ARTS & HUMANITIES

"GESAMTKUNSTWERK" AS A PROGRESSIVE IDEA OF CREATIVE TECHNOLOGIES IN SCENOGRAPHY

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Abstract. In the 21st century, it is becoming increasingly important to track the pace of development of technology, its periodization, and its influence in the history of theater, including ideological and semantic qualities that have contributed to the development of productive ideas such as *Gesamtkunstwerk*. We contend that in today's world the pace of technocratic progress does not take into account the simplicity and natural harmony inherent in human creativity. The subject of this study is the concept and interpretation of the idea of *Gesamtkunstwerk* in the context of its history and ongoing influence on contemporary digital performance and theater scenography. *Gesamtkunstwerk* has influenced the artistic concepts and styles of the era and the living and functioning qualities in the media scenography of contemporary world and Kazakh theater, as well as the trend of "collaborative art" in the context of the development of creative technologies. This study will reflect on the history and interpretation of the ideas of *Gesamtkunstwerk,* as well as the understanding of its logic and structure in the development of creative experience and the temporal structures of the study of media scenography. The objectives of the study are: to determine the theoretical concepts and prerequisites for interpreting the ideas of *Gesamtkunstwerk;* to analyze the variants of the terms "complex work of art" and "perfect work" in relation to specific authors and artistic and technological initiatives; to identify the technological aspects of new forms of media art and stages associated with its ideas; to study new experiences of digital performance in the work of theater artists and their evolutionary development; to evaluate the ideas of *Gesamtkunstwerk* in the form of digital technological trends in the theaters of Kazakhstan; to determine the interaction of contradictions and combinations of the studied term between the individual quality of creativity and mass production.

Keywords: *Gesamtkunstwerk,* terms and concepts, Richard Wagner, work of art, unsurpassed work of art of the future, perfect work, media scenography, creative technologies, creative industry.

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Introduction

Today creative industries are considered to be main priorities among the new industries, new technologies and material resources that are economic priorities of each country. In this regard, the Concept for Development of Creative Industries (CDCI) for 2021-2025, adopted on November 30, 2021, provides for the annual implementation of a National Development Plan of the Republic of Kazakhstan before 2025. The CDCI provides for the employment of creative and educated youth through the emergence of new domestic high-tech companies and the creation of new jobs as the basis for the development of the middle class in a new formation through the development of technological and venture entrepreneurship.

In this concept of the development of creative industries, special attention is paid to the theaters of Kazakhstan and the development of the scenography industry as it relates to the quality of theatrical products in the creative market. In this regard, according to the CDCI, it is necessary to analyze the current situation, review international experiences, observe the development of specific industries (the basic principles and approaches to its development), determine target indicators and expected results, and assess the action plan needed to implement the concept. This is an attempt to define a policy and rational strategies for creative production. In this case, it is important to orient not only theater and scenography, but also the economic foundations and policies of the entire art industry, drawing on world experience.

Thus, the creative industry requires special political attention, as it is an important and developing branch of production. This leads to the question: what is the dynamic relation between the creative industries and the rest of the economy? Looking at the history of creative industries, researchers Potts and Cunningham have defined "four development models in political and economic terms" as a new analytical framework of the industrial components of the creative economy, considering creativity and income or content and intellectual property. According to this definition, other countries that have tried to assess the size and growth of this sector and formulate new policies have also adopted various maps (163). This includes four models of opportunity: 1) **welfare** (the need to subsidize with social security), 2) **competition** (a standard industry policy), 3) **growth** (an investment and growth policy) and 4) **innovation** (a pro-innovation policy). Thus, from each of the four main dynamic models that connect the creative industries and the rest of the economy, a completely different policy framework emerges (Potts and Cunningham 163). The main thing to note is that "in the model 1) creative industries are associated with the production of goods with high cultural value ($dU / dCI > 0$) but low market value ($dY / dCI < 0$), although they appear to be a net loss for the economy" (ibid. 177).

At the same time, cultural economists Trosby and Whiters have widely acknowledged that growth in the creative sector is driven by aggregate economic growth, as their growth is not what the "market"wants, but rather is forced to support it through transfers. Thus, the characteristics of Model 1 are characterized by high levels and negative profit margins for creative firms, as well as low total factor productivity (TFPCI) (Potts and Cunningham 177).

Another aspect of understanding development models of creative industries is presented by culturologist Ruslan Khestanov, who writes that "culture is neither mathematical nor marketable, nor unambiguously interpreted" and emphasizes that a policy for "creative

industries" is manifested only through efforts to fully commercialize cultural production and its global standardization (Khestanov 173).

Now, when we raise the issue of progressive ideas for creative technologies, the question arises as to what artistic ideas, principles and conclusions are common to design, music, choreography, theater, and/or scenography. It is difficult to get a complete answer at once, but with examination concepts such as "collaborative work of art", or "perfect work" and others emerge. This provides an opportunity to reconsider the ideas of *Gesamtkunstwerk,* which are relevant to these principles, and see what other questions might be relevant to our field of study:

1) *Gesamtkunstwerk* in the context of the development of scenography in Kazakhstan: can art be a starting point or a turning point?

2) Can *Gesamtkunstwerk* be considered as two peripheral poles of creative development in art and media scenography /plastic arts?

3) From the art of totalitarianism to the art of creative industry: what technologies or concepts are based on the scenography of Kazakhstan in the context of the development of media technology of audio and visual arts?

4) Is it possible to transform the conceptualization of a work of art from mass art to a qualitatively new virtual art using the idea of *Gesamtkunstwerk*?

5) What is virtual theater and what are the goals and functions of virtual theater?

6) What changes are needed in the Kazakh theater in terms of the concept of developing the creative industry and digitization policy?

The requirements of the XXI century are relevant in any sphere of life when connected to the achievements of technology and engineering. World theater has been part of this process since its beginning in the ancient Greek theater. The preconditions of the "perfect work of art", echoing the requirements of modernity, originated from the ancient Greek theater and have forced the theater to consider digital technology and multimedia as integral. At the heart of the development of each industry are particularly progressive and innovative ideas, including the combination of art and technology. At the heart of today's civilization, these same ideas serve in countless artistic theories or styles in a transformed form. One of them is the concept of *Gesamtkunstwerk,* which has inspired design, architecture, digital technology and multimedia theater.

At present, despite the high demand for artistic, aesthetic, and content quality in the domestic market in Kazakhstan, low-quality products are widely created. Because they do not keep up with the context of world cultural development, they can undermine the function and philosophy of the work of art. However, the ideas of Gesamrkunstwerk have a wide range of open influence, not only in the formation of stylistic qualities in music, architecture, design, opera, and fine arts, but also in the scientific methods and characteristics of scenography. In scenography, the logic and structure of digital experience has given a creative progressive emphasis to the formation, understanding of temporal structures in the study of media-scenography (see fig. 1).

The term *Gesamtkunstwerk* was coined in 1849 by the German composer Richard Wagner. Wagner framed *Gesamtkunstwerk* as "a wonderful work of art in which drama, music and other performing arts are integrated and each of them is subject to the public" (Dixon 41). But the ideas of *Gesamtkunstwerk* in architecture can be traced back to the pre-Wagner period;
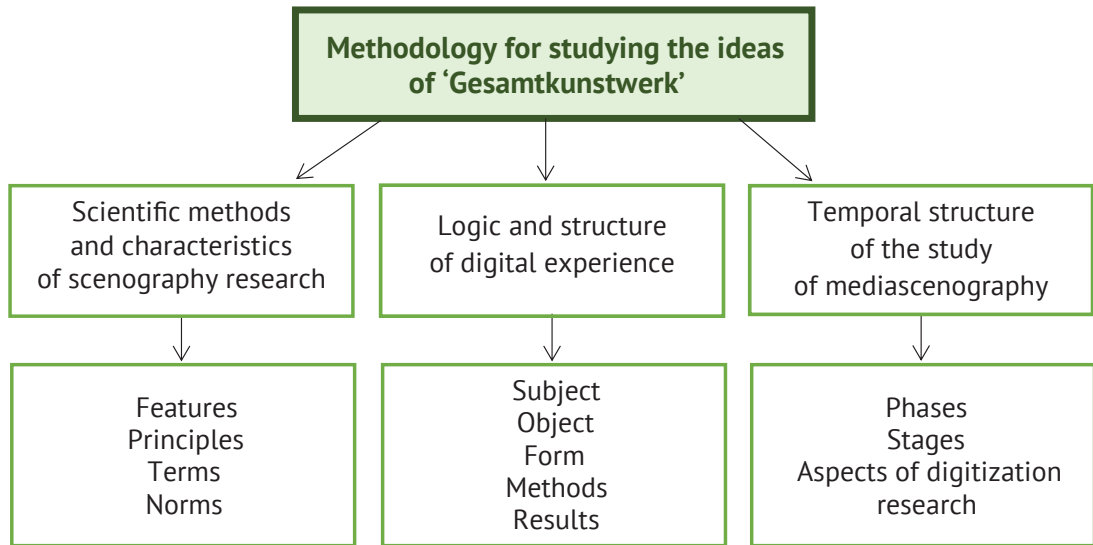
Fig. 1. The structure of the study of 'Gesamtkunstwerk' ideas.

for example, in the Baroque palaces of Versailles and Schenbrunn. In these works, architects had fully mastered the integration of exterior and interior designs, creating works of art that were harmonious from the garden to the kitchen utensils. After the Romantic era, various movements adopted the concept of the complete work of art connected by different ideals based in their aesthetic philosophy and sought to convey this in their works (Martin).

The breakthrough in art and crafts generally recognizing the essence of the idea of *Gesamtkunstwerk* also applied to the tradition of handicrafts, ignoring the results of mass production and industrialization. This concept was further developed in the Art Nouveau era, when architects created harmonious and unifying designs for whole buildings, from fixtures to furniture, thus creating complete works of art. Although the idea of a single work of art in architecture almost disappeared during the First World War, it re-emerged with the Bauhaus movement and De Steil in the late 1919s and early 1920s (Martin).

In architecture, the creation of a single work of art can sometimes be perceived as a designer's excessive imagination,

but it has certainly given rise to some internationally recognized iconic designs. Such works have been valued over time and have always influenced the next generation of architects and designers....

For an ornament to be interesting, it must depict things that are reminiscent of the poetic ideas that make up the motifs. Motives are based on history, legends, icons, fairy tales about man and his life, deeds and passions (Anthony Gaudi, and Martin).

Gesamtkunstwerk in the study of musicologists

As a music historian Sanna Pederson observes, in comparison with other individual composers in the Zurich records, in Wagner's music, *Gesamtkunstwerk* is part of its own special terminology: "absolute music", "musical drama", "Stabreim", "music of the future", "leitmotifs" and others. For Wagner especially, the term, as well as the hypothesis of why he ultimately did not support it, is an appropriate descriptor of his own stage works (Pederson 39).

Gesamtkunstwerk in the history of opera

F. Lacou-Labart had the productive idea to trace the dynamics, historical

retrospection and conceptual and theoretical reconstruction of the idea of *Gesamtkunstwerk* through the phenomenon of Wagnerian opera, observing it as an integrity that disintegrated and broke down (the disappearance of this integrity was first recorded in *Thus Spake Zarathustra*) — as an idea that did not work, did not come true, but instead degenerated into a desire to use the "Wagner phenomenon", (another "Wagner incident!", the "Wagner-Problem", etc.) (Kapp 140). 'The "Death of God", *Thus Spake Zarathustra,* thus becomes "the end point of romantic art (Endpunkt)" as the last stage introduced into the world by Christianity, which means, according to Hegel, "art itself eliminates itself and shows that in order to comprehend the truth, consciousness needs to move to higher forms than those that art can give" (Tatarenko 272). The aforementioned "Wagner effect" in this case, indeed, can be explained by two reasons. Firstly, according to Lacou-Labart, "opera or musical drama is the most suitable to fully realize the figuration that, in general, is inscribed in its philosophical program" (17), and, secondly, as Azamat Khsanshin observes, due to the fact that music has become a place of enormous technical changes, and "with Wagner, musical amplification — and aesthetic accumulation — reaches its highest point" (Khsanshin 416).

Wagner's own theoretical text Opera and Drama contains his most detailed historical account of opera. As part of the controversy that attacked the opera of its time, his version rejects the standard narrative of the mid-nineteenth century and presents the history of opera as a fall into corruption. Any historical attempt to restore the dramatic unity of the opera, which Wagner wants to celebrate, is ruled out.

These included reforms, such as the call in the 18th century by Christopher Willibald von Gluck, who popularly supported the call for music to be subordinated to drama, in Wagner's bold statement at the beginning of the opera and drama: end of expression (music) and end of expression (drama) has become a tool (Richard 2:17).

Wagner combined opera and its individual elements with other manifestos related to the need for reform. His music criticism was echoed by previous generations. His reading of E. T. A. Hoffmann and Karl Maria von Weber had a great influence on his writing. For example, the term "musical drama" — which became a regular part of Wagner's vocabulary, originating in 1810, when Hoffmann praised Gluck, writing: "Most of the new operas are concerts performed only on stage and in costume, and Gluck's opera is a real musical drama, in which the action continues at any moment" (Warrack 272).

Gesamtkunstwerk in choreography and forms of dance

Thomas Gray describes the concept of *Gesamtkunstwerk* as relating to dance in Wagner's Ring Cycle as follows:

When the curtain opens on Das Reingold, the first thing we see is three Rhine girls trying their best to swim or swim, not to walk or dance. Other aspects of Wagner's "transcendental" choreography include the famous "Reed's flying Valkyrie" and Parsifal's metaphysical journey from the outer Grail kingdom to the temple's inner sanctuary.

Gesamtkunstwerk in the concept of theater

Theater is a syncretic art which naturally tends to *Gesamtkunstwerk*:

'*Gesamtkunstwerk',* literally meaning 'complete work of art', originally meant that all forms of art, including painting, music, architecture, literature or performance, could be combined into a single theme, project and study, thus all elements of art and general means that the design includes a template (Martin).
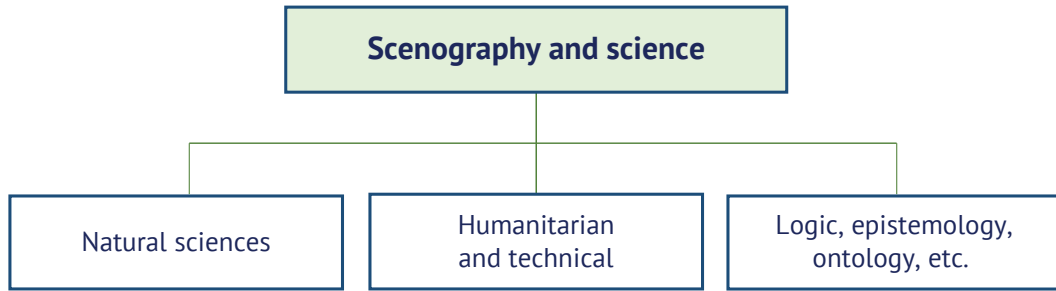
Fig. 2. Scientific classification of scenography according to the field, subject and cognitive methods of research.

In addition, *Gesamtkunstwerk* translates the basic lexical meaning of the word differently in different languages. Martin lists the following examples of meanings based on *Gesamtkunstwerk:* "Perfect work of art", "luxurious aesthetic journey", "completed, complete work of art", or "complete work of art, including visual, experimental and performance". But they all related to Wagner's original concept.

Wagner, who had lost faith in his contemporary art, saw it as meaningless, incoherent and dissonant, and his essays sought to reconcile all creative processes, thereby seeking to reunite art, opera and drama in one environment. Many artists and craftsmen in the 19th and 20th centuries, inspired by Wagner, tried to create integrated works of art covering various fields, and thus reached the concept of the idea of *Gesamtkunstwerk* (see fig. 2).

The ideas of *Gesamtkunstwerk* in the development of scenography (stages of theoretical development) and its study are fundamental for Futurism, XX century multimedia pioneers, Walter Benjamin, Rolland Bart, Jean Baudrillard and others (Dixon) (see fig. 3, 4).

Manifestation of the ideas of Gesamtkunstwerk in architecture
Scottish architect Robert Adam has created a truly unique and personal experiment called "Human Style". It consists of an attempt to combine and design all the elements in a strictly neoclassical way, to achieve stylistic consistency
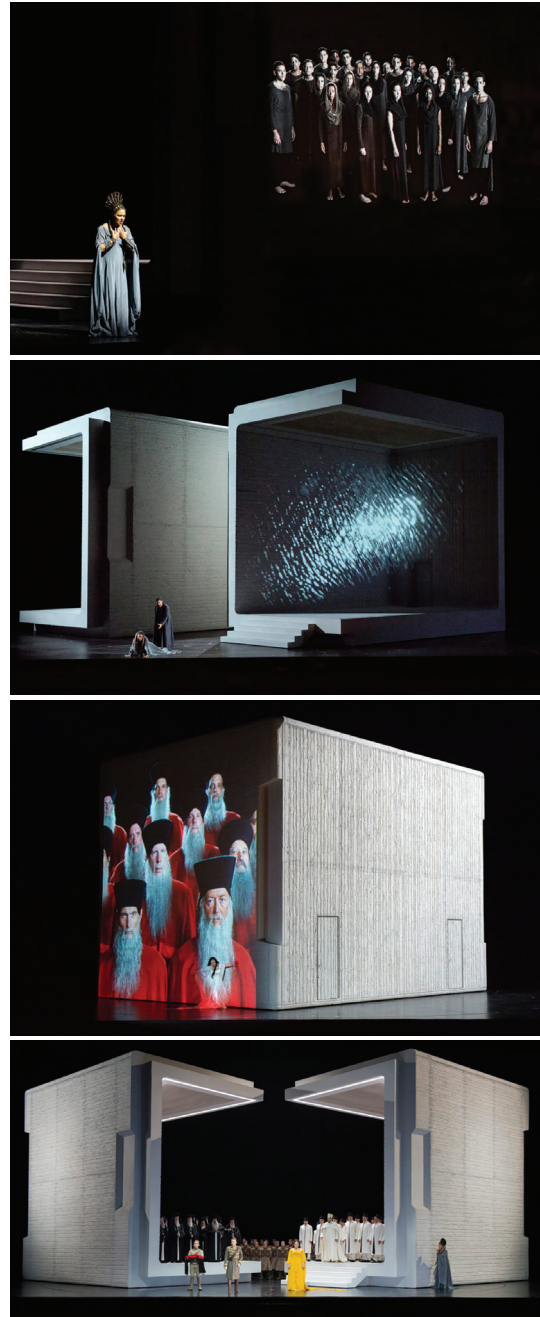

Fig. 3. The development of the *'Gesamtkunstwerk'* idea in constructivism. Scenes from the opera "Aida".

Fig. 4. Extensive deviations from the laws of rhythmic
syntax and metrical sequence in Wagner's music.
"Parsifal" and other examples of dance.
Lower Greenvilles Modern Theater in Dallas.

and harmony in appearance and interior.
One of the brightest and earliest examples
of Human Style is the Syon House
in West London. When Adam changed his
interior in 1762, he created a large room
resembling a pantheon, creating one
of the most important neoclassical interiors
in England. Here Syon brilliantly depicts
the human effort to form a cohesive
and harmonious whole (Martin).
The uniqueness of this work of architecture,
which is clearly combined with the ideas
of *Gesamtkunstwerk,* is reflected in the park
where it is located. (Syon House), a palace
of the Dukes of Northumberland in west
London (outside the historic city) and a park
of about 80 hectares. Zion Manor is located
on the banks of the Thames, opposite
the Royal Kew Gardens (Syon House)
(see fig. 5).

Kenwood House in North London
is another outstanding example of Robert
Adam's *Gesamtkunstwerk* architecture.
Adam was given complete freedom in 1764
to restore the house, and his library is
now recognized as one of its most popular
interiors.

In Art Nouveau, the Hôtel Tassel
or Tassel House is often considered
an exemplary architectural illustration
of *Gesamtkunstwerk* which organically
combines natural and industrial features.
Victor Horta designed the Tassel House,
which he completed in 1893, for Emile
Tassel in Brussels. As an architect as well
as an interior and furniture designer, Horta
created a complete masterpiece that is
compatible in all respects. From the facade
to the interior design, the house is known
for its multi-directional large staircase,
which is unique in the smoothness
of the recurring curves and spiral shapes.
The design of the house is absolute
and versatile: furniture, doors and handles,
balusters, and home bells. The combination
of internal and external elements show his
desire to assemble a work of art in a pure
unity. The house presents outstanding
examples of *Gesamtkunstwerk* ideas
in centuries-old architecture. This relates
to Gaudi's idea that for "ornament
to be interesting, it must depict objects
reminiscent of the poetic ideas that make
up the motifs. Motives are based on history,
legends, icons, fairy tales about man
and his life, deeds and passions" (Martin).

Fig. 5. Neoclassicism, modernity in the examples of Gesamtkunstwerk architecture and design. Syon House, Kenwood House, Hôtel Tassel.

In his work *Gesamtkunstwerk* Stalin, Boris Groys argues that the aesthetics of totalitarian art opens a window to the world of Socialist Realism: "In the relationship between aesthetics and its consumers, both art and modern media are 'the embodiment of the dream of power'". This characterizes the appearance of performances and scenography in the theaters of the Soviet era in Stalin's time (see fig. 6).
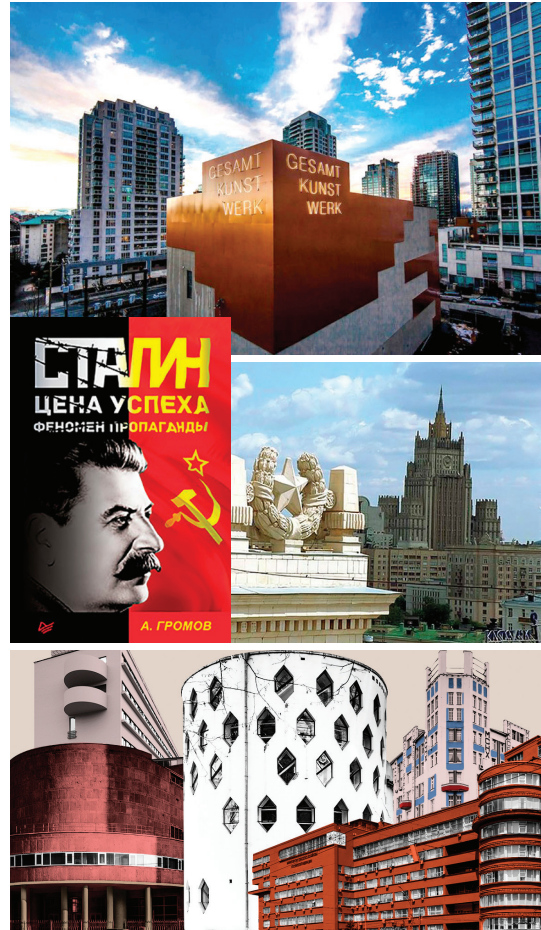

Fig. 6. Stalin's buildings in Soviet constructivism, Bauhaus-style 'Gesamtkunstwerk' transformations.

The Object and Subject of Research

The object of research of this study is domestic scenography, creative origins in scenography and its theoretical and technological aspects and prerequisites. The subject of research is the impact of world theater trends on the work of Kazakhstani scenographers, the ideas of *Gesamtkunstwerk,* the evolution of digital technologies, digital performances, analysis of performances on the Kazakh theater

stage, and the process of "creative collaboration".

This includes Digital Technology Research System: History of New Media (Theater, Dance, Performance, Installations), Genealogy of Digital Performances, Emergence of Digital Performances, Wagner and Co-Art, Futurism and the Early 20th Century Avant-Garde, Future Time, Dynamic Time Divide, Manifest Time Virtual Actors include Time, Machine Time, Past Future, Constructivism, Dziga Vertov, Dadaism, Surrealism, Expressionism, and art strategies.

The Purpose of Study

The purpose of this study is to examine the ideas of *Gesamtkunstwerk* and the impact of media technology on the scenography of Kazakhstan in historical, cultural, technological and aesthetic terms.

Responsibilities:
1) to determine the theoretical concepts and prerequisites for the interpretation of the ideas of *Gesamtkunstwerk;*
2) to analyze variants of the term "summary work", "perfect work" in connection with specific authors and artistic and technological initiatives;
3) to identify the technological aspects of new forms of media art and the stages associated with the ideas of *Gesamtkunstwerk;*
4) to study new experiences of digital performances in the work of theater artists and their evolutionary development;
5) to assess the examples of the ideas of *Gesamtkunstwerk* that came to the theaters of Kazakhstan in the form of digital-technological trends;
6) to enrich/to examine the enrichment of contradictions and harmonious aspects of the studied term between individual qualitative creativity and mass production.

Methods

Theoretical and methodological bases of the study include creative origins in media scenography, theoretical and technological aspects and prerequisites, the impact of world theater trends on the work of Kazakhstani screenwriters, the ideas of *Gesamtkunstwerk,* the evolution of digital technologies, digital performances, theories of Kazakh theater performances and scientific methods of research used. Digital technologies are used to determine the place and role of media technology in culture, the method of structural analysis is used for the study of digital performances. We use universal theories and methods of research to understand the ideas of *Gesamtkunstwerk* and the concept of "creativity in collaborative art"; we use comparative, cultural, technological analysis for the comparative analysis of trends in scenography and media scenography; question-interview, empirical methods for the analysis of new experiences in the work of Kazakh theater artists; Philosophical and anthropological analysis, methods of cognitive analysis are used to explain the conditions of psychological contradictions and harmony between neo-humans, post-humans and the electronic industry. Structural analysis is used to determine the place and role of media technology in culture as a scientific method and description of the study of scenography; Universal theories and approaches are used for the study of the ideas of *Gesamtkunstwerk* and the concept of "creativity in collaborative art"; Questionnaires and empirical methods are used to analyze new experiences in the work of Kazakh theater artists (see Table 1).

Features: online activity, web surfing;

Principles: interactive interaction between spectators and performers, complementary games, Vacuume.Net associative systems that simulate Internet surfing;

Table 1. Methodology of studying the ideas of 'Gesamtkunstwerk': research methods and characteristics, logic and structure of digital experience, temporal structure of mediascenography

Research methods and characteristics of scenography research	Structural analysis to determine the place and role of media technology in culture; Universal theories and approaches to the study of the ideas of "Gesamtkunstwerk" and the concept of "creativity in collaborative art"; question-interview, empirical methods for the analysis of new experiences in the work of Kazakh theater artists	Features: online activity, web surfing, Principles: interactive interaction between spectators and performers, complementary games, associative systems Vakuum.Net simulating Internet surfing Conditions: important historical precursors of digital theater Norms: episodic structure, the context of the relationship between the computer and the context of user interaction
Logic and structure of digital experience	Piscator writes that his combination of theater and video changed the dramatic structure so that it could evolve from what appeared on the surface of the impressive play (Lehrstuck) (Schaustiick)	Subject: screen, virtual theater theorists, directors, artists, film specialists Object: Virtual body theories in cyber culture Subject: stage, actor, virtual and physical combinations, movies, spirit, memories, dreams Form: hypermedia drama, medieval mysteries, digital performances, Stationendrama in individual sequences, structure of Dadaist performances, short films, multimedia choreography Methods: illogically inconsistent development, slow development. Results: performance, mixing elements of music, manifesto, theories and artistic images
Temporal structure of the study of mediascenography	According to Dixon, modern practice of digital performances has changed the body, time and space. Here the virtual body, avatar and digital "twins" appear in the artist's performances. Association of webcams and drama networks, virtual reality, robot performances, real-time connectivity. Technological illusions of theatrical robots "Out of Time".	Phases: If consciousness can change the body, the structure can change consciousness. Stages: the theater, which has entered the movement of imagining an illusory space, will now become a stage for the event. Aspects of digitization research.

Conditions: important historical precursors of digital theater;

Norms: episodic structure, computer and user communication contexts.

On the logic and structure of the digital experience, Dixon wrote in the 1920s that Piscator's documentaries were successfully used in theater: "everything from dialectical interrelated facts and materials... The dramatic structure can be developed into a video transformation and a theatrical combination" (Rorrison 35).

Subject: screen, virtual theater theorists, directors, artists, film specialists;

Form: virtual body theories in cyber culture;

Subject: stage, actor, virtual and physical body combinations, film images, spirit, memories, dreams;

Forms: hypermedia drama, medieval mysteries, digital performances, Stationendrama in individual sequences, the structure of Dadaist performances, short films, multimedia choreography;

Methods: illogically inconsistent development, slow development.

Outcomes: performance, music, manifesto, mixing of theories and elements of art images.

Results

According to modern practice of digital performances, the body is subject to change in time and space. Here the virtual body, the avatar, and digital "twins" appear in the artist's performances. Association of webcams and drama networks, virtual reality, robot performances, real-time connectivity. Technological illusions of theatrical robots "Out of Time" (Dixon).

Kazakhstani theater artists, in turn, are not inexperienced in applying trends and innovations from world scenography in their work. In Kazakh theatrical arts, along with traditional scenography, one can see that the introduction of digital technologies, digital performances, and multimedia scenography has begun to move in an innovative direction.

First of all, this is a turning point in the integration of Kazakh arts with the trends of the global creative industry.

The performance *Tansulu* (G. Esim) initiated the tendency to show the image of the victim and the bright traditions of nomadic peoples in scenery and costumes through creative technologies. Similar methods were used later in *Magika* (M. Auezov State Academic Kazakh Drama Theater, 2014). Vaikus transformed the play *Korkyt's Vision* (Iran-Ghaib) with video recordings and on-screen projections from the poetic and musical form of the Korkyt era world to the present day, along with adventurous images (2015). The opera *Birzhan Sara* (M. Tulebayev), staged at the Astana Opera. Uses 3D technologies to enliven images of nature and everyday life (2019): Open costumes, video projections of the Italian master Sergio Metalli, and most importantly, the outstanding music, beautiful voices of the soloists, and the harmonious sound of the orchestra leave an unforgettable impression on the audience (see fig. 7).

Fig. 7. Changes in body, time and space in the practice of digital performances.
Performances "Birzhan-Sara", "Laterna Magika", "Tansulu", "Korkyt's vision".

As an example of turning to the creative industry: the best actors of the Republic were selected to invite "A" class directors, scenographers, and content creators (who can compete at the world level) and play each character. This process required the identification and revision of many components for the implementation of the production — without which it is impossible to present a modern performance today.

The play *Borte* uses a new generation of technologies to combine realistic effects, video projections, cinematic techniques, and virtual reality. From this point of view, in the practice of Kazakhstani theater, the Turkestan debut performance was a landmark in the use of modern technologies in the scope of one performance (Karzhaubaeva, Kosbasarova 156). Directed by Italian directors David Lemermur and set designer Carlo Shakcalugo, it played at the Turkestan Music and Drama Theater.

In 2021, the Turkestan Music and Drama Theater staged a new creative performance: *Tower of Love* (scenographer Kabyl Khalykov, director Nurganat Zhakypbay, technical director and performer, costume and makeup artists). The play features multimedia content, such as projections on an LED screen, scenery with "sails" as the main scenographic characters, tasteful choreographic compositions and live music on the cutting edge of the stage advancement.

In *Tower of Love,* the principle of the concept of metomodernism is preserved and the relief of the ideas of *Gesamtkunstwerk* creates a special quality of romantic pathos. Integration in the audio-visual arts is present. In Wagner's point of view, theater, music, dance, song, dramatic poetry, light and visual arts are created without a "scratch" and create a completely coherent work. In the paradigm of "integration" with future work, one could create a unique interface for the computer using a "meta-carrier". This was one of the criteria for the development of the modern world's creative industry and the provision of "unique quality" using technology. It is a perfect and pure work of love that leads to the "Beacon of Love" seen only by lovers. This is a play about the unique feeling of love, which once captivated the soul of the artist and made love the only thing in life. The new play is based on a screenplay by Talaptan Akhmetzhanov, a well-known Kazakh writer who left a rich literary legacy in his short life. Previously staged on every stage of the country, the play has its most modern interpretation on the stage of the Turkestan Musical Drama Theater (see fig. 8).

The scenography depicts the image of writing this picture of life as a love story with one stroke, in which the "sailing boat" performs the semantic load. Thus, the modern staging structure of scenography is determined by the ideological and ontological order of the association of beings. The modern interpretation of the theme is also associated with the concept of metamodernism based on oscillations, the metamodernist structure of emotion, and the pursuit of humanism. A special place is given to the creation of an atmosphere of stage action through media technology, which involves video content and the synthesis of philosophical and cultural texts of the epoch with ideological and thematic content. The main task was to connect the design of the stage with one of the leitmotifs of action: swimming and playing with life — which the sailing boat successfully performs in different contexts of life. The boat is a transducer of the material world and its values: spiritual world; boat — a ship traveling to other worlds; the boat is the cradle of lovers' happiness; the boat is the starting point of history and life; the boat is an opportunity to see
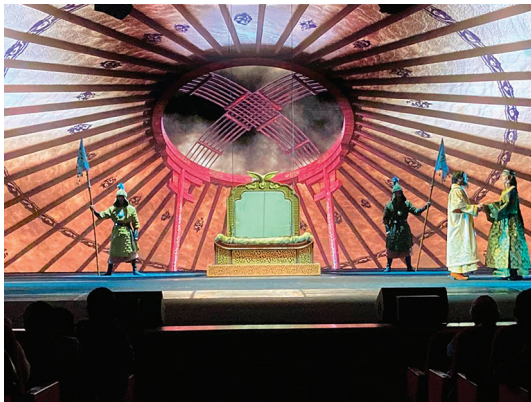
Fig. 8. Performances "Borte", "Tower of Love". Symbiosis of combining realistic effects, video projections, cinematographic techniques and virtual reality in new technologies.

the "Lighthouse of Love". The main intrigue of the play is that the participation of Eldar Saparaev – a talented Kazakh musician living in Zurich and one of the world's leading cellists – at the premiere seems to have given a new impetus to the creative market in the nocturne genre.

Theater historians such as James Stein believe that Wagner's influence on the birth of experimental theater and generalization in the work was a significant influence on the development of experimental theater. Scenographic innovations in world theaters, including those in Western Europe, Japan, the People's Republic of China, and other advanced countries, are recognized as a manifestation of the IV technical revolution, and the idea of *Gesamtkunstwerk* to create a theatrical stage is at the heart of today's media technology.

The idea of *Gesamtkunstwerk,* as framed by Richard Wagner, has been staged by foreign theater artists, including Alisson Chitty, who began his career

in 1991 at the Royal Opera House. Wagner, along with the creative team behind the performance of *Minotaur* at the Royal Opera (co-directed by Stephen Langridge), brought a new production of *Parsifal* to Covent Garden. First staged in Bayreuth in 1882, *Parsifal* was Wagner's last opera. For many years, at the request of Wagner and his second wife at the time, performances outside the Bayreuth Festival were banned. This embargo was lifted in January of 1914. By August of that year, *Parsifal* had been performed in more than fifty opera houses throughout Europe (Dixon).

Result 1. The history of numerical performances in the definition of theoretical concepts and prerequisites for the understanding of the ideas of *Gesamtkunstwerk* was studied, and the concept of "creativity in collaborative art" was achieved through universal theories and methods of research;

Result 2. In the analysis of versions of the "complete work of art" or "perfect

work" by specific authors and artistic and technological origins, the principles of Wagner's high romanticism and the theories of Antonin Artaud and Bauhaus were used;

Result 3. The technological aspects of new forms of media art and the stages associated with the ideas of *Gesamtkunstwerk* include Czech, German, and English experiments; the use of videos in the performance of his previous experience are associated with 100 years ago Nam June Pike, Worcester Group and Meyerhold and Piscator, et al.

Result 4. Randall Packer and Ken Jordan Multimedia: From Wagner to Virtual Reality (2001) and others based on the works of international researchers.

Result 5. Manifestations of the ideas of *Gesamtkunstwerk* in the theaters of Kazakhstan in the form of the digital-technological trends of Constructivism, Dadaism, Expressionism. Futurism, known as "artist's theater", considered in connection with the achievements of innovative theatrical directions and multimedia pioneers of the twentieth century;

Result 6. Empirical, industrial, philosophical-anthropological, and cognitive methods of analysis were used to enrich the contradictions as well as the harmonious aspects of the term "under-study" between individual quality creativity and mass production.

Discussion

The term *Gesamtkunstwerk* refers to *Das Kunstwerk der Zukunft* "The Artwork of Future", 1849), which refers primarily to Wagner's views on his plans for a politically illustrated work of art and operatic reform of the "musical drama" *(Musikdrama)*. The research author sees the differences between these two terms in the differences and advantages between theory and practice, its political

and aesthetic meanings, which can be articulated heuristically (Pederson 40).

According to international scholars, the notion of "collective" or "collaborative" work argues for the existence of the ancient Greek notions of synthesis and integrity − inseparable from the expressive and musical aspects of their sound. Although this background is well known to musicologists, it is widely described by historians and critics of the early eighteenth century. Wagner did not acknowledge that the first works in the opera repertoire appeared as an attempt to combine the arts of the past in different ways (Wilhelm 83).

In theatrical art, the search for theatrical artists of each period is full of innovations and futile efforts to create a full-fledged scenography, combining trends and styles of painting and architecture. Artists of the Kazakh theater did not stay away from these trends. Apart from the trends in painting and architecture, they are based on the genre and epoch of the play − religious context, semantics of colors and the use of signs and symbols arising from the philosophical views of different peoples (Eastern, Western, Turkic philosophy, Kazakh steppe philosophy). Apart from the scenery, they tried to create a scenography that had a philosophical meaning. In this way, the Kazakh theater and cinema opened the way for the emergence of symbolic and popular genres. This trend has not decreased from the height of the search in the middle of the twentieth century.

In contemporary theater, using video projection is much cheaper than printing the entire backdrop of the play. This effect should be taken into account by the director of the theater and the head of the performance department. This is due to the fact that saving the theater budget is also important for the theater management. The competent use of modern multimedia capabilities should be studied no less than painting, music and architecture.

In the same way, the director must understand the laws of multimedia, aesthetics, technique, editing, frame composition, and be able to use theater lighting accordingly. We need to know the direction and/or goal of new technologies and be aware of how the previous generation before us used these new technologies. It is necessary to study not only the Czech, German and English experience, but also the development of video itself, as the use of videos in performances started 100 years ago by Nam JunePike, the Worcester Group, and Meyerhold and Piscator.

This practice, in turn, has continued in recent years and has become the method of some directors. An example of this is the play based on Rakhimzhan Otarbayev's play *Loneliness* on the stage of the Makhambet Atyrau Regional Academic Kazakh Drama Theater (directed by M. Tomanov); the Performance *Tansulu* at the Kazakh National Drama Theater named after M. Auezov — ethnic modernity, holography, projection scenery, "Are we laughing or crying...", "Attila and Aetius" — category: intentionality, contextual transition, media technology (artist K. Khalykov), Aibek — T. Akhtanov Aktobe Regional Drama Theater, — in the style of minimalism, constructivism, Aidana Bisembayeva — "Gabit" (R. Otarbayev) constructivism G. Musrepov State Youth and Children's Theater, Kanat Maksutov — "Domalak Ana" (S. Seifullin Theater), decoration with oars, Murat Saparov — computer graphics, synthesis of tradition and modernity, Timur Koyessov — minimalism, metamodernism, constructivism "Night Guest", "Doors" (poetry), "Mangurt", "Aiman-Sholpan" minimalism (solving a series of events in one day), orphans, theft, going home, Esengeldy Tuyakov — traditionalism, constructivism "Beybars" and others.

Conclusion

According to Wagner's tradition, *Gesamtkunstwerk* is a creative combination of many forms of knowledge from the world of art, theory, and philosophy, as well as technology. From Romanticism to modern and postmodern times, this concept has sometimes reflected the goals and artistic aspirations of society. However, it is now often associated with totalitarianism, which promotes the ideals of national identity through the full clarity of principles. In this historical retrospective, *Gesamtkunstwerk* is a realistic and serious realization of theatrical and performing space. Today, the creator of this integration uses the computer as an integral part of this process, synthesizing all the media in one interface, spending time and space with the physical participation of the performers. The question is, do postmodern principles require a unifying synthesis for the systematic introduction of extravagant differentiation and fragmentation in design? Does the artistic maturity of different creative ideas have enough space to participate in the overall work of the play? Does this create artistic democracy or reduce creativity? Therefore, using the ideas of *Gesamtkunstwerk* as the main theoretical basis of this work and constructivism as the main methodological paradigm, we step into the study of the interaction of its modern expressions as a joint artistic practice. Researchers in this area are also taking steps to identify the complex development of modern performance design.

The expected outcome of this study is the emergence of new ways to understand the history and modern meaning of *Gesamtkunstwerk,* as well as how it affects the work of co-authors in creating a theatrical space experience:

1) Antonin Artaud, Bauhaus's theories, as well as historical texts based on the performance and design practice of Randall Packer and Ken Jordan's *Multimedia: From Wagner to Virtual Reality* (2001); Dan Harries' *The New Media Book* (2002); Darren Tofts, Annmarie Jonson and Alessio Cavallaro, *Prefiguring Cyberculture: An Intellectual History* (2002); and finally Noah Wardrip-Fruin and Nick Montfort's *The New Media Reader* (2003) are all epic collections. The latter is characterized by the contrast of the first texts of computer technology pioneers and media theorists with fiction, looking for parallels in the ideas and works written since the Second World War.

2) It is known that the variants of the term "summary work", "perfect work" are the original authors and artistic-technological origins and connections of the first scenes of digital performance in classical Greek theaters *deus ex machina* ("Dixon's machine"). This trend is further combined with the sequence of ideas between the ideas of the later Wagner concept *Gesamtkunstwerk,* as well as Constructivism, Dadaism, and Expressionism. It is said that it is associated with futurism and pioneering multimedia of the twentieth century. It is called a "complete work of art" because it is a "perfect work". The "component" is a unique, high-quality work of art of the future with a unique interface.

3) Researcher Dixon considers changes in the representation of body, space and time to document and analyze modern digital experience in determining the technological aspects of new forms of media art and the stages associated with the ideas of *Gesamtkunstwerk.* He writes about virtual bodies, avatars, and digital twins, as well as performances,

and explores the way some artists perform, including Merce Cunningham, Laurie Anderson, Blast Theory, and Eduardo Kac, considering theories of the virtual world (111).

4) In the study of new experiences of digital performances in the work of theater artists and their evolutionary development, digital media has become more widely used in the media theater; and new forms have appeared in interactive performances and installations. Virtual theater experience as an interactive design includes the process of interaction with the body, the tasks of navigation, and manipulation. Creating a virtual theater, like a theater, has devices that make the virtual world better perceived, and overshadow real-world contexts. In the digital production, Dixon traces the evolution of experiments, gives detailed descriptions of the main performers, and describes the theoretical, artistic, and technological aspects of the new media.

5) Examples of the arrival of the ideas of *Gesamtkunstwerk* in the theaters of Kazakhstan in the form of digital-technological trends. Mastering the stage space as a virtual world involves a number of genealogical times from illusion to penetration. It is the expression of immersive panoramas and illusory space; the artist's attitude to reality can be understood as a manipulation of the computer as a last resort through images. Virtual reality is often studied by researchers as screens, virtual bodies in cyber culture, scenes, actors, virtual and physical body combinations, movies, spirits, memories, dreams, hypermedia drama, medieval mysteries, digital performances and individual sequences, short film sequences, Stationendra, and multimedia choreography. Therefore, its methods

are not logically compact or slow development. The results show that the ideas of *Gesamtkunstwerk* in the mix of elements of performance, music, manifesto, theories, and artistic images were not formed as a specific style or concept in the period of metamodernism.

In conclusion, we will say that the intention to reconstruct the *Gesamtkunstwerk* phenomenon as an integrity that has disappeared or partially circulates in the artistic or technological quality of products with the rampage of the creative industry remains unresolved. We can only judge the colossal changes in the quality realm of the work and the aesthetic and stylistic filling of modernity with these ideas.

Авторлардың үлесі

Қ. З. Халықов – аннотация дайындау, ағылшын-герман және орыс деректеріндегі "Gesamtkunstwerk" терминінің шығу тегін теориялық концепциялар контекстінде талдау. «Әдістер», «Талқылау» және «Нәтижелер» бөлімшелерін ғылыми мәселелері мен сценографияны зерттеудің ерекшеліктері тұрғысынан қалыптастыру, сценографиядағы цифрлық тәжірибе құрылымын құру, әр дәуірдегі мәдени мәтінде пайда болатын идеялардың технологиялық аспектілерін анықтау.

Т. М. Коесов – қазақ театрларының спектакльдері бойынша медиасценографиялық материалды жинақтау, сынақ материалдарын талдау, мақалаға үш тілде сипаттамасы бар иллюстрациялық материал дайындау.

Вклад авторов

К. З. Халыков – подготовка аннотации, анализ происхождения термина "Gesamtkunstwerk" в англо-германских и русских источниках в контексте теоретических концепций. Формирование подразделов «Методы», «Дискуссия» и «Результаты» в контексте научной проблематики и особенностей исследования сценографии, выстраивание структуры цифрового опыта в сценографии, выявление технологических аспектов идей, фигурирующих в культурном тексте разных эпох.

Т. М. Коесов – сбор и подготовка материала медиасценографии по постановкам спектаклей казахстанских театров, анализ исследуемых материалов, подготовка иллюстративного материала с описанием на трех языках.

Contribution of authors

K. Z. Khalykov – preparation of concise content of the article in the abstract, analysis of the 'Gesamtkunstwerk' term origin in the Anglo-German and Russian sources in the context of the theoretical concept, premise, interpretation of this idea. Formation of the Methods, Discussions and Results sections using the research methods and features of the study of scenography acceptable to the problem. Structuring the digital experience in scenography. Revelation of some technological aspects of the idea that appear in the cultural text of different eras.

T. M. Koyessov – collection of the material on media scenography of Kazakhstani theaters stage performances, analysis of the features and nature of the phenomenon under study, preparation of illustrative material for the article with a description in three languages.

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"GESAMTKUNSTWERK" СЦЕНОГРАФИЯДАҒЫ ШЫҒАРМАШЫЛЫҚ ТЕХНОЛОГИЯЛАРДЫҢ ПРОГРЕССИВТІ ИДЕЯСЫ РЕТІНДЕ

Аңдатпа. XXI ғасырда техниканың даму қарқыны мен оның театр саласына ықпалын, театр тарихында идеялық-мазмұндық сапаға әкелген кезеңдерін *"Gesamtkunstwerk"*-тің өнімді идеялары арқылы тану маңызды болып отыр. Себебі, бүгінгі таңда технократиялық прогрестің қарқыны адам табиғатына тән қарапайымдылық пен табиғи үйлесімді ескермейді. Зерттеу нысанында – *"Gesamtkunstwerk"* ұғымдары мен терминдері, оның цифрлық спектакльдерге және театр сценографиясына әсер ету тарихы қарастырылады. Зерттеу пәні – дәуірдің көркемдік концепциялары мен стильдеріне әсер еткен *"Gesamtkunstwerk"* идеяларының тұжырымдамасы мен түсіндірмесі, қазіргі замандағы әлемдік және қазақстандық театр медиасценографиясындағы өмір сүруі және қызмет ету қасиеттері, тенденциялары, шығармашылық технологияларды дамыту жағдайында «бірлескен өнер» түрі. Зерттеудің мақсаты – *"Gesamtkunstwerk"* идеяларының тарихы мен түсіндірмесі және оның логикасы мен құрылымын шығармашылық тәжірибені дамыту ретінде түсіну, медиасценографияны зерттеудің уақыт қатынасындағы құрылымдарын пайымдау. Міндеттері: *"Gesamtkunstwerk"* идеяларын түсіндірудің теориялық тұжырымдамалары мен алғышарттарын анықтау; «күрделі өнер туындысы», «мінсіз туынды» терминдерінің нақты авторлар мен көркемдік-технологиялық бастамаларға қатысты нұсқаларын талдау; медиа өнердің жаңа түрлерінің технологиялық аспектілерін және оның идеяларымен байланысты кезеңдерін анықтау; театр суретшілерінің шығармашылығындағы цифрлық спектакльдердің жаңа тәжірибесін және олардың эволюциялық дамуын зерттеу; Қазақстан театрларындағы цифрлық технологиялық үрдістер түріндегі *"Gesamtkunstwerk"* идеяларын бағалау; шығармашылықтың жеке сапасы мен жаппай өндіріс арасындағы зерттелетін терминнің қайшылықтары мен үйлесімді өзара байланыстарын анықтау.

Тірек сөздер: Gesamtkunstwerk, терминдер мен ұғымдар, Рихард Вагнер, жалпы өнер туындысы, болашақтың теңдессіз өнер туындысы, мінсіз туынды, медиасценография, шығармашылық технологиялар.

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"GESAMTKUNSTWERK" КАК ПРОГРЕССИРУЮЩАЯ ИДЕЯ КРЕАТИВНЫХ ТЕХНОЛОГИЙ В СЦЕНОГРАФИИ

Аннотация. В XXI веке темпы развития техники, ее признание, влияние и историческая значимость в сфере театрального искусства повлияли на пересмотр определенных идеологических и смысловых факторов, а также способствовали появлению новых продуктивных идей и концепций, например, таких как *"Gesamtkunstwerk"*. Актуализация данной проблемы связана с тем, что сегодня темпы технократического прогресса зачастую не учитывают простоту и естественную гармонию, присущую человеческой природе. Объектом исследования является термин *"Gesamtkunstwerk"*, история его влияния на цифровые перформансы и сценографию театра. Предметом исследования являются теоретические концепции и интерпретации идей *"Gesamtkunstwerk"*, которые оказали огромное влияние на развитие художественных стилей эпохи, раскрыли ее «коллаборационную» значимость в условиях стремительного развития креативных технологий, функциональность и жизнеспособность медиа- и инновационных технологий в современном мировом и казахском театре. Цель исследования – осмысление и интерпретация идей *"Gesamtkunstwerk"*, обоснование ее логики и структуры в контексте креативного опыта художников театра, понимание темпоральных структур медиасценографии. Задачи: исследовать теоретические концепции и предпосылки интерпретационных идей *"Gesamtkunstwerk"*; провести сравнительно-сопоставительный анализ смысловой вариативности терминов «комплексное произведение искусства» и «совершенное произведение» в контексте концептуальных идей, художественных и технологических инициатив конкретных авторов; выявление этапов, связанных с развитием идей и технологических проблем внедрения новых форм медиаискусства; изучение нового опыта цифровых перформансов и их эволюционное развитие в творчестве художников театра; провести аксиологию идей *"Gesamtkunstwerk"* в контексте цифровых технологических прорывов в театрах Казахстана; определить диалектику рассматриваемых терминов, качественных противоречий и сочетаний между индивидуальным авторским творчеством и массовым производством.

Ключевые слова: Gesamtkunstwerk, термины и понятия, Рихард Вагнер, «совокупное произведение искусства», «непревзойденное произведение искусства будущего», «совершенное произведение», медиасценография, креативные технологии.

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