mūzikas līmenī. Šī ir t. s. *pilna vakara* izrāde (divi cēlieni), un pirmajā mirklī šķiet, ka kolāžā iesaistīto skaņdarbu vai to daļu (17 mūzikas piemēri plus epilogs, katrs ilgst no divām līdz desmit minūtēm) nav daudz. Tomēr stilistikas, žanriskās ievirzes un atskaņotājsastāva atšķirības rada visai iespaidīgus kontrastus.

Ne tikai alūzijas ir vienojošais elements mūzikas, horeogrāfijas un scenogrāfijas mijiedarbē. Vairāk nekā desmit gadu laikā izveidojies kaut kas līdzīgs Špuka radošajai komandai. Lai arī tā nav bijusi pilnīgi nemainīga grupa, tomēr tās kodols (Emma Riota/*Emma Riot*, Dirks Bekers/*Dirk Becker*, Reinhards Traubs/*Reinhard Traub*, Martins Donners) sadarbojoties ir radījis vairāk nekā desmit baletiestudējumus. Pats Špuks atzīst, ka viņam ir svarīgi strādāt kopā ar savu radošo komandu, jo tādējādi radīti baletuzvedumi, kas iezīmīgi ne vien ar tehnisko meistarību (katrs no viņa komandas ir savas jomas speciālists), bet arī ar skaidru sižeta pamatlīnijas izcēlumu (Spuck 2011). Tas attiecas arī uz *Smilšuvīru*: starp septiņām galvenajām vīriešu un trim svarīgākajām sieviešu lomām vērojamas dažādas dramaturģiskās saites ar intensīvu attīstību, taču priekšplānā spilgti izvirzās pati būtiskākā – Natanaela subjektīvā pasaules izjūta. To var raksturot arī kā baleta realitātes simulakru viņa uztverē, jo visi notikumi tiek rādīti atbilstoši Natanaela izpratnei par to, kas ir patiess un kas nav.

Lai gan Kristiana Špuka balets *Smilšuvīr*s nepiedāvā pilnīgi jaunu žanra traktējumu mūzikas, horeogrāfijas un scenogrāfijas mijiedarbes plaknē, tas sniedz iespēju palūkoties arī uz satura interpretācijas īpatnībām laikmetīgajā baletā; un, tieši raugoties no šāda viedokļa, *Smilšuvīrs* pelnījis apzīmējumu **postmodernais balets**.

SANDMANN BY CHRISTIAN SPUCK IN CONTEXT OF POSTMODERN BALLET

Līva Grīnberga

Summary

Keywords: choreography, scenography, collage, allusion, quote, irony, Schumann, Schnittke, Donner, Hoffmann

In this article, the ballet *Sandmann* (2006, choreographer Christian Spuck) is researched in the context of the aesthetic of postmodernism. This raises the question of what exactly is a 'postmodern ballet', what is 'postmodern dance', and what are the differences between the two. The main part of this article is intended as an example of the ballet's analysis, and certain criteria have been selected. Therefore, the analysis is based on three pillars that are of major importance in every ballet: music, choreography and scenography. The article is divided into two

parts: the first one stresses the main theatre and dance related events and movements that are associated with postmodernism; the second one concentrates on the ballet *Sandmann.*

Postmodern dance has a well-defined start in the USA, where it announced itself almost with a manifesto. This movement began at the Judson Dance Theater in New York City in the 1960s. In the afterword of her work *Parts of Some Sextets* (1965) Yvonne Rainer put into words all of the things that are no longer necessary in dance. Other important figures of postmodern dance are Lucinda Childs, Trisha Brown, Steve Paxton and David Gordon. The most important thing about the dances developed by these choreographers is the complete avoidance of anything structure or spectacle related.

The term 'postmodern ballet' has not been used as often or as consequently as 'postmodern dance'. However, there are articles about specific ballet performances which are described as 'postmodern'. Regarding the creative work of Christian Spuck, where certain postmodern-aesthetic-related qualities can be seen (deconstruction, collage, irony, for example), another question emerges: can certain of his ballets be considered as 'postmodern'?

Spuck's ballet *Sandmann* is based on the short story with the same title, written by 19th century German author Ernst Theodor Amadeus Hofmann (1776–1822). Events are being viewed from the protagonist's – Nathaniel's – viewpoint, his obsession with his father's death together with loss of reality brings him to consummation.

The ballet's music is made using a collage technique, it consists of works by three different composers, three different genres and styles and three different performing possibilities. Music by German composer Robert Schumann (1810–1856) is performed on stage; his chamber works and romantic piano pieces are played just beside the dancers and illustrate the surroundings and epoch of the story. The orchestra in the pit plays symphonic pieces by Russian-German composer Alfred Schnittke (1934–1998) and via the sound system, the electro-acoustic suite *Sandmann* by German author Martin Donner (1974) is performed.

The scenography of the ballet *Sandmann* is close to the Biedermeier aesthetic, but there are some quotes from cinema added for a more dramatic affect. For example, little Nathaniel's toy – the rocking-horse, can symbolise his anxiety. In Anthony Pelissier's movie *The Rocking-Horse Winner* (1949) there is a similar figure. Nathaniel's twin sisters are a cinematic quote from Stanley Kubrick's horror film *The Shining* (1980). The choreographic language is based on classical dance, but Spuck's individual style enriches it with elements from neoclassical ballet and modern dance. There are some allusions in this area as

well: for example, the choreographic expression of the doll Olympia is strictly based on classical dance, portrayed ironically.

Although Christian Spuck's ballet *Sandmann* does not present a completely new interpretation of the genre, it offers another perspective on contemporary ballet. The postmodern aesthetic characteristics (collage, allusion, irony, deconstruction) in this ballet emerge the brightest in close union with the content of the story.

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