

## SECTION XXXVIII. CULTURE ET ART

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### THE THEATER OF MODERNITY: THE FUSIONS BETWEEN ART AND LIFE, EXPERIMENTS ON FORM AND CONTENT

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ORCID ID: 0000-0002-2269-3149

Svetlana Shumakova

Ph.D. in History of Arts, Associate Professor of the Department of Art Direction,  
*Kharkov State Academy of Culture*

UKRAINE

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It is quite obvious that the stage art is radically changing now, passing through the era of de-canonization of the theatrical format and for the first time in a considerable number of years, tightly colliding with the fact of vague criteria of imagery. Modern stage practices find it rather painful to find their own unique language. And all this happens in front of our eyes, confirming or refuting the viability of existing experiments.

In modern and highly competitive conditions, the development of stage practices often gravitates towards the formats of visual shows and attraction performances, embodying the concepts of new visuality (combining expressive means and the possibilities of modeling images of virtual environments), that in a sense is an independent phenomenon in the cultural space.

The latest technologies form new poetics stage art and their new artistic nature, form new aesthetics in the context of modern visually oriented culture. The active development of digital technologies is the most important factor determining cardinal transformations in all areas of artistic stage practice, as part of an evolving general cultural process. Due to historical peculiarities, the renewal of artistic forms and content of stage practices, the complication of their components, is undoubtedly a consequence of the dynamics of the latest technologies, new forms of creative activity and the emergence of new cultural needs of our time.

The current interaction of the latest technologies with the total synthesis of arts is becoming an unconditional trend of our time, that is possible of creating new forms of stage art, and putting new meanings and content into it. A diverse palette of new technologies gives unlimited possibilities and freedom to choose and create expressive means. However, the main thing in the theater is still the idea and deep meaning, which are oriented towards the “new audience”. And the dialogic nature of the interactive process is clearly manifested, when the theatrical canvas turns out to be woven from the smallest nuances, precisely calibrated, like a conversation about complex, ambiguous, fundamental things for the modern viewer. Then each spectator, engaging with passion in the stage play, can discover many non-obvious meanings that are hidden by what is happening on the stage.

Theater, which sounds modern, often is an incredible high-tech spectacle and reflects a distinct sense of timeless and extra-dimensional existence, consistent with today's realities. At the same time, in fact, a new impression is born when the stage action is skillfully dressed in incredible scenery and sound, impressive and stunning projections – the latest technologies are integrating as a sign of the “new time”, and

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new forms and contents are born. Technical innovations provoke the search for new ideas to reflect the palette of human feelings. Today's theater conquers the audience largely under the influence of fashion, but the existing reality is such a one. Probably, many decisions in the theatrical world of the "art of the new world" are dictated by the conjuncture, but a little time will pass and everything superficial will disappear, leaving only what makes sense.

Thus, the "new time" dictates new aesthetic attitudes, and stage art, gaining variability in development paths and transforming into new artistic formations, reveals its new language, style and forms. Accordingly, today's stage art, the existing artistic structure of which is undergoing a cardinal reorientation, appears as a continuous experiment on form and content, which relies on new resources and unlimited expressive possibilities; in other words, the complication of imagery is as in its new incarnation. Today's theater synthesizes modern technologies and perfect artistic images into a single completely new artistic language.