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Relationship between dance and painting in 19th and 20th
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**Introduction.**

Few years ago, in my high school in class we passed the theme about painting in 19th century. We were talking about different main painters of that century. There were Claude Monet, Édouard Manet, Edgar Degas, Pierre Renoir - famous painters and main examples of impressionist time in paint. I found all of them very interesting and I started to learn about them more. As a dancer I found that Edgar Degas caught my eye the most. At the beginning Edgar Degas was painting nature and the rest of the most usual places for a painter. But then, Edgar Degas started to draw dancers. This I found the most interesting.

In history ever happened that the relationship between painting and dancing very much changed in 19 - 20 centuries. If in 19th century there were a big «space» between dance and painting, which were not related to each other, then in 20th century it changed a lot and dancers started to be a part of a painting, dancers started to use there bodies as an object of painting.

Main person of 19th century which I want to give as an example is Edgar Degas - famous painter. He was first who tried to connect dance and painting. And another also famous person in dance world, who changed and brought a lot in dance is Trisha Brown. She connected dance and painting in one. I want to look at their histories and to see how did they change a lot in their time and how is it influence nowadays.

In my thesis I want to talk about this connection in the art and how did it change by the time. In the first part chapter, I will look at 19 century and I will look what happened with the painters, that they started to be curious in dance world. In the second chapter I will watch at the transition from Edgar Degas to Trisha Brown, postmodernism time. The focus of third one is postmodernism painter, who also influenced on relationship between dance and painting. And in last chapter I want to talk about Trisha Brown, how did she influenced on history of dance world and general changing from 19th and 20th century, how can we see and understand it and how did everything influence on nowadays art.
Chapter 1.

1A. How was dance portrayed in painting in the 19th century? What are major examples of paintings of dance from the 19th century? 1B. How can we label the relationship between dance and painting?

In the 19th century painting and dance were two different directions in art, which did not overlap. Since 1861, the famous painter Edgar Degas began to show interest in the dance.

Edgar Degas - was born 19 of July 1834 year in France, Paris. He is French painter, one of the most outstanding and original representatives of the Impressionist movement.

The desire to draw near Degas began to manifest in childhood. The young painter wishing to exhibit at the Salon, in the first half of the sixties turned to historical subjects: "Young Spartans, causing the match to the boys" (1860), "Semiramid lays the City" (1861), "Alexander and Bucephalus" (1861-1862)
"Jephthah's Daughter" (1859-1860), "Episode medieval war" ("Disasters
Orleans") (1865). The paintings are dark in color, somewhat dry form. In fact, Degas never finished any of these works, despite numerous preparatory drawings and oil sketches.

In 1861, Degas met with Edouard Manet - one of the famous painter, friendship which lasted until the end of the life of the latter. In the few clubs that unites painters, Degas had certainly high reputation for it is manners, fine culture, courtesy, original, combines with the sharpness, charm - all this caused Edgar Degas more famous and recognize. Degas became interested in modern life in all its manifestations, rather than labored subjects exhibited paintings at the «Salon». In the Salon painters exhibit their paintings. It was in Paris and Degas paintings always exhibited there, as in other places he could not, due to lack of money.

Already in the beginning of his long career Degas was an artist who, like joking, just selecting a picture, he could stop working on it. Degas was obvious perfectionist, reaching in his passion for perfect harmony before losing a sense of reality. He always strove for perfection. From 1860s Edgar Degas, in turn pay more attention to the movement. Degas did not like well and the desire of Impressionist work outdoors, preferring the world of theater, opera. Moreover, he did not like plein air, assuming that the air is dispersed attention and unconditionally favored controlled studio environment. Because the style of Degas was based on a lovely figure, his paintings have the precision of the image, quite untypical of Impressionism.

He went to dance ballet classes and began to draw dancers in the class, behind the scenes, on stage. The dance world became for him very interesting.
Edgar Degas had a period in painting called «Blue Dancers».

The extraordinary popularity of the ballet scenes, photographed by Degas, is easily explained, because the artist shows us a world of grace and beauty, without falling into excessive sentimentality. Life Ballet transferred to them so bright that you can easily imagine how fresh and original paintings, these seemed to contemporaries Degas. Painters who have written to Degas ballet, or lined up geometrically correct composition or portrayed ballet stars, huddled in a graceful bow. These portraits remind photos Hollywood movie stars, made for the cover of a glossy magazine.

"They call me the painter of dancers," - wrote Degas. He in fact often turned to this topic. But it is quite wrong to think that Degas was erotomania. "The dancers have always been for me a pretext to portray the wonderful fabrics and grasp movement," - said Degas.

As you know, Degas practiced direct personal visits to theaters, where he watched the movements of the dancers, noticing every detail in psychophysics artists to then carefully transfer them to the smallest nuances in their paintings.

It would seem that in the picture there is nothing unusual. On his painting you can see that he showed dancers in different movements, moods, when they were preparing for the performance and warming
up or just a normal class. Edgar Degas showed all kinds of small details and he tried to be as much as close to the dancers as possible. If you look closely, it seems that we can see how to stay silent film frame. In the picture, four ballerinas in blue tutus. we would like captured their occupation: behind the scenes in anticipation of a ballerina outfits corrected. Artfully transmits motion dancers creates a sense of dance, which, as it draws the viewer into his poetic plastic. Here, as in some of his other works, Degas had an infatuation photo that much on an asymmetric composition and spontaneity cutting edges. The painting was a favorite painter of pastel.

Brittle and weightless figures of dancers appear before the audience in the twilight of dance classes, then in the spotlight on
stage, in the brief moments of rest. The apparent artlessness of the composition and the disinterested attitude of the author creates the impression peeped alien life.

The most famous paintings by Edgar Degas of «Blue dancers» period are:
«The Dance Class» 1873-1875; «Dancer on the stage» 1878 - both in the Musée d'Orsay, Paris; «Dancers in rehearsal» 1879, Pushkin Museum, Moscow; «Blue Dancers» 1890, Musée d'Orsay, Paris.

Regardless of the age, and the canvas dating from 1897, "Blue Dancers" still admired for its lively atmosphere and incredible honesty forms, which certainly merit such talented painters as Edgar Degas. Indeed Edgar Degas was the first person-painter who opened this door into the dance world.

Despite the 19th century, the works of Edgar Degas, I can say that at the time the body was the object of drawing for Degas. After Degas attitude slowly began to change. Let's see how the story this relationship develops.
Chapter 2.

2A. What is postmodernism?

2B. What are major examples of postmodernism?

In the early twentieth century, the classical way of thinking of the modern era is changed to non-classical, and at the end of the century - to postnonclassical. To fix the mental specifics of the new era, which is radically different from the previous one, it requires a new term. The current state of science, culture and society in the 60s of XX century was characterized by JF Lyotard as a "postmodern condition."

Postmodern (from the Latin: Post - «when» and modernism), the name of the combined artistic trends, especially clearly marked in the 1960s and characterized by a radical revision of modernism and the avant-garde position, reflects the current state of Western society as a whole. Sometimes it is quite difficult to draw a clear distinction between modernism and postmodernism. The distinctive features of art postmodern eclecticism and include limiting the polyphony of styles and genres, decentration compositions, fragmentation storylines, the narrative discontinuity.

The birth took place in the postmodern 60-70th. The twentieth century, it is connected and follows logically from the processes of the modern era as a response to the crisis of its ideas, as well as the so-called "death" superbases: God (Nietzsche), author (Barth), human (humanitarian). The term appears in the First World War in the work of R. Pannwitz "The crisis of European culture" (1917). In 1934, in his book "Anthology of Spanish and Latin American Poetry" literary F. de Onis uses it to refer to the reaction to modernism. In 1947, Arnold Toynbee in the book "Study of History" gives a sense of cultural postmodernism: «Postmodernism represents the end of Western domination of religion and culture».

Already from the name it is clear that postmodernism has replaced modernism incomprehensible wide circles and came under the hand of skeptical critics. It has a unique typological features. Firstly, post-modernism in painting - is the presence of the formulation. Artists borrow images from the classical tradition, but give them a new interpretation, its exclusive context. Often postmodernists combined forms from different styles, ironically over the world, as well as justifying the their secondary.
Another important difference is the absence of any rules. This does not dictate to the author within the criteria for self-expression. The Creator has the right to choose any form and manner of execution of the work. Please note that this freedom was the basis for fresh creative ideas and trends in art. This postmodern painting is a prerequisite to the emergence of art installations and performances. This form has no clear features in the art, and today is the largest and most popular in the world.

One of the examples of postmodernism is Paul Salvator Goldengreen. One of his most famous works is «The Painter Prince».

He was born 27 of August 1960 in Warburg, Germany. In April 2007 he contributed 20 paintings to the first Outsider Art market at the Prinzhorn Collection, Heidelberg. His work Archaic Deity is part of the Prinzhorn Collection. The painting was shown in the group exhibition "The Collection Grows".

Another good example of postmodernism in art is Andy Warhol(a) (6 of August 1928 — 22 of February 1987; USA). American artist, producer, designer, writer, collector, publisher of magazines and film director, an iconic person in the history of pop art movement and contemporary art in general. The founder of the
ideology of «homo universale», created works that are synonymous with the concept of "commercial pop art».

In the 1960s he was the manager and producer of the first alternative rock band «The Velvet Underground». On the life of Warhol filmed several feature films and documentaries.

Planned artistic education at the University of Pittsburgh, then to teach drawing. Then plans changed, and he entered the Carnegie Institute of Technology, hoping to make a career as a commercial illustrator. In 1949, he received a Bachelor of Fine Arts in Graphic Design. He succeed in his studies well, but often did not find a common language with teachers and fellow students. After graduating in 1949, he moved to New York, where he began working designer shop windows, draw cards and posters. Later, his was taken on the job as an illustrator in the magazines Vogue, Harper's Bazaar, and even in some less popular publications. During this period he Americanized his name, started to write it without the last letter a, - «Warhol» (Warhola).

Already by 1950, comes success. In 1952, Warhol's work was exhibited in New York, and in 1956 he received an honorary prize of the "Club of art editors." In 1960 Warhol creates a design for cans of Coca-Cola, which brought him fame artist with an extraordinary vision of art. In the early sixties, Warhol has been drawing more and more, creating a mostly only works with the image of dollar bills. In 1962, Warhol held his first major exhibition, which brought him popularity. Revenues rose to his mark of 100 thousand dollars a year, and it gave him the opportunity to get involved in more than love - painting and dreaming about "high art».

From this period Warhol as a photographer and artist working with images of pop stars and film: Marilyn Monroe, Elizabeth Taylor, Jim Morrison, Mick Jagger and Elvis Presley, as well as images of politicians, such as Mao Zedong, Richard Nixon, John F. Kennedy and Vladimir Lenin ("Red Lenin," "Black Lenin»).
Warhol was one of the first to use screen printing as a method for creating pictures. In his early silkscreen, he used his own hand-drawn images. Later, with the help of the projector, it has aired on the canvas pictures and manually traced image. Application silkscreen method was one of the steps in an effort to Warhol to mass reproduction and replication of works of art, in spite of all the criticism of Walter Benjamin, who wrote about the loss of the aura and the value of the work in the age of its technical reproducibility.

Warhol's method was as follows: on a frame stretched nylon mesh. The image on the grid created by blowing out of contact. On the net, impregnated emulsion superimposed slide. Everything lights up, as in printing. In places lit mesh for emulsion polymerized and becomes insoluble film. Excess water washable. Thus was created a matrix that is a printing plate. It was applied to the paper or cloth and apply paint. Dye penetrates through the transparent portions of the grid and created image. Thus, applying a special rubber roller on the wooden handle black ink, Warhol played the main outline of his most famous works: repetitive Marilyn Monroe, Elizabeth Taylor and others.
For multicolor printing required number of arrays equal to the number of colors. One set of matrices enough for a large number of images. Introduction of innovative technologies in the process of becoming an art of creating images on a commercial basis.

Figures cans with bright colors have become "business card" Warhol. The show works on display in the gallery «Stabl» caused a great resonance among the public. Although, according to critics, these paintings reflect the impersonal and vulgar culture of mass consumption, the mentality of Western civilization. After this exhibition Warhol ranked as representatives of pop art and conceptual art.

In the 1960s, the artist used for his creative photos printed in the media. Since the 1980s, he took pictures of himself by using Polaroid camera.

Andy Warhol is one example of one side of art in XXth century. Another person who was also very famous, but had a totally different process of making a painting is Jackson Pollock.

Chapter 3.

3A. Who is Jackson Pollock?

3B. What did He do in a relation between painting and dance at the beginning of 20th century?

Jackson Pollock (28 of January 1912 — 11 of August 1956) - American artist, ideologue and leader of abstract expressionism, which has had a significant impact on the art of the second half of the XX century.
In Pollock's early works shows the influence of Mexican artists Diego Rivera and Jose Clemente Orozco, whom he admired at the time. In 1930 Pollock moved to New York after his brother Charles. Together they studied with Thomas Benton, who had an influence on Pollock, marked in curvilinear undulating rhythms of his paintings, as well as in the use of rural scenes. After becoming acquainted with the works of Pablo Picasso and the Surrealists, his work becomes more symbolic. For a long time Pollock tries to use psychoanalysis to cope with depression that causes his interest in the theory of Carl Gustav Jung's archetypes, which has had a strong influence on his work of 1938 -1944 years.

In 1943 his work "wolf" buys Museum of Modern Art, and there are the first publications about him. In 1944, Pollock married Lee Krasner, and in 1945 they moved to Springs in East Hampton. The springs they buy typical of the neighborhood storey farmhouse with a barn near where Pollock equips workshop.

In 1947 Pollock invents a new technique, he begins to work on canvases of great size, spreading them on the floor and sprays paint with a brush without touching them to the surface. Subsequently, this technique became known as dripping or spraying, although the artist himself prefers the term pouring technique. It is because of this he gets the nickname Jack the Dripper.

Jackson Pollock: «My painting is not connected with an easel. I hardly ever pulled on a canvas stretcher. I prefer to beat the canvas to the wall or floor. I have to feel the resistance of a hard surface. On the floor of the easiest. I feel closer to the painting, part of it, I can walk around it, work from the four sides and literally be inside her. I continue to move away from the usual tools of the artist, such as easel, palette and brush. I prefer sticks, shovels, knives and pouring paint or paint mixture of sand, broken glass, or something else.

When I'm painting inside, I did not realize what I was doing. Understanding comes later. I have no fear of change or destruction of the image, because the picture living its own life. I just help her get out. But if I lose contact with the painting, it turns dirt and mess. If not, then it is pure harmony, ease how you take and give.» - I think this is the most different between two painters and how they related to their work.

One of his most famous painting is «№5» 1948 year.
Pollock was familiar with the so-called sand painting - Navajo ritual custom create pictures of sand. He saw the exhibition at the Museum of Modern Art in 1940, except that it could meet with her during his trip to the West.

Pollock did not recognize the existence of the case, he usually had specific ideas of painting. It is embodied in the movements of his body, he had complete control in combination with a thick stream of paint, the force of gravity and how soaked in paint on canvas. The combination of guided and unguided. Throwing, throwing, splashing, he energetically moved around the canvas as if dancing and not stop until he saw what he wanted to see.

Hans Namuth - young student photographer, became interested in the works of Pollock and wanted to photograph him at work and make a film. Pollock even promised to start a new job specifically for a photo shoot, but when Namuth came Pollock apologized and said that the work is already finished. Comment Namuth:

«Wet-spattered canvas shrouded the entire floor. . . . There was complete silence. . . . Pollock looked for work. Then, unexpectedly raised bank and brush and began to move around the canvas. It was as if he suddenly realized that the work is not completed. His movements, slow at first, gradually became faster and more like a dance, he threw a black, white and rusty paint on canvas. He completely forgot that Lee and I are present at the same time, it seemed that he did not hear the shutter clicks. . . . I shot all the time until he enthusiastically worked, perhaps half an hour has passed. All this time, Pollock did not stop. As soon as he had the strength? Once he said:
"That's all".

The first exhibition of works by Pollock in the Betty Parsons Gallery in 1948 was a sensation and was a financial success. Pollock was able to get a larger studio and created there in 1950, a series of six works, later became the most famous. In 1949 the magazine Life Magazine named the greatest American painter Jackson Pollock.

I can say that Jackson Pollock, being an artist, without knowing it, has further strengthened the link between dance and painting.
Chapter 4.

4A. Who is Trisha Brown?

4B. How more did develop the relationship between dance and painting in the 20th century?

20th century - a time of evolution and progress. This period can be compared to a huge leap in scientific and technological sphere. But progress has touched not only science or technology, but also the civilization in general. Such rapid and dynamic development of the society took place, even in spite of two world wars and many other events that brought with them the complete destruction. But the thirst of mankind to perfection and selfdevelopment contributed to the incredible evolution of the human particles cultural society.

One of the most powerful tools of self-realization and self-improvement at that time was dance. It brought joy, happiness and a sense of harmony in the life of people of the 20th century, when the scientific and technical progress is almost completely embossed spirituality and replaced it with pragmatism. Due to lack of «beauty» in this period of dance culture simply «explodes» and appears enormous amount of new types and styles of choreography.

One of the interesting and influence person in dance in 20th century is Trisha Brown.
Trisha Brown was born 25 of November in 1936 in Aberdeen, Washington. Trisha Brown, the most recognized choreographer, pushed postmodern era, first came to public attention when she began showing her work in «Judson Dance Theatre» in the 1960s. Since 1962 she worked at the Judson Ballet Theater - a group of adherents of postmodern dancers. In 1970 together with Yvonne Rainer and Steve Paxton created an experimental group dance improvisation "Great Union» and her own dance troupe - «Trisha Brown Company», which soon became one of the leading groups of contemporary dance.

The leading role in the dance Trisha Brown, formed under the influence of Martha Graham and Merce Cunningham, took contact improvisation. In his works, she refers to as contemporary composers (Salvatore Sciarrino) and classical music.

Founded her own company in 1970 Trisha Brown created her early dances for alternative spaces, such as the roof and walls, then using gravity, on the contrary, ignoring it. «Man Walking Down the Side of a Building» anticipated not only by its own innovation in the production of «Orfeo» by Monteverdi in 1998, but also many works of choreographers and theater directors, who are also engaged in search of the unexpected aspects of the movement of the human body. Soon she began to study her ideas of complex movements in different directions in multiple dances collected in the cycle.

In 1983 she attracted the cooperation of the artist Robert Rauschen-Berg and composer Laurie Anderson. Together they created the work «Installing and reinstalling» Implementation of the first well in the overall cycle, as well as «unstable molecular structures», are fluid, unpredictable and completely geometric style that became a hallmark of her work. Ruthlessly athletic «Valorous suite» followed, perhaps as a shortened version of the powerful «Newark» in which she makes the dancers to the limit of their physical capacity to detect and the first to use the difference movement of men and women. Then came the elegant and mysterious cycle «Return to zero», and that Brown retreated from external virtuosity to investigate unconscious movement as such has become a classic in to MG (Metro Goldwyn): Movies.

Inspired by her own choreographic experience in production of the opera «Carmen» directed by Lina Wertmüller Brown turns his attention to classical music with a view of the directing performances. In 1998 - production of «Orfeo» by
Monteverdi, which premiered in Brussels and was later shown in the crowded halls in London, Paris, Aix-en-Provence and New York. Trisha Brown is working with two new associates - Artist Terry Winter and composer Dave Douglas, creating a dance trilogy based on the structure and sound of modern jazz. Working with renowned lighting designer Jennifer Tipton, their command creates a full-length play, full of sensuality and definitely modern. Completed in 2000 "Trilogy", clearly heralds a new direction in the new millennium.

In 2001 Trisha Brown returned to the opera stage to create a new production of «Luci Mie Traditrici» Salvatore Skyarino. Based on the story of Count Carlo Gesualdo, early XVII century composer, the opera contains a love, betrayal, murder. Brown was the director of the play «The Winter Journey» by Schubert for the English baritone Simon Keenlyside and three dancers, shown for the first time in December 2002 at the Lincoln Center in a series of «New Vision». Mysterious «Geometry of Silence» was also presented in December 2002. And in December 2003 was marked by world premiere in Cannes, one of the last works of Brown «real time».

Trisha Brown, the first of the women choreographers received honorary MacArthur Foundation Fellowship. She has also received many other accolades, including the Medal of Arts dance figures Brandeis University and two awards from the John Simon Gugenheyma, and in 2003 - the National Medal of Arts. In 1998 she was awarded the title of Knight of the Order of Arts and Letters of France. Then, in 2000 she received the title of Officer of the Order of the same, and in 2004 - Commander. "Installing and reinstalling" is included in the curriculum of French students to get a bachelor's degree in the study of dance. In 1994 she became the winner of Samuel Scripps American Dance Festival, was named the "Grand lady Veuve Clicquot" and at the invitation of President Bill Clinton was part of the National Council for the Arts in 1994-1997. In 1989 Brown received the Governor's Award of New York. She got as many honorary doctorates and was made an honorary member of the American Academy of Arts and Letters.

At 17 of April 2008 Trisha Brown has performed solo, which is called "Draw It Trisha Brown / Life Stream" (http://www.walkerart.org/channel/2008/trisha-brown-drawing-performance).
In this performance between her toes was a pen. Trisha Brown experimented tried different things without releasing the handle. She did not take the subject in hands, but tried to keep it with using other parts of the body, while continuing to paint. Trisha Brown explored how the subject will behave, what would come out of it. And despite the fact that her movements were very minimalist, but she controlled herself, all her muscles, body, moving slowly and then accelerates - all together transformed into dance.

Trisha Brown was the first who decided to try to dance, using a subject that leaves a trail.

From Trisha Brown a lot of dancers started to bring drawing on stage. One more example is «Tony Orrico Performance» which was 20 of May 2010(https://www.youtube.com/watch?v=7vldw0qs3A8).

4c. Interview with Edgar Jansen

In our school we have a painter - Edgar Jansen. He is always drawing dancers in classes, on a rehearsals, on a stage. His work is very specific, he has his own style. He is using brushes with paint or pencils which quickly cause strokes on paper. Because of my theme of thesis, because I was searching for the different relation between paint and dance, I was very interested in his work, so I met with him and talked and I want to share his opinion and view.

I asked Edgar Jansen: From where does he take his inspiration? Dance, Nature...? Edgar Jansen: « First of all you can say that people are central in my work. Faces simply fascinate me. No face is the same. And the outer expression of a face tells something about the inner life. The face is the entryway to the self. In the words of Wittgenstein «The face is the soul of the body». Of course I also like to draw bodies of people, not only their body type and proportions but mainly their expression. For instance, when observing people sitting and talking in a cafe you can tell a lot from their body postures, from the positions of their hands and feet. You can see if people are listening to each other, if they disagree, if they like each other or are falling in love.
Second, I like dynamic, vivid subjects. As in life everything is changing and everything that is alive is moving. My favorite quote is from Heraclitus: «Panta rhei, everything flows. You cannot twice step in the same river». You can imagine that dance is big subject for me, in fact a main theme in my work. I also like other moving subjects like animals, jumping horses, playing children, musicians, clouds and waves of the seas. When drawing musicians I am also influenced by the sound of the music. So static subjects like still lives are not my cup of tea, except flowers. Third, I love to draw/paint sceneries/landscapes with space, sky and light. It is always special to be outside ‘en plein air’ and to make drawing/painting on the spot. During different seasons and under various circumstance like snow or wind. Fourth, I like the combination of human beings and space, Either people in interiors with people, like visitors of Grand Cafe, temple or library, dancers in studio or people in a landscape. In general I like painting as well as drawing, so
working with colors, but also in black & white with lines and shades. And with different art materials in various combinations. It feels good to do different subjects. If I only would focus on one subject and one technique there would be a risk that I repeat myself and that art becomes the same kind of trick. Now I can draw dance in a very free loose way and at the other moment I am trying to paint a face in a very exact naturalistic way. In my work I like to be free as well as precise.

I was interested, if Edgar Jansen likes to draw body in space, he sees the dancers very often, I was interested and asked him: Does he feel the dance energy? like when do you see dancers, does he feel energy from them? Which one? Or maybe for him it is something difference? (like in Russia I knew one woman, her hobby was painting, and when dancers were dancing, she saw colors around them) - this was for her like atmosphere around dancer, each dancer soul and energy also... How is it for Edgar Jansen?

«For me the energy, speed or power of dance gives me thrill, an impulse, a feeling of excitement. Dance is like a fire whose sparks light me up, especially with jumps and fast movement I am feeling this sensation. Then I have no time to think and I hardly know what I am doing. It is an irrational process, as there is direct connection from my inner feelings to my hand. An intuitive process with plenty of room for coincidence and serendipity. I don't see - like some artists do - specific colors around dancers. I just see a vague expensive strong image passing by in a flash and most of all I feel energy and movement in the air. So I believe dance is also in the air. There is a song by Neil Young with the lyrics "Dance, dance, feel it all around you." Not only outbursts of dance energy can inspire me, but also slow and quiet moments of intense focus and concentration in movement.»
I was also wondering, *What is more interesting in dance: working moments, rehearsals, the rest, performances?*

«Working moments are interesting enough for me as a starting point although not my very favorites. The human body and the movement of the body remains always an beautiful and endless subject for drawing. And even if some movements are not new to me like certain ballet exercises at the barre in the beginning of a class. I try to observe as if I am seeing it for the first time and try to draw in a new way. With contemporary dance classes floor work can be hard to draw especially rolling movements, simply because it is too low on the ground. The moment of rest is generally not interesting for me (though a good moment to wash the ink from my hands).

So unlike Degas who was drawing ballerinas when they were not dancing but adjusting their clothes en spitzes at the edge of the dance floor. Moments of stretching at the ballet barre can good for drawing. Generally the static situations are harder for me to draw that dynamic scenes.
Rehearsals I like a lot. I love to make drawings during rehearsals halfway the choreographic process. At that time when there is already sufficient material, which the dancers are still searching, doubting, adapting, etc. So I don't need to wait to see the last run-through. Generally I don't like so much the last rehearsals as they are often focussed on technical things like light, and sound. A performance is in a different category. The presentation of a finished choreographic product with costumes, setting and light, can be very inspiring to attend and draw. However, the circumstances of drawing in a theatre performance are more hard for drawing; less space, little light, and the fact that you have to take good care not to disturb anyone. Mostly I select a corner seat in one of the front rows where there is still some light from the stage.

I am also drawing from time to time at improvisation jams with dancers and sometimes musicians. It can be nice to observe and draw the spontaneous unexpected, surprising scenes, although there is always the risk that it ends up in the meaningless chaos with kakophonic sounds.

-Does Edgar Jansen, as a painter, feel a difference in the mood of dancers? in the energy? During rehearsals and during performances?

«When I am entering the studio or theatre I am coming naturally with my own mood which can vary from happy to sad. There I am influenced by the atmosphere in the studio. the light, the space. And also by the fact if I find a nice comfortable spot to do my drawing. The attitude of the teacher, choreographer or another principal person is important in this atmosphere. Furthermore, the music played during the dance piece is always greatly influencing me.

Witnessing the process of making a choreography I can feel the mood of the dancers. For instance the moments of struggle, tiredness and even pain, frustration, frictions and also the moments of happiness, satisfaction, and excitement even ecstasy. In dance beauty and pain are often going together. During rehearsal shortly before the premiere I always experience the stress and time pressure as well as the no-nonsense hard working attitude of the dancers and choreographer.
During a performance I am feeling particularly the concentration and tension. At these ultimate moments I can feel the mood of the dancers and I am also aware of this silence and attention from the audience. During the applause you can see and feel the relief and triumph of the dancers.

I am as a modern dancer was interested, What kind of dance attracts the most Edgar Jansen? jazz, modern? or all? why? what attracts exactly him?

«I really like all kinds of dance: varying from ballet, modern, contemporary, jazz, African, Asian, oriental, capoeira, flamenco, butoh, tango, salsa, to contact improvisation and hola-hoop. Right now i cannot imagine a dance which i don’t like. Of course it does not mean that I like all choreographies and dance performances. I have seen a lot of performances which don’t appeal to me nor inspire me for drawing. When I am trying to draw dance which I don’t like, it is hard to make a good drawing and it feels I am wasting sketchbooks and art material. I love classical ballet, but there is more variation in the vocabulary of modern/contemporary dance. So I am often drawing at modern classes. I got a special preference for drawing duets (or even trios). Partnering situations, where two bodies interact: sharing...
weights, touching, holding, and lifting each other. Generally, conceptual dance pieces – where sometimes dancers even forget to move - are not so good for my drawing. There should be physicality in it. Also, I got a special liking for flamenco and I often get interesting results. There is lot of temperament, power and deep melancholy in the Spanish dance which affects me and inspires me.

Every dance got it is own nature, like tango with its sensuality and melancholy in the middle of the night. The different nature of each dance yields different kind of drawings.»

And my last question was: What inspired the artist's dance in general?

«For me dance is a visual experience. Dance is a language. The language of the body with which you can express emotions, feelings, meanings which cannot be said in words. When I am attending dance I am listening to that language and and when i am drawing dance I am translating (or trying to translate) what i have heard to my own language : the visual arts.»

For me, this talk was very interesting and informative, to learn the views of the painter, who is so inspired by the lines and movements of the dancer.
Conclusion.

Edgar Degas was first person in 19th century who was interested in dance world, rehearsals, performances. He was sitting and watching it and Edgar Degas was impressed by it and he was drawing the dancers. It was just the very small step to start connect dance world and painting.

Then there is another person who was involved in this connection, this is Jackson Pollock. He was so in that process of making the picture, was dancing around it, so he didn't even notice, how he made this connection stronger.

And then Trisha Brown, who took the pen and just tried and used it on stage, experimenting with it. Trisha Brown changed the relation between paint and dance a lot. If it 19th century dance was the object of drawing for Degas as I already said, She changed it in a way, that dance become as object and subject of drawing. Painting become part of a dancing body.

The world is developing, nothing stands still, a connections becoming stronger and stronger, also as connection between dance and paint.

Few weeks ago I was in EYE ( theatre - cinema ) in Amsterdam, Netherlands and there was white wall, if person would pass close to the wall, on a wall will stay different colors of paint. I was so interested in that, and did not notice that an hour spent dancing in front of the wall. While moving, follow the movement of paint and left a footprint on the wall, I had a feeling like it was my shadow. There were very nice music that created a good mood.

(https://www.youtube.com/watch?v=VxpuYZtg874).

This is just one small example of developing and connecting two different parts of art: Paint and Dance. The Bridge between them is music. By felling music, painter, like Jackson Pollock made a dance, musical dance by drawing his picture. And now it is developing more and more in something bigger and painting and dancing became close to each other in art.

Dancers by dancing draw the lines with their bodies, different figures, which are sometimes very clearly visible, sometimes not. Starting to use items like pencils, pens, paint, dancers continuing to dance leave a mark not only in the air but also on paper.
List of references:


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http://www.f-mx.ru/kultura_i_iskusstvo/postmodernizm.html
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