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**Modern visual technologies in the Ukrainian art of the beginning of the XXI century**

Modern Ukrainian theater from the beginning of the XXI century in the context of developing a close and fruitful cooperation with the global cultural process. His consideration is not possible without a comprehensive analysis of scenographic techniques and principles of design of gaming space. Integrated synthesis of arts, embodied in the theater, has stimulated the search for possibilities of introduction of modern technologies in the scenography of the media, the use of new materials and visual techniques. This period was the most productive in terms of scenographic innovative solutions based on the findings of the artists of the twentieth century. For modern art history becomes relevant study not only directly scenography features, but also impact on the creation of other types of visual art. Directing solutions often combine not only the reading of classic and contemporary dramatic works and his artistic and cosmetic treatment, but also a serious psychological analysis laid down in perspective projection on the modern viewer. This complex psychological productions are gaining the most popularity in the second decade of the XXI century: there are many small chamber theaters and troupes, basing its repertoire on the postulates of psychological theater; in the repertoire of the Bolshoi Theatre are increasingly having psychological performances. The basis for them often do not make dramatic works and poetry or texts, poems complexes stories. Updated repertoire involves all aspects of the modern viewer senses - the relevance of various genres supported by the socio-political and psychological issues of our time [2, с. 7].

Since the beginning of the XXI century, especially trend is updated using visual projection technologies for the design of the stage space. Decisions involving the attraction of a greater or lesser extent of the projections being introduced into all types of theaters, penetrating both the large and the chamber music scene. Features of the game space planning is not always due to the architectural planning of the building: in modern productions possible location of the actor and spectator areas, respectively director-artistic design. For large stationary theater, built in the traditional principles of the XIX - early XX century, such a course of few acceptable - the separation of the stage and the auditorium orchestra pit respective requirements dictated director. New theaters and theaters from uncommitted scenic area to be transformative and easy location of the action at the desired angle with respect to the auditorium.

The introduction of modern visual technology affects all levels of the structure of stage design of a performance from the overall composition of the playing space to the color patches in some mise en scenes. The process of creating the overall performance of the image based on the determination of the dominant unit sets, which will be subject to the other elements. The visual design can be designated as the main course of stage design, and support, an additional object.

In the election as the art of projection design as the main module, the stage space is made according to what was intended structurally-color palette. The most common is the use of large-scale light displays, which are projected on the given image. Quite often, set design, combining design and visual design, involve the plane of decorative designs for the direction of projection. Also in the modern theater become increasingly popular to use special effects in combination with projection - smoke, snow and soap bubbles. However, this solution requires a soft one with respect to the background of the snow or the smoke, to create an integral visual display. It should be noted that in the world of theater practice arsenal of expressive means is much wider than it is represented in Ukraine: staging major theaters use water cascades, fountains, steam plant. Ukrainian theaters do not yet have sufficient technical capacity to create such decorations. But they gradually penetrate into other areas of art, widely available, particularly in the modern visual projects.

Using a visual design element always introduces theatricality, performativity even "static" visual projects. Mention should be made of the projection exposure of works presented in the room A-Gallery in Kiev. This gallery is the first exhibition of the Kiev location, build the concept of the activity is based on modern projection technology. Previously, such individual exhibits met in the exhibition halls Pinchuk Art Centre, Mystetskyi Arsenal. But such experiments had been introduced only for the A-Gallery.

The exhibition "Renaissance: the era of genius", presented in the spring of 2015 embodies a harmonious synthesis of the classic works of easel and mural paintings with the possibilities of modern technologies.

Thanks to innovative technologies for the first time in a single exhibition space images of the most important masterpieces of the ten most famous masters of the Renaissance were collected. These paintings are in numerous museums around the world are brought to the audience in the form of multimedia productions, consisting of episodes, each of which is dedicated to the work of one of the geniuses of the Renaissance. Leonardo da Vinci, Michelangelo, Raphael, Botticelli, Titian, Karavazhdo - this is an incomplete list of those whose work audiences will appreciate thanks to the unique digital projection, created on the basis of innovative technologies A-Sense. Powerful serv synchronize multiple images with sound, and projects the images on the walls of the gallery, which floor-to-ceiling windows are transformed into one huge multimedia screen. The extent of projection allow to plunge into the atmosphere of the paintings that literally come to life, leaving their frames and building around the viewer a single audio-visual space, creating a real sense of presence. As you know, most of the masterpieces of the Renaissance masters in the original are small. The exhibition of these works can be seen in the size of twice the height of a man, that allows you to see the details, to assess the technique and unique style of a master. Mysterious "La Gioconda" brush Da Vinci, "Venus" by Botticelli flawless Madonna by Raphael, frightening "Medusa" of Caravaggio, the frescoes of the Sistine Chapel by Michelangelo, mythological allegories, religious subjects, portraits of famous lords and the beauties of the Renaissance - all these images will fill the gallery space, one after another and leaving a unique range of experience.

The creators of the exhibition have tried to not only select the most famous masterpieces of the era, but keep intact the "spirit" of these paintings, couching them in new multimedia form [1].

Thanks to the endless movement of the image exposure is reminiscent of the historical action movie directly actors who are the spectators. A communication elements, caused by the movement of visitors inside the exhibition area, teatraliziruyut action, giving the opportunity to influence the possible course of the plot.

Previous exhibition "Avant-garde. The space of colors and shapes "made it possible for lovers of fine art and virtual acquainted with the works of world-famous avant-garde artists.

 A feature of these projections was a compilation of individual works by different artists into a single cinematic exposition. Its exhibits have not changed like flipping pages - they seamlessly flow from one to the other, like a "swimming out" from the minds of their creators. This technique is quite common in the design of theatrical performances.

 Exhibit galleries are very interesting composition and spatial solutions: architectural features of the exhibition hall dictate the specific location of the projector, and often visitors are directly involved in the video. Powerful server synchronizes with the sound of multiple high-resolution moving images reproduced by a 52-projectors.

Projects Art Arsenal often embody the idea of ​​projecting images on a custom surface. In particular, there have been involved in the projection neshtukaturenuyu brick wall, going down to the top couples in the pulsating blade. For the project "Ukrainian village in the end of the Soviet films of the 1920s" (2015), conducted in the framework of the exhibition "Catherine Bilokur. I want to be an artist! "Was built installation depicting weaving. Large loom blue painted traditional Ukrainian ornaments, served as the basis for the "screen": it stretched white fibers flowed on the wall, forming a surface for video projections. Visual range was chosen in accordance with the subject - romanticized, opportunistic vision of rural life directors. Videokollazh provided Dovzhenka Center, it was made up of fragments of films have become classics, "Perekop" (1930) I. Kavaleridze, "Bread" (1929) M. Shpakovsky, "Arsenal" (1928), O. Dovzhenko.

The exposition of the exhibition also involved O. Chepelyk project "In the shade of white acacia" (2013), which, according to the author, is "an adequate statement, which will meet the paradigm of today's society" [3]. The video series tells the story of a simple rural family in crisis, focuses on the problems of average citizens. The projection is broadcast on a small white screen, housed in a completely dark room. Recording - color, composition - amateur, which immediately separates the performative project by professional carefully directed and filmed materials.

In the theater often directed projection on the surface of the non-standard, so fine projects practice is extremely important for set designers.

Returning to the art of set design, it should be noted comprehensive implementation of not only the innovative technical means and methods of work with the creation of a number of visual fine. In electing the artistic director of the theater projection design as a minor, the minor details that only supplement the basic design can be employed auxiliary plane or projection directed to the actors and the overall design of the action during the performance. If you want a clear accentuation of parts of the projection, it is directed to a contrasting background. Typically, these projections are fragmentary, accompanied by only a few staging. But in recent years become increasingly popular projection image set on the backdrop of the performance as a passive background of stage action [2, с. 15].

Review examples of this trend should start with performances in which the projection design is the main stage design module. Performances big stage rarely turn to visual projection design as a main decorative module. For chamber scene, on the contrary, such a variant is requested and space is due to: limited space forces set designers look for the most concise, not burdened by cumbersome decision structures. Chamber stage of Kiev and other Ukrainian cities are, in fact, the testing ground for the introduction of new products into the theater achievements of technology and art.

First, let's focus on the Bolshoi Theater - in spite of a certain conservatism in the development of directing, plastic and artistic decisions, many large theaters with a permanent company increasingly embody metaphorical performances using the entire arsenal of modern technical-visual equipment. In this issue are growing and are not allowed in the twentieth century, the contradictions between the opera and drama theater of Ukraine, if dramas are increasingly based on the principles of metaphors, symbols, conventions, the operatic tradition held at the level of the nineteenth century. This is due, primarily, with the conservative structure of classical opera and ballet solutions, established back in tsarist Russia and almost unchanged during the Soviet period. The emphasis on high academic level of individual artists in the absence of the director, the artistic and plastic innovation has led to stagnation and a loss of urgency against the backdrop of the global evolution of the theater. However, in the opera houses of the beginning of the twenty-first century, there are individual innovative performances that embody the bold decisions of directors, choreographers and artists. On certain tendency not to speak, as it is the exception rather than the rule. At the same time, the dramatic theater, having mastered the art of searching fruitful soil era modernism and postmodernism, actively advocate metaphorization all aspects of stage action. It should be noted the dependence of stage decisions on the financial situation: modern technology for a great scene became available only in 2003 - 2005 years, after a protracted crisis of the 1990s.. Chamber Theatre, due to its small size, and, consequently, less costly, began to actively introduce modern technology in the period of the 90s. But the scale of the big scenes provide a great opportunity for directors than the chamber, so sometimes there is a feeling of oversaturation performance solutions, disharmony and discord between the individual components of a single set of procedures. Another feature performances on the big stage is the initial separation of the playing space of the spectator, which is reflected in the overall structure of the play and planning staging individual.

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