

“EXPRESSIVE DANCE” AS A FORM OF APPROBATION OF THE “ANTI-THEATRE” PROGRAMME OF ZURICH DADAISM

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Abstract

The purpose of the article is to formulate the basic principles of the “anti-theatre” programme of Zurich Dadaism, using the concept of “expressive dance” by Rudolf van Laban as a form of their approbation. *The research methodology* is based on a basic combination of historical-reconstructive, structural-analytical and comparative methods. *Results.* The article presents the practice of Hugo Ball’s Cabaret Voltaire in Zurich, from which the history of the most radical art movement of the “historical” avant-garde began in 1916, and artistic searches in the field of performing arts, which marked the activities of Tristan Tzara’s DADA Gallery in 1917. The author has also focused his attention on the stages of formation of the “expressive dance” concept by Rudolf van Laban, the world-famous Hungarian choreographer and the participation of the graduates of the Zurich Choreographic Institute in stage experiments of Dadaists. A comparative analysis of the artistic practice of the most radical art movement of the “historical” avant-garde, presented in particular at the Cabaret Voltaire and the DADA Gallery, and the Hungarian artist’s experiments in “free choreography” at the Zurich Choreographic Institute allowed describing the ways of organisation of “another stage reality” proposed by Dadaists and identifying their consonance with ideological and artistic grounds of the “dance grammar” developed by Rudolf van Laban. *The scientific novelty of the study* is that the artistic results of the little-studied stage practice of the Zurich Dadaists (including simultaneous poetry and sound poetry) are emphasised through the use of conceptual provisions of Rudolf van Laban’s theory of “expressive dance” and methodology of “dance architecture”.

Keywords: Rudolf von Laban; Hugo Ball; Tristan Tzara; historical avant-garde; Dadaism; anti-theatre; complete piece of art; expressive dance; destruction

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INTRODUCTION

Culturologists defined the end of the 1960s and 1970s as the era of neo-avant-garde (neorealism, pop art, actionism, etc.). Also, among other things, they re-actualised the issue of the “historical” avant-garde of the first third of the last century. Researches in this field had shown that many of the aesthetic and artistic innovations of the time (including collage, assemblage, performance, happening, etc.) were preceded by nothing more than Dadaist experiments. Nowadays, when Ukrainian stage practitioners are increasingly trying to realise provocative artistic scenarios from the recent past, it seems appropriate to turn to the history of the

most radical avant-garde trend, in particular, to turn several of its theatrical pages.

RECENT RESEARCH AND PUBLICATION ANALYSIS

The interest of the European art researchers and cultural experts in the theory and practice of Dadaism has lasted for more than half a century — since the publication in 1964 without the exaggeration of the epoch-making work of avant-garde film director, artist and writer Hans Richter (1964) “Dada — Kunst und Antikunst” (“Dada — art and anti-art”). Since the 1980s, many scholars have focused their research on Rudolf van Laban’s experiments in free choreog-

raphy. Instead, Ukrainian theatre studies during this time were enriched by only a few works of O. Klekovkin (2017) on this topic. The most meaningful is the issue “Dadaism: Superdrama” in the monograph “Mise en Scene: Ideas. Concepts. Directions”. However, paying due attention to the Zurich origins of the art movement, the author at the same time ignored its “expressive dance” aspect.

The purpose of the article is to formulate the basic principles of the “anti-theatrical” programme of Zurich Dadaism, using the concept of “expressive dance” by Rudolf van Laban as a form of their appropriation.

RESULTS

The beginning of the 20th century was marked by radical changes in all types of art and the emergence of stylistic trends that were antagonistic to existing ones. The most radical methodology of separation from the artistic past was proposed by Dadaism, whose “historical role” was not only in inventing new literary genres (from *sound poetry* to *manifesto* as a literary form), developing art technology (collage, assemblage, montage, satire, caricature), innovation in cinema, advertising and cabaret art, but also in the compelling force of its destructive impulses, which hold at gunpoint the boundaries of contemporary art and made it a key theme to overcome these boundaries (Korte, 1994, p. 141). In other words, the systematic destruction of traditional principles, which characterised the activity of the multinational artistic community, was in some cases accompanied by the emergence of innovative stylistic and genre formations. A clear example of the latter is the use of the so-called “expressive dance” in the first Dadaist performances, which fully revealed the features of the anti-theatrical programme of the Zurich branch of the movement.

Given the lack of scientific research on this topic in Ukrainian theatre studies, we first turn to the concept of the “*expressive dance*” (*Ausdruckstanz*), formulated by the Hungarian artist, teacher, choreographer and dance theorist Rudolf van Laban (1879–1958).

Rudolf van Laban was born into the family of an imperial high-ranking official living in Bratislava, Slovakia, on the outskirts of Austria-Hungary. In 1900 young man entered Paris “École des Beaux-Arts”. In parallel with his studies in painting and architecture, he became interested in choreography, took lessons in classical dance and studied the basics of Francois Delsarte’s “theory of expression”. Laban also met members of a quasi-Rosicrucian society, and later some esoteric concepts [...] became

elements of Laban’s principles of movement analysis: awareness of the energy centre of the body and the ability to collect and dissipate energy relative to this centre, concept of aura, the opposition of visual and intuitive vision. (Manshylin, 2017, p. 8)

Artist’s biographer Valerie Preston-Dunlop sees his Paris period in this is how:

His desire to live an artistic life was far from an egocentric desire to reveal his own soul through painting; it was rather a conscious desire to protect the spirituality of everyday life from the devastating pressures of industrialisation. He dreamed of joining people who, in his opinion, had a sense of responsibility and the means to revive the industrialised soul of the city dweller. (Preston-Dunlop, 1998, p. 7)

Since 1907, Rudolf van Laban has lived in Vienna, where he has witnessed radical “changes in the fine arts” presented, for example, in the works of Gustav Klimt, Oscar Kokoschka and Egon Schiele (Preston-Dunlop, 1998, p. 69). In 1910, he moved to Munich, which was deservedly called “The City of Arts” (*Kunststadt*). Here the artist was convinced that the above-mentioned artistic innovations covered the entire European visual space and that, in particular for Kandinsky and the group of “Blue Riders” [...] it took the form of abandoning the portrait, landscape; in their place stood a means of expression as such, colour and form, inspired by the inner need of the human spirit for self-expression (Preston-Dunlop, 1998, p. 69).

According to the Italian researcher, it was under the influence of German expressionism, manifested in the work of the Munich art group “Blue Rider”, that Rudolf von Laban, “one of the most important practitioners and theorists in the field of dance, directed his activities to open in the same city a school, which was the first community of a free dance” (Sinisi, 1987, p. 93). In its aesthetic principles, “it clearly contradicted the ballet innovations introduced by Diaghilev in the Paris “Russian Seasons” [...] There is the luxury and scale of the means used, while Munich demanded simplicity and materiality” (Preston-Dunlop, 1998, p. 18).

It should also be mentioned that in the summer of 1913, Rudolf von Laban first visited the Monte Verita intellectual’s colony, founded by the son of the Belgian industrialist Henry Edenkofen and the Montenegrin pianist Ida Hoffman in the Swiss canton of Tessen on the shores of Lake Maggiore. Dozens of seekers of an alternative way of life joined the couple: vegetarians, sun worshipers, theosophists, Steinierians, and Tolstoians. The colonists made their own furniture, sewed clothes — hoodies and chitons, and

mainly ate the fruits of their labour; women gave up corsets; nudism was encouraged in the colony. Artists were reluctantly invited into the community, fearing their individualism would contradict the ideas of collective existence. However, music and dance were loved there. The walls of the communal apartment were decorated with a single portrait — the composer Richard Wagner (Szeemann, 2003, p. 18).

On the Monte Verita, supporters of his ideas, especially women, quickly gathered around Rudolf von Laban; among them were German Marie Wiegmann (she soon changed her name to Mary Wigman) and Swiss Suzanne Perrotte, a graduate of Emile Jaques-Dalcroze School. With their participation, the artist hoped to return to dance the ancient and honourable role of a religious ritual, which is very important for maintaining the community. To this end, he conducted several experiments with the “moving choir” (*Bewegungschor*): dressed in the same chitons, crowded groups silently and without musical accompaniment moved in the open air on predetermined trajectories. However, the Laban’s choir resembled the ancient one not only in appearance — it radiated the same energy, charged with the same collective energetics. It should be noted that later the Hungarian choreographer will partially base his “philosophy of dance” on the concepts of joint efforts, strength and energy (Councell, 2004, pp. 158–159).

With the outbreak of World War I, Rudolf von Laban moved to neutral Switzerland and, in 1915, founded the Choreographic Institute in Zurich. However, according to German researcher Eveline Doyer, until May 1917, the maestro didn’t attend classes and didn’t look for opportunities for performances by students and teachers of his school. Instead of him, art and dance classes were temporarily taught by Mary Wigman (1886–1973), Katya Wolff (1890–1992), Maria von Wanselow, Clara Walser, Suzanne Perrotte (1889–1983), and Sophie Toiber (1889–1943). Laban, on the contrary, resumed the study of *dance architecture*, began at the Paris School of Fine Arts and in Munich, and developed the first *dance-theatre model* (Doerr, 2008, p. 57). Its basic principles (the so-called *dance grammar*) were the artistic independence of the stage space, the improvisational nature and permanence of the creative act, the liberation of choreography from the dictates of music, understanding movement as a manifestation of bodily freedom, etc (Suquet, 2016, pp. 361–364).

In February 1916, an event took place that had a rather active influence on the further creative activity of *Laban’s circle* and was reflected in a certain way in the theoretical developments of the maestro. At Spiegelgasse, the first Cabaret Voltaire opened its doors. The owner of the *artistic pub* was German

poet, playwright, theatre director and composer Hugo Ball (1887–1927). Before immigrating to neutral Switzerland in May 1915, he studied at the Faculty of Philosophy at the University of Munich, attended Max Reinhardt’s Berlin directorial seminar and headed the literary department of the theatre in Sax-on Plauen. Returning to the Bavarian capital shortly before the outbreak of the world war, Ball headed the repertoire department of the Munich Chamber Theatre (*Kammerspiele*) and met members of the Blue Rider — Vasyli Kandinsky and Thomas Hartmann. Inspired by their experiments with the word, colour and sound, consistent with the concept of the *complete work of art*, he wrote expressionist poems and plays, collaborated with magazines “*Die Revolution*”, “*Neue Kunst*” and “*Der Action*” and developed a programme to revive the Munich Art Theatre, founded in 1906 by Georg Fuchs.

At the Cabaret Voltaire, Ball wrote scripts for evening programmes with actress and singer Emmi Hennings, poets Tristan Tzara and Richard Huelsenbeck, artists Marcel Yanko and Hans Arp, and actively involved other visiting writers and artists. On 30 March 1916, Tristan Tzara, Marcel Yanko, and Richard Huelsenbeck, for the first time, read a *simultaneous poem* (following the example of the founder of Simultanism, Henry Barzun, and his successor Fernand Devoir). It is how Hugo Ball described the newly invented poetic genre:

It’s a recitation based on the principle of counterpoint, when three or more voices speak, sing, whistle, etc. at the same time, and do so in such a way that their movements give the recitations an elegiac, cheerful or strange meaning. The originality of a voice and its dependence on accompaniment in such a simultaneous poem becomes especially expressive. Noises (r-r-r that lasts for whole minutes, or a loud knock, or the howl of the siren, etc.) with their energy surpass the human voice’s capabilities. (Ball, 1996, p. 285)

After the literary premiere, it was the turn of the song — the first performance of *Chant Negre I* and *II*.

Chant Negre (or funebre, i.e. funeral Negro singing) No 1 was prepared especially carefully and performed in black robes to the beat of large and small exotic drums, reminiscent of ancient folk courts in German. The melodies for Chant Negre II were shown to us by our dear host, Mr Jan Ephraim, who in the past for a long time sought his fortune in Africa and today, as if prone to teaching and encouragement prima donna, took an active part in the production, the founder of

Cabaret Voltaire wrote in the diary. (Ball, 1996, p. 285)

For one of the May programmes, Marcel Yanko, from multicoloured cardboard, glued several theatrical masks, similar to ancient Greek or Japanese. Clearly designed for the considerable distance between the theatre stage and the hall, they were incredibly impressive in the small space of the lounge. Hugo Ball thus explained the sudden effect that Yanko's works had on cabaret artists: "We are all attracted to masks by the fact that they embody not human but superhuman characters and passions. They clearly manifest the horror of our time, the underside of things that paralyzes" (Ball, 1996, p. 287). When they, Emmi Hennings, Tristan Tzara, Hans Arp and Richard Huelsenbeck, as if involuntarily, covered their faces with these masks, something amazing happened:

The mask immediately demanded from everyone not only the appropriate outfit, but it also dictated absolutely specific, on the verge of madness gestures. Just five minutes ago, we didn't think about something like that, and here, draping ourselves and hanging all sorts of objects, we made strange moves, trying to surpass each other in ingenuity. The driving energy of the masks was transmitted to us with amazing inevitability. It immediately became clear to us what significance such masks have for mimics, for the theatre. Masks simply required their wearers to start a tragically absurd dance, which Richard Huelsenbeck will write later. (Huelsenbeck, 1920, pp. 46–47)

Hugo Ball wrote the musical accompaniment to the quickly invented three numbers. The dance of the first mask called Fly Fishing was suitable "only awkward, clumsy movements and fast, sweeping grasping gestures, accompanied by piercingly nervous music". In the second (Nightmare) — the dancer "straightens up from a bent position and begins to move forward. The mouth of the mask is wide open; the nose is slightly sloping to the side. The performer's arms threateningly raised up are lengthened with the help of special tubes". In the third (Holiday Despair) — arms "are bent into a dome. From them sit palms cut from gilded paper. The figure turns right and left several times, then slowly spins around its axis and suddenly falls to the floor to rise and start all over again" (Ball, 1996, pp. 287–288).

One month later (23 June 1916), Hugo Ball and Emmi Hennings used these costume and dance designs during the first public reading of *sound poems*. Hugo Ball stuck his feet into tall, column-like tubes of shiny blue cardboard that reached his hips, so at the bottom,

he looked like an obelisk; he put on a huge thick cardboard collar around his neck, pasted over with red paper on the bottom and gold paper on the top, and fastened it so that, raising and lowering his elbows, he could flap them like wings. In addition to the costume, he put on a tall cylindrical shaman's cap, painted white and blue. On three sides of the stage, closer to the audience, Hugo Ball installed music stands, on which he alternately placed a manuscript, coloured in red pencil. Since Hans Richter recalled, the reader, "being column", couldn't walk on his own, he was taken to a darkened stage and installed in the centre (Richter, 1964, p. 61). Near the right music stand Ball's "slowly and solemnly" recited "Labada's Song to the Clouds", near the left — "Caravan of Elephants"; after that, he began recitatively sing vowels in the style of a Catholic memorial mess. At the very end, by order of the reader, the lights were turned off, and he, "like a magical bishop", was carried off the stage.

It was too much! After an initial embarrassment caused by a never-before-heard, the audience finally exploded. In the middle of this hurricane stood Ball, motionless as a tower (because he couldn't move through the cardboard suit), over the bursts of laughter and applause from a crowd of pretty girls and serious townsfolds — motionless, like Savonarola, fanatical and unshakable, Hans Richter later mentioned. (Richter, 1964)

Emmi Hennings, Doerr wrote:

stood on stage, dressed from head to toe in a cardboard dress, her face covered with a horrible mask, her mouth open, her nose pressed to one cheek, her arms lengthened by thin cardboard tubes with stylised long fingers. Most striking was the fact that the only visible living thing was her bare feet, which seemed to live on their own, apart from the body [...] She couldn't do anything but stomp her feet or bend over like a chimney; from time to time she said something, but it was impossible to understand her, only to feel, periodically she screamed, only a single scream. (Dörr, 2008, pp. 63–64)

The performance premiere was attended by Sophie Toiber and Clara Walser, who "were immediately conquered by Dadaists" (Dörr, 2008, p. 64). However, judging by Hugo Ball's diary entries, the meter with his students became regulars of the "Cabaret Voltaire" from 2 April 1916 (Ball, 1996, p. 285). True, Rudolf von Laban himself avoided direct contact with the cabaret artists (probably because of their socio-political nihilism and defiantly outrageous be-

behaviour). Still, his school pupils have repeatedly participated in *artistic pub* programmes. Time later, it became clear that the *dance grammar*, formulated and practised by Rudolf von Laban, was consistent with some Dadaist ideas, including the principle of the immediacy of visual and verbal expression”.

Referring to the personal relationship with dancers that some members of the Dadaist community had, Hans Richter called the Institute their “heavenly headquarters” and recalled that “through this personal contact — let’s not forget Rudolf Laban’s revolutionary contribution to choreography — after all, Laban’s entire school was involved in the Dada movement” (Richter, 1964, p. 97). From time to time, Labanites, together with the Dadaists, staged small theatrical performances; on the eve of the opening DADA Gallery, Merry Wigman invited Dadaists to take part in a costume party; On 18 March 1918, an unnamed friend of Hans Arp, dressed in oriental suit and turban, read excerpts from his collection “Cloud Pump” (Dörr, 2008, p. 64).

In early July, Cabaret Voltaire ceased to exist, but thanks to the efforts of Tristan Tzara, on 14 July 1916, the first Evening of Dada took place in the hall Zur Waag: “Dada Soiree (music, dances, Theories, Manifests, poems, paintings, costumes, masks)” (Tzara, 1920, pp. 13–14). In fact, it was the first event under the brand name Dada. It was indicated by the event’s name, its diverse programme, where dance numbers occupied one of the first places, and above all — the declared manifestos, that evening read by the father-founder of the art movement Hugo Ball and its current leader Tristan Tzara. According to Richard Huelsenbeck, despite the “load roar of public “Return our money!” and “the first confession in the form of apples, potatoes and rotten eggs” since then “the spirit of Dadaism, which later spread like an epidemic, began to infect people” (Huelsenbeck, 1920, p. 47).

In March 1917, Dadaists rented the Carrey Gallery, located near Zurich station at 19 Bahnhofstrasse, and opened the DADA Gallery there. Unlike the Cabaret Voltaire, where fifty to sixty people could gather at a time, it accommodated up to one and a half thousand visitors. In addition, some people were not interested so much in scandals as in the emergence of new, avant-garde, art. “Cabaret barbarism has been overcome”, wrote Hugo Ball on 22 March. “Between the Cabaret Voltaire and DADA Gallery, the time has passed in which each of us has changed to the best of our ability, gained new impressions and experiences” (Ball, 1996, p. 296). On 17 March was the presentation of the *Sturm* magazine, then — events dedicated to the “spiritual forerunners of Dada: Kandinsky and Klee”, and an exhibition of Italian avant-gardist Gorgio de Chirico. Subsequent exhibitions (including works of Marcel Yanko, Hans Arp and Hans

Richter), accompanied by lectures (“Expressionism and Abstract Art”, “On New Art”), finally witnessed a change in the group’s artistic priorities — “if literature and music dominated the first Dada evenings, now, the fine arts were more and more actively promoted to the forefront; thanks to the students of Rudolf Laban, expressive dance was added to them” (Riha & Wende-Hohelberger, 1992, p. 82).

Hugo Ball, more than other Dadaists, continued to be interested in the dance, aimed at the free expression of emotions. His Dadaist poems, where universal sensations from specific processes were conveyed with the help of sounds, were as entirely as possible consistent with the discovery of the primary nature in expressive dance. The artist compared the unfixed choreographic drawing that appears before a viewer’s eyes with a tattoo that is gradually applied to the body. He tried to convey this feeling in a choreographic etude, which he rehearsed for the second Dada Evening, based on the idea of collective art in the spirit of Vasyli Kandinsky, when “paintings, dances, poems — all brought together”. “With five Laban ladies painted black women and wearing long black caftans and masks, I am learning dance”, Hugo Ball wrote on 10 April 1917. “The movements are symmetrical, the rhythm is much highlighted, the mimics are ugly and disgusting” (Ball, 1996, p. 107).

For the same event, Tristan Tzara and the Labanites memorised a simultaneous seven-voice poem “Sous les Ponts de Paris” (“Under the Bridges of Paris”), where their voices echoed with each other, “as if in a musical score”. Suzanne Perrotte testified:

We uttered very different texts, and Tzara directed us like an orchestra conductor. I had to be like a snake and sing here and there in the style of Parisian chanson: under the bridges of Paris... and again and again very quietly... The whole thing was enchanting, resonant poetry, as if the evening in early spring, when it was not quite dark, mystical, purple, and pink and very tender, that was the feeling. (Perrottet, 1995, p. 117)

Another dance performance presented at the DADA Gallery was called *Merchants*. There, against the background of abstract scenery by Hans Richter and Hans Arp, which imitated cucumber plantations, “dancers with abstract masks by Yanko fluttered like Ensor’s butterflies, in a disciplined manner and according to the Laban’s rules of choreography, noted by Katya Wolff and Sophie Toiber” (Richter, 1964, p. 97).

In May 1917, DADA Gallery also ceased its activity. Hugo Ball used another organisation fiasco of the Dadaists as an excuse to refrain from further participation in their activities and moved to Bern to work as a journalist. The initiative in the group final-

ly passed to Tristan Tzara, who focused primarily on forming Dadaist magazines and paid much less attention to organising public events. However, over the next two years, small Dada soiree took place in various Zurich locations, where Labanites Suzanne Perrotte, Katya Wolff, Clara Walser and Sophie Toiber performed their short spectacles.

On 9 April 1917, Tristan Tzara “with the scope of a circus director who manages lions, elephants, snakes and crocodiles,” arranged a big Dada Evening in the Merchant’s Hall, which essentially ended the history of the Zurich branch of the art movement. After “a very serious report on elementary formation in abstract art” by the creator of the first avant-garde films Swedish artist Viking Eggeling, Katya Wolff and Suzanne Perrotte performed several dance compositions in which the music of Arnold Schoenberg and Erik Satie was accompanied by African drums. The faces of the dancers were covered with huge ritual, negro-like masks by Marcel Yanko, the scenery of Hans Arp and Hans Richter consisted of wide paper strips and black abstract figures. The characters also included mannequins designed by Hans Arp and Sophie Toiber (Ball, 1992, pp. 107–108).

Then Katya Wolff recited poems by Vasyli Kandinsky and Richard Huelsenbeck, and twenty men, standing under a huge banner “Long live Dada!” read in chorus, sometimes out of tune, the simultaneous poem by Tristan Tzara “La Fièvre du Mâle” (“Male Fever”). At the end of the evening, the Labanites in masks and clothes in the form of spirals, performed the dance “Black Cockatoo” (Richter, 1964, pp. 110–111). The audience was most sympathetic to the latest issue of the programme, even though “Yanko’s wild Negro masks designed to hide girls’ faces and abstract costumes on slim figures of Laban’s pupils were something completely new, unexpected, unconventional” (Richter, 1964, p. 141).

The end of the Zurich period of Dadaist art marked its spread in Europe: Tristan Tzara moved to Paris in 1919 to form the French branch of the movement, in the German capital, where Richard Huelsenbeck returned in late 1917, thanks to his efforts, gathered a Berlin community; at the same time, “their own Dadaisms, though not so noisy but just as, and perhaps more significant, were founded in Hanover and Cologne” (Richter, 1964). However, the artistic practice of any of the groups was no longer associated with choreographic experimentation.

CONCLUSIONS

The question of establishing the place of a particular style in the artistic culture of the “historical” avant-garde remains relevant for contemporary Ukrainian theatre studies primarily due to a lack of

thorough research on this topic. The historical role of Dadaism, among other things, was to propose fundamentally new stage genres whose art system elements not only traditionally complemented but also opposed each other. After all, Zurich Dadaists based their own anti-theatrical programme on the opposition, sometimes even antagonistic denial, of principles borrowed from various arts. Community members, firstly, considered destruction the best way to create a different stage of reality, secondly, they insisted on the release of verbal and visual expression from traditional rules; these provisions were consistent with the ideological and artistic foundations of *dance grammar*, developed at the Zurich Choreographic Institute by Rudolf von Laban. For the Hungarian artist, Cabaret Voltaire and DADA Gallery became the place of public demonstration of his dance discoveries. In turn, an expressive dance performed by Labanites Katya Wolff, Suzanne Perrotte, Sophie Toiber, Maria von Wanselow and Clara Walzer, practised in various numbers of Dada evenings, proved to be one of the most productive ways to present the anti-theatrical programme of the art movement.

The scientific novelty of the article is that the artistic results of the little-studied stage practice of the Zurich Dadaists are emphasised through the use of conceptual provisions of the theory of “expressive dance” by Rudolf von Laban.

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«ВИРАЗНИЙ ТАНЕЦЬ» ЯК ФОРМА АПРОБАЦІЇ АНТИТЕАТРАЛЬНОЇ ПРОГРАМИ ЦЮРИХСЬКОГО ДАДАЇЗМУ

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Анотація

Мета статті — сформулювати основоположні принципи «антитеатральної» програми цюрихського дадаїзму, використовуючи як форму їхньої апробації концепцію «виразного танцю» Рудольфа фон Лабана. *Методологія дослідження* базується на елементному поєднанні історико-реконструктивного, структурно-аналітичного та компаративного методів. *Результати*. У статті представлено практику цюрихського «Кабаре Вольтер» Хуго Балля, з якої 1916 р. починається історія найрадикальнішого напрямку «історичного» авангарду, та художні пошуки у сфері сценічного мистецтва, які ознаменували діяльність «Галереї Дада» Трістана Тцара 1917 р. Увагу також акцентовано на етапах формування концепції «виразного танцю» всесвітньовідомого угорського хореографа Рудольфа фон Лабана та на участі випускниць Цюрихського хореографічного інституту в сценічних експериментах дадаїстів. Компаративний аналіз постановок «Кабаре Вольтер» і «Галереї Дада» й експериментів угорського митця у сфері «вільної хореографії» у Цюрихському хореографічному інституті сприяв опису запропонованих дадаїстами способів організації «іншої сценічної реальності» та виявленню їхньої суголосності ідейно-художнім принципам «граматики танцю» Рудольфа фон Лабана. *Наукова новизна* статті полягає у тому, що художні результати малодослідженої сценічної практики цюрихських дадаїстів (зокрема «симульганна поезія» та «звуковий вірш») унаочнюються засобами концептуальних положень теорії «виразного танцю» та методології «архітектури танцю» Рудольфа фон Лабана.

Ключові слова: Рудольф фон Лабан; Хуго Балль; Трістан Тцара; історичний авангард; дадаїзм; антитеатр; художній твір; виразний танець; деструкція

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