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ISADORA DUNCAN AND HER DANCE

Isadora Duncan was an American who, like Jimi Hendrix in later years, initially found fame in England. She was one of the founders of free expressionist dance, often employing long flowing costume, based on that of Ancient Greece [2].

She was born on May 26, 1877 (some sources say May 27, 1878), in San Francisco, California, Isadora Duncan developed an approach to dance that emphasized naturalistic movement. She was a hit in Europe as a performer to classical music and opened schools that integrated dance with other types of learning. She later faced immense tragedy with the death of her children and spouse's suicide. She died on September 14, 1927 [1].

The youngest of the four children, the future Isadora Duncan, began ballet lessons in early childhood. She chafed under traditional ballet style and developed her own style that she found more natural. Isadore Duncan's first public appearances in America made little impact on the public or critics, and so she left for England in 1899 with her family, including her sister, Elizabeth, her brother, Raymond, and her mother. There, she and Raymond studied Greek sculpture at the British Museum to inspire her dance style and costume – adopting the Greek tunic and dancing barefoot [6].

Thirty-sixth annual conference «Dance ACTions – Traditions and Transformations» was held June 8–11, 2013 at the Norwegian University of Science and Technology (NTNU), Trondheim, Norway [3]. There were two very interesting researches devoted Isadora Duncan's creation.

In the history of dance, Isadora Duncan's name is very well known, while those of her adopted daughters, Anna, Irma, Theresa, Lisa, Margot, and Erika are surprisingly less known, although they had a significant impact on the history of dance. The name “Isadorables,” as Isadora's daughters came to be called, was coined by the French critic Fernand Divoire in 1909; they played a key role in continuing the Duncan method, writes in herself article Emi Yagishita from Waseda University (Tokyo), a member of the Japanese Society for Dance Research, a dancer who performs many dance forms and holds the Certification in Duncan Dance from the Isadora Duncan Dance Foundation in New York City.

The author in her paper focuses on the activities and characteristics in the period during which they separated from Isadora in 1921. The activities of each of her daughters are discussed in depth, particularly their dance school and performances, on the basis of an examination of unpublished materials, which include photos, brochures, and newspaper and magazine articles from the United States and Europe, as well as interviews. The present study a) finds the true heirs of Duncan Dance, b) defines each of the Isadorables' activities and characteristics, and c) clarifies how Isadora's protégés passed on Duncan Dance. Owing to the Isadorables' efforts, Duncan Dance spread all over the world and continues to be pursued even to this day [3; 4, 427].

Next investigator Elena Yushkova (PhD, Russia) stresses that American dancer and dance reformer Isadora Duncan (1877–1927) became an important part of Russian culture from the moment of her first performance in 1904 in St. Petersburg. Her subsequent Russian tours took place in 1905, 1907-1908, 1909, and 1913. In 1921 she was invited to Soviet Russia by its new Bolshevik government and founded the School of Duncan in Moscow. All her visits were widely covered by the Russian Media. Journals such as *Vesy (Scales)*, *Theater and Art*, *Apollo*, *Zolotoe Runo (Golden Fleece)*, *Masks*, *Studio*, along with the newspapers *Russia*, *Theater*, *Stock Exchange Bulletin*, *Russian Word*, and later – *Izvestiya*, *Art's Life*, *Ogonyok* and others published numerous reviews – some enthusiastic, some critical, and some outright insulting. The coverage of Duncan's performances varied according to the artistic and social contexts of certain periods of time as well as to the dancer's ideas and techniques across various periods of her life. If the theater criticism of the Silver Age (1900s) saw in her work an embodiment of the idea of '*the unspoken*' (the highest and symbolic reality, something beyond expression) and a basis for a new *Gesamtkunstwerk*, the Soviet newspapers and magazines of the 1920s found in her art 'the roar of the revolution's trumpet' and a possibility to educate new Russian people using a new revolutionary approach to education [3; 5, 435].

Isadora Duncan founded dance schools around the world, including in the United States, the Soviet Union, Germany, and France. Most of these schools failed quickly; the first she founded, in Gruenwald, Germany, continued for a longer time, with some students, known as "Isadorables," carrying on her tradition [6].

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