a Baroque pavilion is changes by a dazzlingly enlightened magical garden. Among twiddling fountains, weirdly cut trees and statues, a show was unfolded, in which the ballet-costume shows of the Luis XIV epoch were resurrected. (KRASOVSKAYA, 1978).

Large figures of sitting Armide and Youth talking to each other depicted on the Gobelin are surrounded by an opening curtain, where there is an architectural view against the background. The drawing is placed in the ornamental edging and everything is styled at the technology of ancient embroidery. The Gobelin with its frontally outlined poses of characters, coming to life and going down the scene as if turns them in movable depictions of the performance. However, they keep frontal poses and stop-angles and remain at the threshold of perceiving a Gobelin.

A Gobelin over a mantelpiece charmingly continues and closes Boucher and Lemoyne, the figures of a dreamy vision; a “clock” in white jackets with flashlights in hands, a knight resembling the Sun King in the “ballet of night”, paradisal wizards and dames under the veil summoned by their spells - all this is animated by colourful and stylish beauty. (LIFAR, 1994).

Each of them possesses the properties of decorativeness and combines visible motivation and ability to express the idea of ballet in the sketches of settings and costumes forming the richest paradigm of forms and exists in a new author’s address to the aesthetic ideal, plastically realized in a styled image.

The scenography of Giselle has another poetic manner. Here, A. Benois creates a picturesque-generalized image. There are sketches preserved: a decoration to the second act of Giselle, a sketch of a curtain to the ballet Giselle (1910 – both State Russian Museum), a picturesue sketch of the decorations to the first act of Giselle (1910), a sketch of Giselle’s costume, a sketch of Louis’s costume in the ballet Giselle, a sketch of a hunting costume to the ballet Giselle (all-State Russian Museum). They show a painter who does not deepen into a thorough elaboration of details, but fixes a colourful state of the performance (KENNEDY, 2005). In A. Benois’s thought, ballet is the most perfect theatrics art, which expresses all the richness and variety of human emotions.

M. Etkind described the image of a small village depicted on the decoration of the first act and a “cemetery” of the second act: “Two huts, standing sentimentally in the tempo of autumn trees, a fence, a path, anxious storm clouds, and sun rays fall on the ground triumphantly through their gleams and enlighten a white castle, raising proudly on the hill. The castle as if floats over everything – over a blue ribbon of the river, over green rays and a blue strap of forest. Night sky over an old cemetery. Adam’s music sounded with more lyricism than usual among these romantic landscapes full of quiet poetry” (ETKIND, 1989).

A. Benois had a good feeling of air-pastel plastique of Giselle where not only soloists, but also corps de ballet created a capturing poetically pictorial picture in Fokin’s delicate drawings. “A. Benois’s reminiscences associated with the work on this performance are coloured by so called "pastoral tonality".

Benois saw the scenography of Petrushka through the opposite angle, but it was also a picturesque approach to its solution.

We read in the book Diaghilev is Diaghilevym, "As it was expected, Petrushka was at the centre of this season. It is one of the greatest (if not the greatest) tops of the entire first period of the
Russian ballet, after which the Russian ballet had to be on the climb or to change direction and seek for new ways... *Petrushka* caused large excited literature, but...it was rather Benois’s decorations and costumes and Stravinsky’s music than choreography that were noticed...” A critic of *Gil Blas* was joyously surprised by “this holiday of colours, which could ever be dreamt by an artist; here, we have so many tones, findings and revelations of such an artistic eloquence, that they are eagerly assimilated with the musical tissue of an orchestra” (LIFAR, 1994).

The sketches of decorations, costumes and properties: *A sketch of settings to the first, second, third picture of Petrushka ballet* (all - State Russian Museum), sketches of properties: *Horse, Samovar, Swing, Merry-Go-Round* (all-State Russian Museum), and the sketches of costumes (State Russian Museum, State Central Theatrics Museum (v, 2012) produce the contrasts of colour, emotions, and images. Even a rapid glimpse over costume sketches: *A Street Female Dancer, A Gypsy Woman, A Mummer-Mask, A Nurse, A Coachman, A Wife of a Merchant, A Trader*, and others depicts the types of a patchwork crowd, a turmoil of a noisy fair celebrations, where there was a puppet performance of Petrushka, Ballerina and the Moor. Here, Aleksandr Benois’s love for old household and a sharp look of an artist capable of noticing character strokes in a vivid life was manifested. A theme of mummers receives a special development - here, a lust for variety, an urge for many-sided human manifestations is revealed. Here, concreteness of household is accompanied by the abstractness of a symbol, though with fantastic, a popular holiday with the whirls of a lonely soul, a naive popular print - with a delicacy of “*Mir Isskusstva*”.

**DISCUSSION**

The author analyzes tendencies of development and typology of Benois’s artistic images in independent easel drawings and theatricalized paintings as well as in the works used in theater stage process and scenography and shows deep mutual integration of artistic and creative elements in them. This is conditioned by prerequisites underlying the emergence of borderline artistic forms typical for artistic practice of the end of XIX - the beginning of XX centuries. The technologies of Benois’s work on stage solutions were focused on the creation of visual images; therefore, their use in scenography is justified for making a performance universal - from an idea, a sketch, a miniature to the creation of decorations. Scenic graphics and theatricalized painting give an opportunity to look at the issues of ballet art from the aesthetic viewpoint, which brings additional meanings to the study of both theatrical culture and the artistic process at the turn of XIX-XX centuries in general. Thus, Benois’s work in the ballet theatre generally enlarges the process of searching the means of artistic expressiveness and processing visual information for the creation of an artistic image.

This study is relevant, since it deals with an extraordinary phenomenon, which should develop further. Aleksandr Benois’s creation is significant for theatres that work with visual images. Benois’s experiments proved to be crucial for modern theatrical experiments mostly because they were directed at creating new imagery languages and crossing of their semantic fields. The analysis of the genesis of creative thinking components enables to consider theoretically the issue of synthesis of ballet and imagery art as a phenomenon of culture and one of the means to fix the consciousness of the epoch. This, in its turn, may stimulate additional studies in the spheres of theatrical performance theory, which needs to be supplemented and theoretically justified, and performance arts in general.

This study is of theoretical significance, since, unlike the existing publications, it integrates Benois’s works devoted to ballet and gives their location. The author tried to show the direction of searches in a ballet theme, to structure the method of artist’s work on a ballet role, and to describe his principles within a creative process. Ballet theatre as understood by the artist and director in the person of one master is a theatrical model for emancipating a creative personality based on improvisation, fantasies and creative thinking. Therefore, this study enables to consider Benois’s creation not only in the context of processes in the Russian theatre, but also in the context of world theatre development starting from 1900s.

From the practical viewpoint, the materials of the paper may be applied by specialists in the ballet art, which will significantly enlarge their opportunities in improving the craft of embodying artistic concept at the stage by the synthesis of means of plastic arts.
expressiveness. The basic provisions of the work may also be used for educational and methodical purposes. The revelation of some specific features of Benois’s creation of artistic images, which were earlier unnoticed by researchers, during the analysis of Benois’s works enables to use these observations both in general and specific artistic studies.

CONCLUSION
Thus, tracing the way followed by Aleksandr Benois in a ballet theatre for several years, comprehending and generalizing its rich experience and significance in fictional literature of the end of XIX - the beginning of XX centuries, we can notice not only variety and sometimes opposition and polarity of the areas of his work, but also their mutual attraction. In the works, where we notice internal and external associations with the art of dance as well as direct depiction of a dance and creation of decoration for a dance, we can see how mutually supplementing components create a more complex form of its perception.

The study of Benois’s creative work in ballet shows that the effective essence of choreographic art is universal and shows itself in both expressive and pictorial aspects. In a ballet theatre, which is synthetic, an integrated artistic image emerges on a harmonic basis of plastic interaction. It is in this set of associative, analogical and real interrelations that we reveal an edifice, which leads us to the understanding of the concepts of ballet images in the creation of the artists from “Mir Iskusstva” where Benois’s “stage” biography plays an essential role.

Finally, the use of such purely communicative mean as Benois’s “stage” biography with cognitive aims is of great value.

CONFLICT OF INTERESTS
The author reports no conflict of interests.

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A. Benois and a ballet theatre at the turn of the XIX–XX centuries (aspects of creative interaction)

A. Benois e um teatro de balé na virada dos séculos XIX para XX (aspectos da interação criativa)

A. Benois y un teatro de ballet a finales del siglo XIX–XX (aspectos de la interacción creativa)

Resumo
O objetivo do estudo é dar razões e credibilidade científica para a criação de Benois em contexto de síntese com artes plásticas e grafismo no Ballet Theatre do final do século XIX–início do século XX. Os objetivos do estudo são revelar o fenômeno da síntese das artes no método de trabalho de Benois em performances e papéis no palco do balé, analisar peculiaridades da poética de uma imagem visual em cavalete e obras cênicas dedicadas à dança e criadas para o balé. O artigo investiga o método criativo do artista, define as técnicas subjacentes à maioria de suas obras e revela características específicas do patrimônio artístico, gráfico e teatral.

Palavras-chave: A. Benois. Cenografia. Esboço. Cenário. Balé.

Abstract
The study’s goal is to give reasons and scientific credence for Benois’s creation in context of synthesis with fine arts and graphics in Ballet Theater of the end of XIX–beginning of XX century. The study objectives are to reveal phenomenon of arts synthesis in Benois’s method of work on performances and roles on ballet stage, to analyze peculiarities of poetica of a visual image in easel and stage works devoted to dance and created for ballet. The paper investigates artist’s creative method, defines techniques underling most of his works and revealing specific features of artistic, graphic, and theatrical heritage.

Keywords: A. Benois. Scenography. Sketch. Set. Ballet.

Resumen
El objetivo del estudio es dar razones y credibilidad científica para la creación de Benois en el contexto de la síntesis con bellas artes y gráficos en el Ballet Theatre de finales del XIX-principios del XX. Los objetivos del estudio son revelar el fenómeno de la síntesis artística en el método de trabajo de Benois sobre representaciones y roles en el escenario del ballet, analizar las peculiaridades de la poética de una imagen visual en obras de caballete y escenario dedicadas a la danza y creadas para el ballet. El artículo investiga el método creativo del artista, define las técnicas subyacentes a la mayoría de sus obras y revela características específicas del patrimonio artístico, gráfico y teatral.

Palabras-clave: A. Benois. Escenografía. Bosquejo. Escenario. Ballet.