

CHALLENGES OF THE 21st CENTURY IN THE ART OF THEATER

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From its very beginning, it becomes obvious that the 21st century, with its purposes and scopes, will be a century of the most dynamic developments. This will be a century of unprecedentedly fast scientific and technological developments, with a new form of communication between people, communities, states, and civilizations. The changes are so strong, even “aggressive,” that confusion is apparent. Having no time to analyze the features of the current phase properly, we face completely new challenges.

“During the last years, the forms of theatre art became more difficult. To some extent it is caused by using of rapidly developed modern theatre technologies on the stage, but from the point of art view even the most bold performance of the exterior form arranged using the ultramodern technologies doesn’t represent anything if there is not included something valuable. The audience sooner or later will see, feel the inner emptiness of the show.”¹

It is impossible to talk about the merit of a performance based only on its form without regard for its content. The artistic character of the performance should be only discussed together with the author’s main idea. Any form will become stamp if the performance does not have clearly defined the ideal idea and artistic solution.

In the modern world, almost everyday changes in many spheres of human activities, as well as in the spheres of culture and art, keep graduates to be in the mode of permanent trainings. You may well know that it is not easy, sometimes professional skills of filmmakers, actors, script writers and all other theatre professionals need quite important conceptual updates. This was always important, but the emergence of new challenges today is much higher than previously.

Throughout the centuries of theatrical art, stage art

has undergone many transformations. I am referring not only to purely artistic changes, but also to the process of theatrical production. Although the theater of different eras solved these problems in different ways, at least a few common signs were particularly pronounced:

1. Theater, as a public and state institution, has always been the focus of the ruling circle as a universal means of influencing society.

2. The theater responded to the spirit of the epoch, carried out the orders of the ruling elite, took into account the demands of society and tried to present the most important ideas, important problems, and cooperated with the active influence of the civil society.

3. Along with the stage adaptation of given ideas, aesthetics, philosophical-worldview or current problems, it refined the forms of expression and considered the appropriate means of leading trends, thus resolving creative or administrative-financial-technical and technical issues with a higher stage of development.

The contemporary paradigm of higher education in art aims to prepare professionals capable to adapt easily to rapidly changing conditions in the labor market.

Nowadays, the Georgian educational system is focused on being fully integrated into the world educational space. This process has a lot of positive results as well as difficulties. The trend of unification of educational systems and training programs is more and more clearly demonstrated, in various strands of higher education everything and everyone is moved to one standard, all this keeps an important threat to higher art schools. In comparison with other specialties, art education is extremely specific, and its educational standards need to be significantly different. As far as I am concerned, this issue is problematic for the theatrical institutions involved in the Bologna process, not only for

¹ Michael Anderson, *Drama*, 2019, P.: 12

our region's theaters and film schools.

The complexity of the theatre professions teaching lies in its long-lasting, in some cases even centuries-old, traditions, methodology, form, and style.

There is a permanent demand for innovative teaching methods, which is natural and necessary, but also it is no less essential to maintain and develop what is already achieved by previous generations.

"Digital technologies have significantly replaced a human being in a lot of fields of the social life, including many fields of the art, for example, sometimes an actor in a film. This also may become possible for the theater, especially in cases when we have already had plenty of examples of actor's role leveling. Modern technologies may occur to be a great temptation to be focused entirely on the audio - visual side of the performance (which happens to be) and not on the character created by an actor. Similar trends can be observed more frequently in the process of learning."²

"Digit" is starting to dominate onstage, for the creation of performance filmmakers' major tool becomes modern technologies, rather than a human being, an actor.

Times have changed, as well as an attitude of the new generation working in theater towards the profession. Selfish practices towards the profession is getting strong.

Probably an idea of the so-called poor theater has never been as important as in the era of new technologies and almost limitless possibilities.

Throughout the learning process, the main attention should be paid again and again to the mastering of the actor's major professional elements, as well as to the gaining of filmmaker-actor working skills; only an actor with his embodied characters is the main in the theater and not the rapidly developing stage technologies.

It is necessary, of course, to teach all kinds of technological innovations, but His Majesty the actor and characters created by him must remain the main "tool," the main subject of the art of drama.

We have to teach that performance in the first place must be created with the means of an actor; for the story playing it is necessary to build up logical and organic behavior relationships between characters.

A performance can be of any shape but necessarily convincing.

When students are able to perform on an empty stage using minimum props and only their (well trained and developed) psycho-physical apparatus, then all of the technical innovations, which increase expressive possibilities of the performance, certainly should be used, but we have to not lose sense of proportion. We should not turn the audiovisual side into the main character in the theatre. Student filmmakers should realize that the actor cannot be reduced to one of the "signs" in the audiovisual performance tissue. (In the modern world theatres there are many similar examples).

Despite of the sense of proportion, of course, this is also a matter of taste; however, it is possible for both of them to be formed during a learning process.

Along with professional grammar teaching, we have to pay special attention to the formation of our students' professional and moral principles, as well as to the understanding what may be acceptable and what may be unacceptable behavior in their civil and professional work.

Sometimes I think that the theater, in the future, may become the only space where people will be able to contemplate artistic forms of acting on a person, with the means of a person and for a person. Which is created right there, at that time and in that space with him and for him!

Spectators come to theater with some experience, attitude, with a sense of sensual perception, taking in a story reenacted onstage as a projection life. By embracing performance dynamics, familiar events, understanding of the known and the unknown, absorbing diverse information, the audience enhances its experience. Once experienced, the show makes a tremendous mark on his psycho-emotional state.

At that moment, spectators are participants and co-creators of the performance. And it is on their attitude to take in intellectual and emotional, artistic information, and its capacity for imagination, that the whole process of bilateral communication depends.

So, it is possible to explain the man aspiration for permanent theatricals by its desire to distance itself from wearisome daily tensions as it seeks to improve

2 Virginia P. Louloudes, *THE 21ST CENTURY*, 2010, P.:27.

everyday details, to transform the existing through what is better contrary to reality. During the presentation of contemporary reality, the viewer's activity level allows for increasing mutual creative potential.

It is possible that spectators want to "heal" their pain through stage adaptations of today's reality, they want the concept of theater to tests their feelings, impressions, senses, attitudes, and do so in public, with a sense of demonstrativeness and emotionality. Human needs and aspirations are underpinned by a sense of belonging to public life.

Theatre, for its part, is trying to systematize this sense of belonging, to grant the public aesthetic pleasure. Theater strives to entertain and, at the same time, scold the audience. People as well as characterized, by the historical events, as the story's sense as well. People have a need for "subjective sense" (Max Weber) check, sentenced to knowledge to express the hierarchical structure of the whole society to the events, even as an individual, see social dynamic perspective. People perceive a need for their own creative persona of history

along with other factors, so I have a desire to see the reality on the stage, which is also the creator himself as well. And more, people on the stage for his adaptation of the familiar reality believes his life or fate of the Theatre of interest, attention to fact, his difficulty partner expression.

Check, compare, understand is public wishes demand emerged familiarize itself considered to be the authority in the theater, producer team's position, his world outline, ability or opportunity. The theater audience is as an authoritative instance. At the same time, contemporary theater events render priority substance can be explained by question. The sociopolitical life stage adaptation for the societies only aspire to a modern audience is not typical.

The interest in cultural heritage illustrates how the trend of striving for theater in general has forged "a system of micro-values" among human beings. The classic "revival of the text" (Roland Barthes), and its modern interpretation, nourishes the modern audience's deeper general interest in the classical repertoire.

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