**Anastasiia Spirina,**

student of Karelian College of Culture and Arts

**Performance in postmodern - transformation of thinking**

Participation in the project «Dancing whirlpool» gave me an opportunity to discover new facets of such type of modern art as performance. The experience gained in the project and meeting with Finnish choreographers - professionals in the field of modern dance led me to choose the topic of the thesis – «Performance in postmodernity».

The art of performance in our time is very popular. Performance originated at the beginning of XX century in the era of postmodernism, the history of its formation is closely associated with music, theater, film, poetry, dance, as well as the transformation of thinking. It was reflected in philosophy, art, criticism, literature, architecture, history and culture. Postmodernism has erased the boundaries between high and low art forms and leveled harsh genre differences.

Performance is representation of pre-planned actions, creating situations belonging to the space between art and life. At the moment there is no complete and unambiguous presentation of performance art.

Postmodern performance tends to «internationalism» as it incorporates elements of oriental art, ritmoplastic of American Indian folklore, Afro-Caribbean dance techniques, principles of neoclassical dance aesthetics. It also uses elements of yogic meditation, ancient bodily postpaid, rapprochement with household plastic, sensual emancipation, grotesque, chaotic. All of it creates a new image of dancing art as a cultural quintessence. Various features of the national choreography are demanded in contemporary dance. Postmodern philosophy is concentrated on the idea of holistic living, combining micro-and macrocosm, proclaiming the unity of life. Appealing to various forms of plastics which are enclosed in the untapped potential of the human body gives interesting results. A good example is work of Maurice Bejart, focused on the creation of a universal language of dance, which has a deep existential meaning. Incorporating all the historical and ethical trends a director is free to synthesize dance techniques of all directions.

It happened in the work on the perofrmance «Dancing whirlpool» when talented choreographers Yurkki Haapala, Larissa Vodynina and Ulla Makinen directed the creativity of Karelian and Finnish students and combined techniques of contemporary with peculiarities of Finnish and Russian mentalityin one performance.

From the perspective of postmodern dance, as well as in other art forms, there is no specific meaning of the message. At some point it became a «stumbling block» for the participants of the performance. Everybody agreed that the choreographic text can be built of diverse vocabulary: established as well as interpreted because the meaning of the dance is not in the «purity» of the form but in some universally understood and controversial idea.

For Finnish choreographers uncertainty and variability threads of the plot and meaning, the absence of the protagonist define the style of modern choreography. The Finnish audience is used to it. It is not a secret that existential and psychological themes take a significant place in contemporary dance.

For Russian choreographers (we, the students, are future professional choreographers) postmodern dance hides a deeper subtext. It is in the traditions of Russian dance school to lead a storyline in the performance and replenish it with a lexical content. So in the course of discussions and rehearsals it was decided to have a sort of «thread» which is based on Scandinavian myth about Nurnah. In the process of working together on the perofrmance we were able to understand each other, to join together and each of the parties partly moved away from its traditional position. Therefore our performance is really the result of our cooperation. Tools and materials for such co-creation for us were body, appearance, gestures, behavior, we tried to influence the consciousness and behavior of the viewers.

Performance is a relatively new form of art that has not yet acquired a distinct traits and needs to be investigated. I am sure that the experience gained in the project will help me in my future to be realized in the professional field not only as a performer but maybe as a director of choreographic perofrmances.

Working with Finnish students and choreographers Jyrki Haapala and Ulla Makinen I want to thank them for their cooperation. Our collaboration was a huge experience for us - it opened the door to the choreography and to a new way of thinking. It is very interesting and informative not only to know how the process of teaching takes place but try it yourself. I express my sincere appreciation to all the organizers and participants of the project for their understanding, for new friends that we've got and just for the sea of positive emotions.