

Contemporary global trends in choreographic art development at the beginning of the 21st century

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ABSTRACT

The aim of this study was to identify the main contemporary global trends of choreographic art at the beginning of the XXI century and illustrate the practical aspects of existing trends in world choreography through a questionnaire survey. This practical study was conducted through an online questionnaire survey among 52 acting choreographers, members of the National Choreographic Union of Ukraine, 92 students of the Faculty of Choreographic Arts of the Kyiv National University of Culture and Arts, and 34 scholars in the field of art history conducting research work within the activities of choreographic art of Kyiv National University of Culture and Arts. Based on the study results, the main features of modern choreography according to the respondents were: improvisation in dance forms; synthesis of ballet tradition with dance innovations; the latest forms of interaction between choreography and other art forms, including synthesis, symbiosis, concentration, and transfer; synthesis of all genres of choreographic art; combination of other art forms (fine arts, theater, and cinema). The respondents were of the opinion that the understanding and use in the choreographic activities of the XXI century person image are designed, not only to have a mutual influence on the elements of socio-cultural space of different countries, but also to determine the trends of future social transformations. Also, choreographic art spreads a new social content in the created human choreographic images of the XXI century due to the specific features of the choreographic manner. In conclusion, contemporary choreographic art is a striking combination of different dance techniques and traditions. Careful research and analysis of this field will contribute to the formation and development of new forms of dance art in the future.

KEYWORDS

Choreographic Art; Choreographic Trends; Dance Culture; Choreographic Activities; Dance Innovations

1. INTRODUCTION

The development of world civilization is the main reason for cultural achievements and influences the change and development of human activities in general. Lifestyle, moral and spiritual values in society change according to the needs of the time. Choreographic art has been developing for thousands of years and is changing, like all components of the cultural sphere. During the historical development of society, folklore as a form of artistic thought, its content, themes, genres, and features have changed significantly (Gotsaliuk, 2019).

For a long time, the study of choreographic art history was considered theoretical, so this research topic was not widespread. However, it is essential to note that choreographic trends are at the same time the history of the cultural trend's development as well as the formation of modern technical and aesthetic movements that are elements of different sports and dances. For example, large and small jumps, twists, turns, and so on, are the elements of dance art and culture. These elements have evolved and improved, becoming the basis for rhythmic gymnastics, acrobatics, figure skating and synchronized swimming. Currently, choreography is the primary means of forming and developing eurhythmic expression and art, so the study of trends in contemporary choreographic art is highly relevant because it reflects the characteristics of the modern development of many social components.

2. LITERATURE REVIEW

Since the beginning of the XXI century, the development of foreign and national culture has taken place in complex, often contradictory circumstances, where social, political, military, and environmental upheavals affect the human personality, transforming its values and determining the socio-cultural development (Azizkhanova, Almetov, Turdaliyeva, Aitzhanova & Musakhanova, 2021).

During this period, contemporary choreographic art has undergone significant changes in the context of trends in the development of culture and world civilization. During this time, images created by choreographers acquired new characteristics, following new directions in culture and

society. The brightest representatives of free dance and the contemporary choreographers' generation realized themselves as dancers and as creators of a new culture. All free dance founders considered it not an art for the sake of art (a phenomenon of elitist culture) but a part of the democratic mass culture in the best meaning of the word. Fans of free dance believed that everyone could and should dance and that dance would help each individual develop and change their life (Shherbak, 2018).

Like any other art, dance culture is one of the universal ways of spiritual and practical exploration of the world, playing an essential role in international communication. This gives it particular importance in the traditional structure of the spiritual existence of civilization. In particular, folk dance is a carrier of the people's cultural code. It embodies the essential features of national culture and repeats the values system (public traditions, norms, samples, ideals, etc.). The tradition gives a more precise idea of the eurhythmic vocabulary. It plays the same role in no other type of art as in choreography. The producers, using these sources, bring back the lost components of the cultural treasure with each new original performance (Grechko, 2020).

Since the second half of 2010, choreographic art has been developing in the context of a combination of traditional and innovative currents of contemporary dance culture.. An attentive and demanding viewer expects from every dance performance gracefulness of action, application of modern technical means of sound amplification and light show staging, and pyrotechnic means, which make a lasting and robust impression. At the same time, an inevitable destiny of traditionalism is a typical feature of modern dance performances, their essential attribute, and element. This feature is borrowed from the past, which is ensured by the eurhythmics and expressiveness of the dance performance. The appeal to the traditions of the past is achieved by demonstrating characteristic storylines by organizing the dance space and external attributes in the music (Hocyanov's`ka, 2018).

Now, in the XXI century, the sphere of folk choreography is characterized not only by the emergence of new dance art trends but also by further improvement of the performers' dance skills, which have become the main feature and starting point for the development of dance. Nowadays, unique dance terminology is applied. Also, dance movement names, figures, positions, and dance names are open to change (Cisneros, 2019).

Each nation throughout its history has created a fantastic beauty and pattern of movement, different in content dance compositions. Each country has its traditional dances, the features of which are associated primarily with its ethnic character, the system of spiritual and moral values, and image ideals. Folk dances, their artistic content, and vocabulary reflect the national worldview, creativity, everyday traditions of people, and the specific natural environment of their habitat.

The history of national dance development of each nation can be traced through the history of ethnos development and the formation of its cultural and spiritual traditions. Therefore, the comprehensive study of the dance culture is essential from the choreographic point of view and as a historical and ethnographic definition of social relations among people at the aesthetic level of designers and dancers (Frichtel, 2017).

Global choreography, especially in the purely folkloric sense, is resistant to change. The basic dance types, dancing movements, and sculptures have been preserved for many centuries. Choreographers try to keep traditional folk dance basis even in modern folklore and stage performances. But, of course, it remains alive, and therefore it is subject to some transformations (transition of the dance to the stage, the author's prolonged start, updating the figure of the leading dance, etc.). However, these transformations do not destroy but, on the contrary, renew and enrich folk dance and adapt it to the changing realities and artistic needs (Schmitt, 2020).

3. METHODS

The aim of this study was to identify the main contemporary global trends of choreographic art at the beginning of the XXI century and illustrate the practical aspects of existing trends in world choreography. This practical study of modern trends in choreography was conducted through an online questionnaire survey among 52 acting choreographers, members of the National Choreographic Union of Ukraine, 92 students of the Faculty of Choreographic Arts of the Kyiv National University of Culture and Arts (KNUCA), and 34 scholars in the field of art history conducting research work within the activities of choreographic art of Kyiv National University of Culture and Arts (KNUCA). The data were analyzed with the Statistical Package for the Social Sciences (SPSS) version 23.

4. RESULTS

During the survey, respondents were asked about what they considered to be the most striking features of modern choreography, of which the participants identified the following (Figure 1):

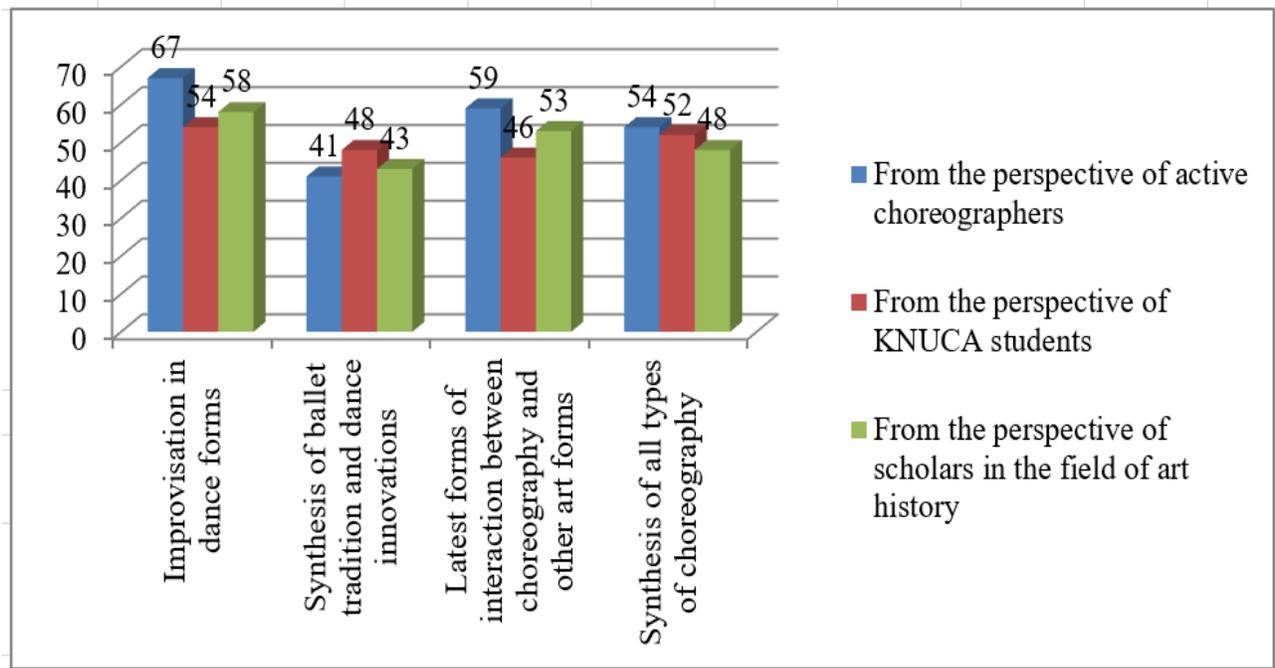


Figure 1. The most striking features of modern choreography

As can be seen from Figure 1, the respondents highlighted the main features of modern choreography, which is an improvisational-synthetic structure: improvisation in dance forms (free eurhythmic, classical, folk dance, ballroom dance - positions and postures of the torso, arms, legs, head, bends, twists and tilts of the upper body, steps, jumps, runs, turns); synthesis of ballet tradition with dance innovations; the latest forms of interaction between choreography and other art forms, including synthesis, symbiosis, concentration, and transfer; synthesis of all genres of choreographic art; combination of other art forms: fine arts, theater, and cinema.

An exciting area of research is the study of the importance of using the personal traits of a modern member of society in choreographic activities. According to the respondents, this use plays the following role in forming the personality of consumers of artistic production (Figure 2):

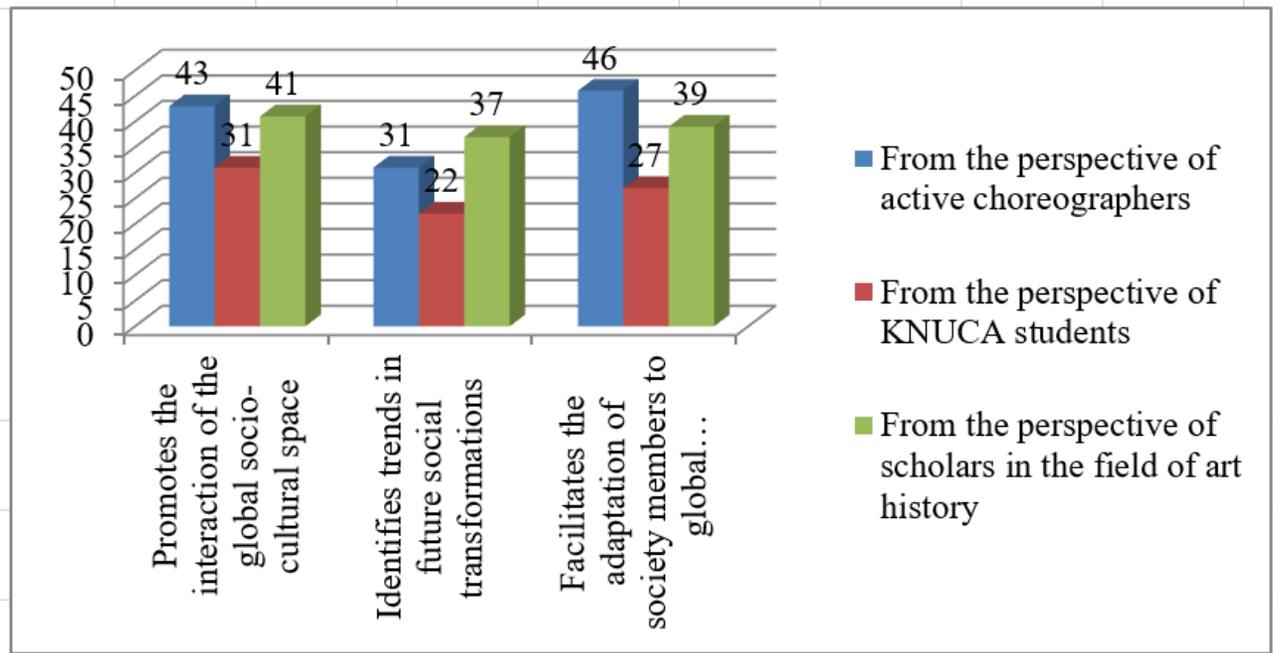


Figure 2. The importance of using the personal qualities of a contemporary society member in choreographic activities

According to the survey participants, the understanding and use in the choreographic activities of the XXI century person image are designed not only to have a mutual influence on the elements of socio-cultural space of different countries but also to determine the trends of future social transformations.

The optimization allowed us to establish the specific, from the respondents' point of view, features of the choreographic image of the XXI century man (Figure 3):

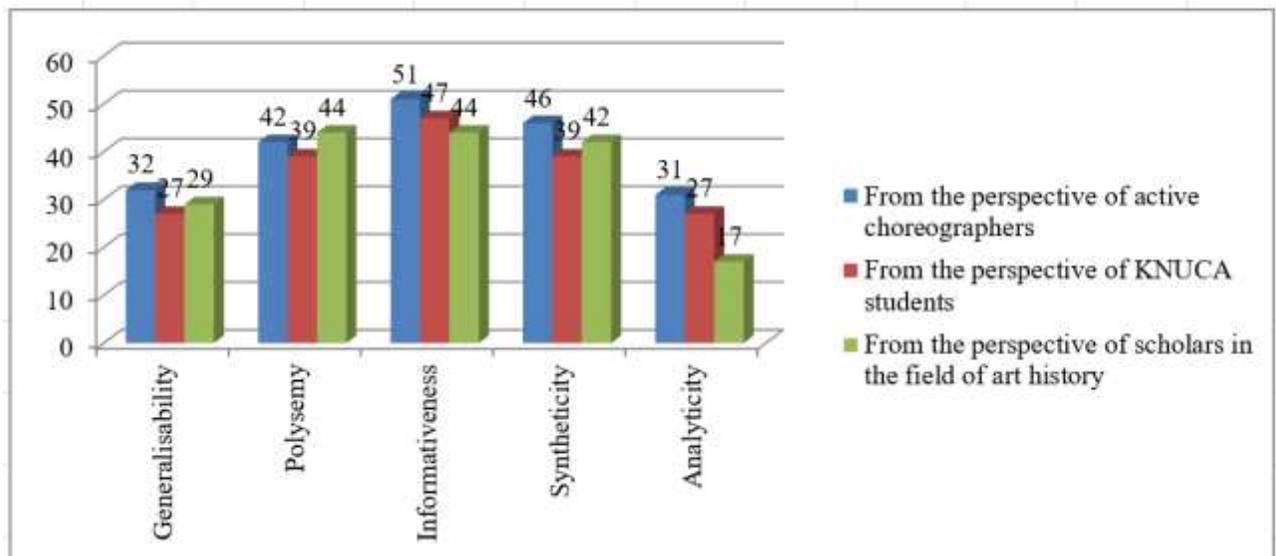


Figure 3. The specifics of the human's choreographic image of the XXI century

Choreographic art spreads a new social content in the created human choreographic images of the XXI century due to the specific features of the choreographic manner (generalization, multiple meanings, informative, synthetic, analytical). Furthermore, it acts as a means of revealing the freedom of the choreographer's individuality and sociality.

5. DISCUSSION

According to the respondents, the main features of modern choreography are the following: Improvisation in dance forms (free eurhythmics, classical, folk dance, ballroom dance - positions and postures of the torso, arms, legs, head, bends, twists and tilts of the upper body, steps, jumps, runs, turns); synthesis of ballet tradition with dance innovations; the latest forms of interaction between choreography and other art forms, including synthesis, symbiosis, concentration, and transfer; synthesis of all genres of choreographic art; combination of other art forms (fine arts, theater, and cinema).

The respondents were of the opinion that the understanding and use in the choreographic activities of the XXI century person image are designed not only to have a mutual influence on the elements of socio-cultural space of different countries but also to determine the trends of future social transformations. Also, choreographic art spreads a new social content in the created human choreographic images of the XXI century due to the specific features of the choreographic manner.

The historical development of modern dance art was greatly influenced by the culture of folk choreography at all stages of its formation, as shown by the study of scientific sources on the history of choreography development (Alfdaniels, 2018).

In modern choreographic pedagogy, the question of the correlation between training and education in the process of an artist's professional training is now particularly acute, and if today, this problem is analyzed versatile and considered per different paradigms, it has found its practical solution through institutionalized forms of choreographic training as such (Karpati, Giacosa, Foster, Penhune & Hyde, 2017).

Choreographic art is considered one of the perfect creative manifestations, which allows us to demonstrate and experience a rich range of human emotions and feelings. The art of choreography is directly related to music, as music needs to reveal the choreographic image in all its richness, expressiveness, and vividness. The eurhythmics of movements is another component of choreographic art, connected with conveying emotions and experiences. The dance art and its

visualization by eurhythmics mean is a unique creative form of expression that requires special skills: artistic talent, rhythm, and musical sense of pitch (Koval, 2019).

The choreography during its development has formed its specific system of means, techniques, and methods. It is distinguished by a particular language of eurhythmics expression, revealing the emotional state and the inner spiritual world of man. At the same time, choreographic art is constantly developing and absorbing the diversity of dance cultures of numerous ethnic groups (Carey, Moran & Rooney, 2019).

In today's stage of societal development, the relationship between exercise systems and choreography is increasingly being explored, with each type complementing the other. Sports, physical education, and choreography are constantly evolving, improving, and modernizing, blending with each other. Increasingly complex performance techniques and ever-increasing performance demands indicate that one is learning to realize one's potential and demonstrating an increasingly advanced level of acrobatics, dance, and pantomime.

The improvisational-synthetic structure of dance in the second half of the XX century promoted the organizational development in the choreography of postmodern trends such as postmodern butoh dance and performance, which intensified the increase of technical complexity of neoclassical trends (Autili, Di Salle, Gallo, Pompilio & Tivoli, 2019).

The most developed in postmodern choreography are tendencies toward eurhythmics experimentation, focused on revealing the mechanism of human body movement, a combination of dance and sports technique. For example, postmodern ballet combines elements of Oriental dance (Indian classical dance Bharat Natyam, modern Japanese Butoh dance), rhythm- eurhythmics folklore of American Indians, and Afro-Caribbean dance technique. A mosaic combination of remakes of yogic meditation and ancient body moves, classical pas and polyrhythms of ragtime, highlife, jive, swing, break, flamenco, country dance, and music of different cultures, eras, and social classes creates a postmodern world as a sign of our time (Bigus, Bilash, Vyshotravka & Khotsianovska, 2021).

The analysis of the development of modern folk choreography art shows its organic connection with the tradition's characteristic of folklore. The relevance of folklore is based on its ability to adequately reflect the dialectics of society, the main events of historical life, and typical features of life and society, the sphere of folklife. The originality of folk dances and preserving traditions of the choreographic culture of each nation is one of the most relevant issues of modern theory and practice of folk choreography. The most important aspect of the development of

contemporary dance culture is the communicative function of folk choreography (Hsia & Hwang, 2020).

The development of modern dance art determines the specificity of national choreography, its features, and functions implemented at different stages of cultural evolution. An important place in this context is the communicative function, as dance has historically been a means of non-verbal communication and transmission of important social information from one generation to another. Let us note the folk dances: the brightest reflection of the worldview; the sense of the beauty of life; the necessary manifestation of its transmission is in the form of artistic allegory.

The constituent elements of folk choreography have a significant impact on the development of folk dance as a means of communication of the highest degree, which traditionally sets guidelines, helps to realize the most daring fantasies, and transmits the modern through the lively mediation of various artistic means (Andrijc`o, Shevcova & Shyutiv, 2020).

Since the end of the XX century, choreographers began to increasingly combine the techniques of the newest forms of dance (jazz, modern, expressionism, impressionism, cubism, abstractionism, rock, and pop) with classical and folk dances, thus creating new universal techniques and forms.

Globalization processes in all areas of society complicate the social development of people in the twenty-first century. For example, the international trade volume, financial and investment relations are increasing, the electronic information network is intensively formed, and satellite, cable communication, and the World Wide Web are being created and developed (Uaidullakzyy, Almetov, Turdaliyeva & Aitzhanova, 2021).

The latest choreographic tendencies reflect the essence of classical industrial society's characteristic features that define the individual's life. The individual ceases to be an element of technological, economic, or political systems in which his activity is rigidly determined by external qualities related to personal culture. This rigid deterministic scheme is weakened, but there is also a fundamentally new situation, which means that socio-economic development depends on the state of the individual's mental world, growth, and socio-cultural orientation (Portnova, 2021).

At the turn of the XX and XXI centuries, humankind is experiencing global restructuring and modernization processes. In the conditions of intensive transformations in modern society, studying the factors of the socio-cultural environment, the person's place in it, and the study of possible qualitative changes in the personality seems very important and timely (Wang, 2021).

Shortly, the development of contemporary choreographic art is likely to experience the emergence of new dance trends. At the same time, there will be further mutual penetration of dance

styles and trends and dance-related other spheres of art. Against the background of these phenomena in the art of domestic choreography in the future, such features as double interpretation and irony will emerge. The art of dance is evolving, and folk choreography plays a crucial role in this process due to its inherent communicative function (Andrijc`o, Shevcova & Shyutiv, 2020).

6. CONCLUSIONS

Therefore, contemporary choreographic art is a striking combination of different dance techniques and traditions. Careful research and analysis of this sphere in the future will contribute to the formation and development of new forms of dance art, which, in turn, will require classification and enrichment of relevant theoretical foundations and further research.

Choreographic art continues to develop and improve. The latest forms of its manifestation on the stage are established daily, new choreographic productions based on the plots of literary works are created, and, accordingly, the problems of appropriate expression and display of literary and narrative images remain relevant.

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CONFLICTS OF INTEREST

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