VIRTUALIZATION OF ART AND CULTURE AND ITS SPECIFICITY

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The views of the symbol of virtual reality on the relativity of experience and reflection, diversity, centralization, loss of authenticity (reality), the honoring of artificiality are studied in scientific theory.

INTRODUCTION.

Today, computer technology is becoming a major factor in shaping our way of thinking, as well as in our lifestyle, as well as in the formation of new physical practices. Virtual reality has become a tool for obtaining a unique experience, participating in experiments that require great courage, both physical and psychological. Various new situations that may arise in virtual reality create new tests for the human body, which is the interface of the human body in the system.

ANALYSIS OF LITERATURE.

Based on this approach, the main function of the body is the transmission of impulses and signals to the brain from the outside, as well as supporting the vital activity of the body. This means that by approaching the body from a purely pragmatic point of view, the body is corrected and improved, so it is then alienated. Replenishment of the human body with technical means, new methods and levels of interaction between people, between people and machines can lead to subjective decentralization, where we can recall the views of Deleuze [1] and Guattari on the schizophrenic. That is, they lose the boundaries between inside and outside, mine and hers, natural and artificial. This situation can be seen as the end point of the mutual absorption of body and technique. Virtual reality is limited to eliminating the rigid hierarchy of ideas and events and offering relativism instead. The symbol of virtual reality is the relativity of experience and reflection, diversity, centralization, loss of reality, respect for artificiality.

As technology improves and spreads, it can be seen that these properties of virtual reality have an increasingly strong influence on cultural processes, everyday customs and modern values. The truth is that in common parlance it is described in its own way. M. Heidegger argued that "technology is not technological in its essence" [2]. That is, technical knowledge alone is not enough, or even not enough, to find solutions to pressing issues in the context of the transformation of this technology into human-related and technologically mediated situations. Research methodology. It should be noted that if the studied immersive virtual reality is open to a relatively small number of people today, the Internet, as another communicative virtual reality, has already taken one of the central places in the space of modern culture. In the virtual world of the Internet, people read, study, work and relax, spend their free time (productively, inefficiently), communicate, argue; trades and fights, borrows and returns money, runs the world or travels; someone gambles, someone makes acquaintances, acts as an intermediary in business, loves, cheats or steals, is recognized and famous, realizes his talent, finds peace and many other opportunities, therefore the Internet is just an information space (in its own way origin and main function) but also a means of global social communication.

The Internet, by its very nature, is not just a huge database, it is a place where people live and cannot be separated from people.

Virtual reality is created by man and for man. Human activity on the Internet is almost always inextricably linked with interpersonal communication. Of particular interest are the subcultures of hackers and gamers and the cyberpunk movement, which are among the first examples of the influence of computer and network technologies on the formation of certain cultural streams. Hacking is the basis of cyberpunk activity, a type of activity in which the cultural, technological, philosophical and aesthetic aspects of the information revolution are combined and manifested at a revolutionary level. Of course, the hacker movement could not have developed without the development of network technologies, which resulted in the creation of the global Internet. But while sci-fi plays a special role in shaping the ideology of cyberpunk, they can't be exactly the same.

The question of the existence of virtual reality in art today needs to be raised and solved in a completely different way. In the twentieth century, all art, including theater, has changed significantly: from the classics to the

avant-garde, modernism, postmodernism and all sorts of modern innovative techniques. Consequently, art must take into account changes in the public consciousness and use all the possibilities that virtualism provides in its current activity. Since computer multimedia technologies have radically changed the perception of theatrical reality: visual and sound effects, interactive solutions create the illusion of interacting with an imaginary world, a simulated three-dimensional (3D) environment is in real contact with the viewer, projection and screen create the illusion of direct access and presence to immerse a person into another reality in order to influence his mental, spiritual, emotional sphere, activate his mind and emotions, influence his attraction to himself or make him deeply sympathize. Thus, as Sh. Kushakov noted, "the application of the theoretical and methodological results of virtualism in almost all spheres of public life has led to the transformation of the concept of virtuality into a national category, the universality of the culture of the 21st century." [3]

2017 will go down in history as the year when art went virtual. More and more well-known galleries and museums are displaying virtual reality works. At one of the most famous exhibitions of contemporary art in New York, the work of the American artist Jordan Wolfson was presented. At the March Sotheby's auction, Salvador Dali's painting "The Moment of Transition" became available in a virtual version. In January, American artist KAWS presented his virtual reality project at the New York Public Library.

ANALYSIS AND RESULTS.

It turns out that although virtual reality technology appeared in the 1990s, it is now undergoing a phase of real development. Soon, not only every gamer, but also many professions will need virtual reality glasses. Equipped with virtual video glasses with built-in video screens, motion sensors and special technical interfaces, artists and designers are exploring a new media space. DW features four artists and their take on virtual reality art.

The use of innovative technical potential allows us to develop a new aesthetics of theatrical art. Digital technologies allow us to imagine a fantasy world, desires, fantasies, images created by a playwright and director. A new artistic device in the theater, driven by digital technology, is the integration and interaction of live actors with projection video images and video sequences, which allows you to recreate any landscape and space. Special graphics programs allow you to simulate all sorts of characters, fantasy, surreal paintings, landscapes, images, etc., all of which are beautifully realized with computer graphics with unfinished technical capabilities and creativity. Russian culturologist A. Ya. In the works of Flier, culture is considered as a virtual reality. [four]. "The real choice of virtualization of the human world", A.D. I. According to Flier, the first urban civilizations date back to the period of their emergence and the division of society into classes. [5].

Today, virtualization has become a key distinguishing feature of postmodernism, and personal virtualization has become a new life strategy that cannot but have a strong impact on theatrical art. The viewer actively participates in the art space, turning it from a receiver into a participant in the action, and the modern viewer becomes an integral, backbone part of the theatrical spectacle. Theatrical practice breaks the traditional model of perception between the audience and the stage space, predicting the psychological, spatial and aesthetic distance and transforming the audience from an analytical appraiser into an active participant. The idea of virtuality allows a person to think radically differently and creates a new paradigm of thinking that reveals the complexity of the structure of the world, transforming the language of traditional art into technological art practices and online art events. Combining theatrical art and virtual reality, more precisely, considering the theater as a phenomenon of virtualism, we find that modern researchers V.V. Bichkova and N.B. It would be correct to base it on the basic theoretical and methodological principles of Mankovskaya. They classify five types of "virtual reality" related to the field of art and aesthetic experience: natural virtuality (a field of spiritual and mental human activity carried out in a dream, awakening visions, hallucinations of the imagination), children's games, fantasy, virtuality. such a reality as art (art The entire figurative-symbolic world created by the world can be understood as a special space of virtual worlds, each of which is unique and fully realized only in the act of aesthetic perception), based on paravirtual reality).

Virtue is studied in terms of the moral principle that virtual discourse forces culture back to its ancient (and magical) roots. Virtue returns to practice, not as magic and miracles, but as a "perfect expression" of virtual discourse. The magic of verbal exposure remained in place, but the words had changed. D. Fraser warned at that time that any culture stands on a dangerous iceberg, under which lies magical ignorance, and that even the most advanced culture is not immune from falling into this abyss. [6].

Therefore, the innovations of theatrical art in the use of various technical means update the artistic context. This indicates that each work becomes an event - a virtual event. Such an environment allows the viewer to immerse himself in the ongoing events, to feel, to think, to achieve enlightenment - to get into a virtual reality that was created or revealed in vain - into another reality. It turned out that the theatrical event is similar to the seven features of the virtual event developed by N.A. Nosov: unusual (no matter how many times the event occurs, each time it is experienced in an unusual way), the events in the theater are repeated by the actor, no matter how many times he plays; spontaneity (in their descriptions, no one talks about the exact time of the event, the virtual is unexpected and unpredictable; the virtual view is not controlled by the mind and does not depend on the will (intention and desire) immersion of the public in the theatrical action, whether it wants it or not, happens or does not happen; disintegration (in virtual reality, a person experiences some special feeling, separates parts of his body from himself, is formed by a part of virtual human activity and is experienced by the whole person), under the influence of events on the stage, he experiences catharsis and euphoria, pity - you can experience any pre-compassionate feelings, objectivity (no matter what a person says -

changes in the process of activity, the flow of emotions, retention of consciousness, etc.), he does not speak of himself as the principle of these active events.

CONCLUSIONS.

In conclusion, the virtual space allows us to consider several types of development of an idea, scheme, model. For a person, access to virtual reality has become a potential opportunity to create a creative product or be creative. If creativity is a person's ability to create new forms and models that can be easily distributed and widely used, then virtualization is any replacement of reality with images, symbols, so the process of virtualization is a necessary process for a creative person. Therefore, assuming that a person himself creates the surrounding reality, creating ideas in virtual reality and materializing them in the existing reality, we cannot doubt the reality of virtuality. Therefore, virtuality creates reality.

It is assumed that virtuality is a form of the objective universe. Therefore, it cannot be opposed to reality. Virtuality cannot exist hidden or in parallel. Virtuality is more relevant, it exists "there" and "now", while there is an interaction with it. The main difference between virtual reality and objective reality is that its content is not limited, which allows a creative person not to limit himself in the choice of images and freely use ideas.

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