

**PERFORMATIVE MULTILEVEL ARTISTIC EXPRESSION
AS AN ENERGY IMPULSE, MANIFESTATION, EXPERIENCE,
PRESENCE, PROCESS**

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INTRODUCTION

Stage practices of the 21st century – a combination of technologies, social criticism and catharsis of everyday life – practices of interaction and active intervention in the realities of life, comprehension of facts and formation of perspectives, stage practices that are consonant with the rhythm of modern society. Modern culture, which is aimed at globalization, forms a different type of worldview and world understanding, and as a result, it can be stated that in contrast to the trends of normativity and attention to the rules of expressiveness in the previous era, the 21st century is characterized by an excess of artistic searches, in-depth experimentation.

Modern stage practices are a system in which genre hybridization, interpenetration of semantic landmarks, organic fusion or relatively free combination of various types of arts with non-artistic ones takes place. Performativity often becomes a feature of modern stage practices, introduced as a stream of creative experiments that appear on the basis of a postmodern artistic vision. Despite the rapid coverage of both the artistic and life space by performative practices, a clear insufficient research of this topic is evident, which makes its development more urgent.

Constructive is considered not just a narrowly art-critical approach to the art practices of the modern art space, in particular, performative practices that are gaining mainstream definition, but also the reasons for their strong rooting. In other words, the broad involvement of the socio-cultural context in which their growing popularity and appearance in general became possible. Accordingly, the author sees a constructive methodological strategy of synthesis of art history and cultural approaches with problem-analytical approaches. The art and cultural analysis is drawn to the ideas formulated in the works of E. Fischer-Lichte, R. Goldberg, H.-Th. Lehman, R. Schechner, J. Dolan, O. Klekovkin, V. Romanyuk, O. Levchenko, etc., with the aim of formulating a generalization and expanded understanding of performative practices in the contemporary art space.

The source base of the research consists of an expanded range of materials from the scientific and analytical works of art critics, culturologists and theater critics; widely used journalistic articles, interviews of artists, descriptions of

certain performances, feedback from the audience, video materials of performative actions, etc.

1. What does performance have to do with theater?

First of all, let's clarify what the performance has to do with the theater. As mentioned above, performance exists in a wide variety of contexts, sometimes very far from each other. Performance is understood to mean various kinds of reincarnation and not only in the theater space. Most often, a performance is understood as an artistic action that has an outrageous, extravagant character and aims to stun the viewer with originality, unusual ideas and feelings.

However, if we take the exact translation of the word "performance" from the English language (execution, submission, speech), it becomes clear and permissible to use the concept of "performance" in relation to any kind of reincarnation and theatricality. Dictionaries, as a rule, interpret the term "performance" as a conceptual art that specializes in depicting experiences, states of consciousness, socio-psychological phenomena, attracting attention in the existing socio-cultural reality, when the human body, appearance, gestures, behavior serve as the means and material of creativity an artist-artist taking on the role of an actor. In other words, a performance is an artistic action, fundamentally aimed at a certain self-expression, one might say, self-expression "in its purest form", for the sake of the chosen goal and the viewer. Moreover, "spectator" is understood quite broadly – as a subject that is currently related to communication (even if not engaging in direct verbal communication).

The performance contains not only an appeal to the present subject, but also sometimes to an absent, ephemeral spectator-observer, which does not necessarily exist in reality. So, a performance – a representation, an action, a spectacle – is a form of modern art, where the work is the actions of a character or the author himself, which the viewer observes in real time.

The main features of the performance are:

- effective activity;
- ephemerality;
- the creator himself becomes a work of art;
- what is happening is breathtaking;
- the main focus is on one or two heroes;
- the main content often consists of silent scenes, since the main thing is visual perception;
- a kind of synthesis, interweaving of various special effects – noise, loud musical accompaniment, sound effects, theatrical reincarnations, bright unusual actors' costumes, etc.

In our opinion, it is important not only a narrowly art-historical approach to the concept of "art practices of the modern world artistic space", not only to new practices, but also to the reasons for their emergence. In other words, the socio-cultural context is widely involved, in which their growing popularity and appearance in general became possible.

Stage practices as an art form are distinguished primarily by the fact that their life is instantaneous, it takes place here and now under the condition of coexistence of performers and spectators in a single time and space. The live reaction of the audience here and now can change the very content.

The theater requires the addressee to be present at the same time and receives signals from him (silence, signs of approval or condemnation), changing the text accordingly. It is with this dialogic nature of the stage text that such a feature as its variability is connected. The concept of "canonical text" is as foreign to the performance as it is to folklore. It is replaced by the concept of some invariant, which is realized in a number of options¹.

E. Fischer-Lichte called this phenomenon "the loop of appropriate reaction" – it is a mutual exchange of reactions and energies that takes place between actors and spectators and makes each performance unique. And in the broadest sense of the word, participativeness can be called a generic feature of stage art, since any stage action is impossible without the participation (in this case, limited physical presence) of the audience. The stage action responds sensitively to any changes on the part of the audience, and can be transformed not only as a result of changes in the historical and cultural situation that are perceptible to everyone, but also as a result of minimal, imperceptible changes in the composition of the audience. Therefore, the autonomy of the creator and recipient, actors and viewers, it would seem, is practically impossible².

Delving into the issue of history, we should note that, however, starting from the 18th century, when the model of theater space organization, known as the "box stage", was established in Italy, such unpredictability was considered a disadvantage. "Scene-box" organizes the space according to the principle of central perspective, distance and knowledge of the whole world to some cube, which acts as the whole world. It is separated from the viewer by an invisible fourth wall. In such an illusionist theater, performances were created as "things" independent of the audience present, which must maintain the position of a passive observer. Strengthening the role of literature in productions, darkening the hall, strictly regulating the behavior of the

¹ Fischer-Lichte E. *Estetyka performatywności* / przeł. M. Borowski, M. Sugiera. Kraków, 2008. P. 353.

² Fischer-Lichte E. *Estetyka performatywności* / przeł. M. Borowski, M. Sugiera. Kraków, 2008. P. 353.

audience – all these are measures to destroy the loop of the corresponding reaction and, accordingly, to strengthen the understanding of the performance as a "thing". Avant-garde art of the early 20th century. begins to destroy it.

At one time, F. T. Marinetti in his "Music Hall" manifesto, suggested gluing the audience to the chairs, selling the same seat to ten people, sprinkling the chairs with sneezing powder, etc. Here, the audience's participation was not the result of their conscious decision and happened outside of their will.

Another example concerns the structure of the performance itself: the German director M. Reinhardt created non-standard spatial compositions for his productions, which deprived the viewer of the observer's position traditional for the illusionist theater and at the same time contributed to the emergence of new forms of interaction between the audience and the actors. For example, in the performance "Sumurun" a wide bridge was invented that passed through the entire audience hall. This bridge was borrowed by the director from the traditional Japanese Kabuki theater. As a result, the action unfolded among the audience. Moreover, the actors played simultaneously both on the stage and on the bridge, so the audience had to choose what to watch. And when they stopped at one, they necessarily lost sight of the other. Thus, by choosing which events should be in the center of their attention, the audience became the "creators" of the performance³.

So the representatives of the avant-garde sought to destroy the traditional box stage, remove the border between the stage and the audience hall, called for the abolition of the ramp, which "divides the theater into two worlds alien to each other: only acting and only perceiving." An ideal theater was described as one that, first of all, does not have a stage, but a playground, "covered" by the audience from all sides, and is mobile transformed into an arena, etc. This is the desire to combine art with life.

In general, domestic stage art followed the traditional-psychological line, and in European art already in the 60s of the XX century, what E. Fischer-Lichte later called the "boom of performativity" took place. As part of the performativity trend, there was a transition from "spectacle-thing" to "spectacle-event". The central place is directly occupied by the relationship between the audience and the actors, the communication itself as such. If earlier the goal for the viewer was to understand and interpret the performance, now this position is occupied by the direct experience that the viewer receives together with the performers in the process of coexistence in the same time and space. It was at this time that receptive aesthetics established a self-sufficient artistic status by the act of meeting the work of art with the recipient, which in turn theoretically contributed to the emergence of

³ Fischer-Lichte E. Estetyka performatywności / przeł. M. Borowski, M. Sugiera. Kraków, 2008. P. 353.

a number of artistic practices, such as conceptualism, performance, actionism, etc⁴.

Art was looking for answers to the question: how do the audience and actors influence each other in the play? What are the conditions of such interaction? What factors influence the course of the performance and its completion? What is more important in a theatrical event – an aesthetic or a social process? Performances do not simply address such questions, but become a kind of experiments, the purpose of which is to find answers to these questions. The director's task is to plan such an experiment and create favorable conditions for its implementation.

It is obvious that in the modern world the theater loses in the level of spectacle of cinema and television, therefore its main strength is the ability to give the audience a sense of involvement in some joint action, to give a unique live experience. Spectator participation moves from the plane of entertainment or involvement to the "high" to the plane of action. The viewer in such a theater does not get a strong, imposed emotion, but satisfies the sense of curiosity and thirst for the new and unknown. The integrity of expression disappears from the theater, and communication is carried out not through understanding, but through the acquisition of experience. It is impossible to predict what meaning the viewer will put into his experience, but it can be argued that he will receive some experience even against his will. It can be the experience of frustration, conflict, overcoming the excess of signs, the experience of choice, etc. The inevitability of the viewer's individual experience gives his presence in the theater space the character of a situation, an event. H.-T. Lehmann says that "spectators get in the theater what they "deserve" due to their activity and desire to communicate." The quality of the presentation text itself has structurally changed, "it becomes a presence rather than a presentation of something, rather a separate experience of everyone than an experience that we can share with others, a process rather than a result, a manifestation rather than a sign, an energy impulse rather than information"⁵.

In the 90s of the XX century the starting point of artistic practices becomes the sphere of human relations, "encounters" (between viewers and artists, between viewers, between viewers and objects), which becomes the "quintessence of artistic practice". The purpose of the work of art becomes to

⁴ Fischer-Lichte E. *Estetyka performatywności* / przeł. M. Borowski, M. Sugiera. Kraków, 2008. P. 353.

⁵ Lehman H.-Th. *Postdramatic Theatre*. London New York : Routledge ; Frankfurt am Main, 2008. 460 p.

invent the possibility of an encounter that becomes a statement only when activated by human interaction⁶.

The flourishing of communication technologies, the spread of the Internet, the development and diversity of the service sector have created a favorable climate for art, designed primarily for the experience of the viewer. It asserts his, the viewer's, autonomy, critical consciousness, and individual freedom. The meaning of a work of art is the result of collaboration with the viewer, not imposed on him.

It should be noted that the growing role of the viewer is a common feature of postmodern art. Postmodern art is more about the viewer than the actor, it is more a product of perception than a work, an event of viewing rather than an artificial illusion of reality. The work of art no longer has an independent message, now it is just a reflection of the viewer.

Therefore, it is no coincidence that E. Fischer-Lichte claims that the division into subjects and objects of creativity, actors and spectators, is very relative. She considers the actions of both actors and spectators as equal elements that form a loop of the corresponding reaction and, accordingly, stage practices as a whole, as "not subject to the will of one individual. Therefore, it is difficult to talk about the creators and recipients. Rather, we are talking about the co-creation of actors and spectators"⁷.

Let us note, returning to history, that after the avant-garde of the beginning of the 20th century. the second wave of interest in participatory practices occurred in the 1960s. Many pioneers of the direction – A. Boal – Brazilian director, creator of "Theatre of the Oppressed", R. Shechner – American theater actor, performance theorist, D. Malyna and D. Beck – founders of "Live Theater" – declared about the powerful political potential contained in a change in the attitude of the viewer and the performer. Their position was based on the perception of the traditional position of the viewer as oppressed. Accordingly, it was believed that by activating the viewer, you can get the energy of the will. Moreover, at that time, the avant-garde believed that by changing the situation inside the theater, it was possible to transform society as a whole. By destroying the theatrical hierarchy, it is possible to achieve general equality in real life as well.

The flowering of participatory practices in the theater at the beginning of the XXI century. can be perceived as a return to the techniques of attracting the audience that captured the imagination of theater actors in the 60s and 70s of the 20th century, but this time without political overtones. It became

⁶ Lehman H.-Th. Postdramatic Theatre. London New York : Routledge ; Frankfurt am Main, 2008. 460 p.

⁷ Fischer-Lichte E. The transformative power of performance: a new aesthetics / translated by SASKYA JAIN. Routledge, 2008. 232 p.

obvious that a change in the attitude of the spectator-performer does not mean a change in relations in society.

Today, two poles are clearly visible, on which modern theatrical practices can be located. On the one hand, it is, in a broad sense, the entertainment industry. The main value is the uniqueness and inimitability of the lived experience. This trend is in the broad context of the services to the purchase of experiences and impressions. On the other side of the opposition is theater, which belongs to the radical experimental sphere of pure art. He is primarily interested in the relationship between the audience and the stage action.

It is possible to single out two more opposing directions in modern stage art. On the one hand, there is a "site-specific" direction: directors are interested in working with a living space, they are not satisfied with a stage-box, which is at the zero position and is ready to accept any story, they are interested in spaces that carry the story in themselves. On the other hand, mobile projects are created that are not tied to space, able to adapt to any place, that can be played in any public space, be it a gallery, cafe or bar.

Finally, the last opposition we will highlight looks like this. On the one hand, directors strive to create the most detailed, realistic artistic world, an alternative reality. Actually, this aspiration is the basis of immersive practices. The creators are usually a team of people from different professions, artists in the broadest sense of the word: directors, photographers, multimedia artists, specialists in the field of modern technologies. On the other hand, the artists of the new generation seek to open access to their audience to real life (theatre as an element of fiction was beautiful when there was little fiction in real life). Now, thanks to advertising, television, the Internet, it has become a lot. Endless information wars, propaganda frustrate people, it becomes impossible to distinguish truth from fiction. There is a feeling that we are not living in a real, but in a virtual world. Therefore, there is a need to communicate, to have places in cities where you can get in touch with reality: with real human feelings and thoughts. And such a platform is actualized, which seeks to create a community, to give a real social experience, to tell a person something new about himself and the world in which he lives.

In any case, it is almost always characteristic that, in contrast to the classical theater, where all theatrical means – light, sound, scenography – were subordinated to the text and clearly coordinated with each other, now the various elements of the stage action become self-sufficient. The hierarchy is collapsing, which entails fragmentation and multi-level artistic expression.

2. Performance art in the settings of postmodernism

No art form belongs to modern postmodernism as much as performance art belongs to it. It was formed during several decades of the last century,

absorbing all the ideas, principles and attitudes of postmodernism. Performance is realized as art, by which we understand a special sphere of culture, activity in the boundaries of artistic and aesthetic transformations of the most significant moments of socio-cultural existence, when embodiments arise on the basis of figurative and symbolic constructions in theatrical actions.

In order to trace where the "roots" of the theatrical form of performance grow from, it is necessary to turn to its original essence related to art. The main features of the art of "performance" include the fact that the center is the artist's statement, his act of self-expression, in addition, the fact that the artist's body is the main expressive means, tool and material of this statement. The concept of the body as the central genre-creating element of the performance actualizes. At the same time, performance "functions on the borders of different arts". This opinion is supported by the German theater expert H.-T. Lehmann in the concept of "post-dramatic theater", which includes performance, which "becomes a meeting place of various arts"⁸. An obligatory component of performance art is the participation of the audience, the "dialogue of the artist with the public." As the American art critic R. Goldberg writes, "the performance was seen as a means of overcoming the alienation between the performer and the audience, because both felt its effect on themselves at the same time"⁹. Dominance of visual images; outrageousness, expressiveness, provocativeness, paradoxicality; variety of places of action; lack of a straightforward narrative; polyphonic character of the interpretation; the essence of spontaneous action, which is often not rehearsed and does not have a literary script – all these are specific features of performance.

According to H.-T. Lehmann, performance is "an ambiguous story-communication, played out at the intersection of art and the everyday flow of life"¹⁰. Among the main features of performance art, signs of plurality, rhizomaticity, intertextuality, spontaneity, and spectacularity can be traced.

The theatrical form of "performance" is characterized by physicality, interdisciplinary nature, synthetic character, functioning on the border between the real and the artistic, spontaneity, variability, and audience participation. These qualities are inherited from performance art, which gained the greatest popularity in the era of actualization of postmodernism in

⁸ Lehman H.-Th. *Postdramatic Theatre*. London New York : Routledge ; Frankfurt am Main, 2008. 460 p.

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culture and art (the last third of the 20th century). Therefore, aspects of postmodernism are genetically embedded in this theatrical form.

Therefore, performance is considered as a theatrical form based on improvisation and interaction of performers with the audience, organized in honor of an event significant for this audience, which is characterized by the predominance of visual images, synthetic interdisciplinary character, emphasis on creating an atmosphere, costuming, spontaneity, fragmentation, intertextuality.

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¹³ Goldberg R. L. *Performance Art: From Futurism to the Present*. New York : Thames & Hudson, 2005. 256 p.

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Today, several types of performance can be distinguished, based on the characteristics of the interaction between the performers and the audience and on the predominant means of expression. These are the so-called "Wellcom" (guests' meeting), art performance, intellectual performance, party performance, live statues, mimes, life-size doll performance, media performance, buffet lady, mixed type.

The ability of any type of performance largely depends on the artistry, charm, charisma of the performers, their appearance, and the ability to improvise. The artistic director of Mr. Peugeot's street theater, whose creative "bank" includes not only plays, but also performances, lists a whole list of qualities that an actor should possess. Among them are intelligence, self-directing skills and situation scanning, sense and understanding of space, peripheral vision, action tempering, manipulation skills, internal fullness, address message¹⁵. Dramaturgy determines the form and concept of the performance, based on the theme of the event, the place, the scale of its performance and the characteristics of the audience. The dramaturgy of the performance is always the dramaturgy of the interaction of the performers with the audience and often the dramaturgy that needs to be fixed on a stable medium, which is embodied in the artistic and aesthetic concept of the event. It is impossible to plan one hundred percent in advance, but you can develop a similar concept of the event, think about what expressive means will be able to implement it and create the necessary atmosphere, as well as direct the improvisation in the right direction by marking some simple rules of the game with the audience. The role of dramaturgy in performance is also growing in connection with the increase in the level of its script when moving into the sphere of theatrical forms. By scenario, we understand the property of a sociocultural phenomenon, which is expressed in the preliminary development (planning, modeling, ordering), structuring and verbal fixation

¹⁵ Lehman H.-Th. *Postdramatic Theatre*. London New York : Routledge ; Frankfurt am Main, 2008. 460 p.

of the idea of any action by means similar to the means of creating a scenario. Especially if in the art of performance, the author is the author of the concept, which he himself implements, he is at the same time the one who presents the idea and executes it. The author of the artistic and aesthetic concept and its performers can be different people.

Its own natural essence causes blurring of the composition of the performance, multiplies conflicts, driving improvisational actions and the interaction of performers with the audience, which is expressed in:

- many parallel plots based on interaction with the audience;
- many ways of development of each of these plots, which are born here and now in co-authorship with the audience,
- non-linear, multi-interpretive perception.

The nature of the development of the action in the performance (rhizomatic) reduces its level of script in comparison with traditional theatrical forms, makes the traditional form of recording of dramatic development impossible. It:

- a concept expressed by the main artistic image of the event, which creates a certain atmosphere;
- indication of the main characters with their characteristics and description of appearance;
- quite simple instructions or rules of interaction with the audience;
- the dramaturgy of the place, that is, the planned adaptation and design of the space;
- the final.

At the same time, fixation on a stable medium, as well as the presence of all the listed elements, is not mandatory.

Performance is extremely intertextual, and such features of intertextuality as fragmentation, heterogeneity, a tendency to borrow, the "collage" principle of work, the repeated use of "shards and scraps of other people's texts" for the purpose of broadcasting the meanings embedded in them and generating new ones are characteristic of performance as a theatrical form, where stories of authentic reality and artistic texts enter into a polylogue and interact. It should be emphasized the important role of the audience, each member of which interprets the meanings born in the interaction of the texts in their own way. The intertextuality of the performance is embodied in its eclecticism and non-linear reading of meanings: polysemous ambiguity makes it essentially "multiinterpretive"¹⁶.

Thus, in the relatively new topical theatrical form of "performance", based on the principles of plurality, spontaneity, intertextuality, a new type of drama

¹⁶Encyclopedia of postmodernism / edited by Ch. Winkvist, V. Taylor; trans. from English V. Shovkun. Kyiv: Solomiya Pavlychko Publishing House "Osnovy", 2003. 503 p.

is being formed, which requires from its authors a new type of dramatic thinking, the ability to think montage, vectorially, succinctly in the broad sense of the word as an ability with the help of minimal instructions, direct the interaction of the performers and the audience in the right direction, achieve the creation of the necessary image, atmosphere, as well as a high level of trust in the performers¹⁷.

Performative practices are those in which the artist himself creates, albeit sometimes conditionally, the latest art, turning his gaze to the space and processes of human life from special angles of vision, in particular, the transition to the very essence of "performative" – as if from the inside "just » life in its correlation with modern culture.

Performativity – in a broad context – means the coincidence of content with form as its manifestation, when self-presentation of content occurs: a text or action becomes not just a statement about something, but also a demonstration of what this message carries.

3. Categorization of modern performative practices

A performance can be an author's appeal for the purpose of advertising a problematic problem or important information. The performance contains not only an appeal to the present subject, but also sometimes to an absent, ephemeral spectator-observer, which does not necessarily exist in reality. So, a performance – a representation, an action, a spectacle – is a form of modern art, where the work is the actions of a character or the author himself, which the viewer observes in real time. The main features of the performance are:

- effective activity;
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- a kind of synthesis, interweaving of various special effects – noise, loud musical accompaniment, sound effects, theatrical reincarnations, bright unusual actors' costumes, etc.

Researchers of recent years, against the background of the lack of a clear categorization of modern performative practices, respectively, of an analytical method of their study, have made attempts at this categorization. The researchers emphasize the underdeveloped theoretical apparatus intended for the analysis of modern performative practices. According to K. Bid, trends can be differentiated as follows:

¹⁷ Encyclopedia of postmodernism / edited by Ch. Winkvist, V. Taylor; trans. from English V. Shovkun. Kyiv: Solomiya Pavlychko Publishing House "Osnovy", 2003. 503 p.

– the intersection of theater with performance, plastic arts, dance, music, film, video, television and new media, resulting in de-hierarchization and a state of parataxis, covering the main elements of a theatrical work. The text turns out to be only one type of stage material, and a prominent place is given to visuality, which reflects the dominant position of visual media. Musical and vocal elements also play an important role;

– a peculiar practice of "delaying (delaying) meaning" calls into question the usual mode of audience perception, which becomes "open", fragmented, and similar to the psychoanalytic technique of free associations;

– the simultaneous coincidence and density of specific forms changes the viewer's perception, oversaturating it, fragmenting or intensifying it, thereby endangering the very conditions of its existence. Dialectics of fullness and emptiness, order and chaos, accumulation and deprivation, heat and cold;

– stage development of stories that lie on the other side of the content. For example, Klaus-Michael Gruber has a de-dramatization, a theater of a pathetic voice, in which the dramatic element is present only as an echo, and Robert Wilson has a transformation of the stage space into a landscape, the slow motion of scattered silhouettes, a kaleidoscope of new mythological images of humanity, a farewell to anthropocentric forms;

– a purely presentational form of stage events that eludes any representational order (a formula borrowed from Jean-Pierre Sarrazac). The search for a non-illustrative action, as in modern painting, where a gesture demonstrates a performative act that asserts its own reality. Self-reflexive use of reality; self-referentiality, which allows placing the supra-aesthetic in the aesthetic; the transition from the theatricalization of performance art characteristic of the 1980s., to the mode of total performance for the entire theater;

– strengthening of the ceremonial aspect, which is expressed in the formalization of plastic means, almost ritual forms of "glorification" (often of the most gloomy nature) of physicality and presence;

– weakening of the general configuration of the stage axis and strengthening of the spectacular one¹⁸.

Nowadays the concept of drama is losing its conceptual value (a theatrical performance lacks theatrical illusion or epic distance, recognizable characters, intrigue, entertainment, tension, etc.)¹⁹. A similar kind of spectacle can really be seen in the works of Claude Regi, Romeo Castellucci, and others.

Modernity is seen as a conceptual tumbling, where Lyotard's "energy theater" is adjacent to the phenomenological opposition of "action" and "situation", where Baudrillard's "hyperrealism" and "hypernaturalism" are

¹⁸ Fischer-Lichte E. The transformative power of performance: a new aesthetics / translated by Saskya Jain. Routledge, 2008. 232 p.

¹⁹ Fischer-Lichte E. The transformative power of performance: a new aesthetics / translated by Saskya Jain. Routledge, 2008. 232 p.

adjacent to paradigmatic oppositions (representation / presence, experience is transmitted / distributed, result / process, meaning / manifestation, information / burst of energy). Theatrical modernity tends to be "on the other side of the drama" as an exit to the surface of the hidden impulse to disintegration, dismantling, deconstruction. In the "post-dramatic" aesthetic and social practice can be seen, which exists side by side with the dramatic theater²⁰.

The concept of "postmodern" theater aesthetics dwells in detail on the postmodern era, postmodern features of modern performing arts, when theater is used as a metaphor with a negative connotation (staging, spectacle, mediatization, simulation, hegemony of artifacts), and the kinship of theater and revolution is implied possibility of manipulation and cynicism. The modern stage practices significantly change the orientation, scope and, in part, meaning due to historical and aesthetic reasons. Postmodern art requires the interaction of the recipient (audience) with the subjective self-expression of the sender (performer) for the purpose of communication consensus (as a general encoding of exchange) (K. Bid)²¹.

Nowadays the status of reality, which is presented or represented with an endless collection of different forms of reality, is becoming more complicated, which leads to a kind of "postponement" of meaning, the denial of narrative as such, a tendency to aestheticize. In line with postmodern aesthetics, modern postmodern art does not illustrate the postmodern era itself, but opposes it. In general terms, the modern performative shift is characterized as the displacement of the old model by the new model of the modern theatrical situation in the sense that the "philosophy of theatrical action" appears as the philosophy of the speech act or social relations²².

In addition, among researchers of the meaning and essence of performativity, one should mention the works of modern practitioners and researchers of the world theater such as: Jacques Lecoq, Romeo Castellucci, Marvin Carlson, etc. Summarizing the theoretical positions of the mentioned works regarding the essence of performativity, it can be formulated that they highlight one aspect (in general, there are more than one, but we singled it out as the most basic one) – this is the position of the viewer, that is, the possibility of even the absence of a classical viewer, since the performance can take place on streets, among passers-by who may or may not notice him.

Performative and performativity is defined as the intention to present something to the audience (performer literally means performer, and performing arts is a stage form where the material is the actor's body. Performing on stage and in an ordinary life situation is practically the same

²⁰ Lehman H.-Th. *Postdramatic Theatre*. London New York : Routledge ; Frankfurt am Main, 2008. 460 p.

²¹ Lehman H.-Th. *Postdramatic Theatre*. London New York : Routledge ; Frankfurt am Main, 2008. 460 p.

²² Lehman H.-Th. *Postdramatic Theatre*. London New York : Routledge ; Frankfurt am Main, 2008. 460 p.

thing, and the individual behavior of the performer depends on the context in which he finds himself, that is, this or that social situation determines the corresponding (role), and therefore the way of self-presentation in that or other situation. "Performativity – in a broad context – means the coincidence of content with form as its manifestation, when self-presentation of content occurs: a text or an action becomes not just a statement about something, but also a demonstration"²³.

The performance is based on the principles of spontaneity. It forms a new type of directing and directorial thinking, such as the ability to think montage, vector. This requires the ability to direct the interaction of performers and the audience, to achieve the creation of the necessary image – atmosphere. Elements of directing a performance (the presence of all elements is not mandatory):

- a concept expressed by the main artistic image of the event, which creates a certain atmosphere;
- development of main characters;
- rules of interaction with the audience;
- planned adaptation and design of the space;
- the final.

Thus, performativity is conceptual in its essence, because it allows adding the performer's own flavor to the understanding of public space and how the artist interacts with it to master new experiences. This experience is based on the fact that the person who becomes a spectator has the opportunity to move inside and move the art event itself.

CONCLUSIONS

Performances, as certain "novelties", explore the relationship between the artist and the audience, in particular the limits of the body and the possibilities of the mind, and have as their goal to stun the viewer with unusual ideas and sensations, fundamentally aimed at a certain self-expression "in its purest form". Performers often resort to non-traditional methods of attracting the target audience to their work, usually provocative and with the intention of shocking the audience. Such artistic actions arouse keen interest, strong emotions, and stormy discussion of the audience. These represent new trends in art, generated by the very socio-cultural reality and turbulent life.

The spectacular basis of performativity presupposes exclusively visual perception of art, which is enriched by means of expressiveness, the main of which is physicality, the use of theatrical techniques and spectacular details, publicity, the presence of communication with the audience, a combination of meaningfulness and entertainment, thanks to which it acquires bright spectacular features.

²³ Fischer-Lichte E. *Estetyka performatywności* / przeł. M. Borowski, M. Sugiera. Kraków, 2008. P. 353.

Performative practice is not just a physical action that the artist creates in front of the public at a certain time and place. After all, the performance is the very life of the performer, and in this case we are not observing an abstract or metaphorical, but an absolutely concrete and real fusion of performance with life. And this can be considered the main characteristic of performative practice. In other words, performative multi-level artistic expression is a process, manifestation, presence, experience, energy impulse (audience engagement techniques, two-way interaction with the viewer).

ABSTRACT

Performativity is a feature of modern stage practices. Modern artists introduce them as a stream of creative experiments that appear on the basis of a postmodern artistic vision. Despite the rapid coverage of both artistic and life space by performative action, the phenomenon of performative practices is clearly insufficiently researched. The author sees in the performance a fundamentally conceptual artistic action-message, aimed at a special form-content self-expression, one can say, self-expression "in its purest form", for the sake of the chosen acute social goal in the existing socio-cultural context and the viewer. Performative multilevel artistic expression appears as an energy impulse, manifestation, experience, presence, process. In general terms, the modern performative shift is characterized as the displacement of the old model by the new model of the modern theatrical situation in the sense that the "philosophy of theatrical action" appears as the philosophy of the speech act or social relations.

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