





<https://doi.org/10.48417/technolang.2025.01.05>

Research article

## Mediaopera and Digital Opera: Musical Conceptualism and Modern Technologies

Tatiana Bernyukevich  

Moscow State University of Civil Engineering, 26, Yaroslavskoye Shosse, 129337 Moscow, Russian Federation

[bernyukevich@inbox.ru](mailto:bernyukevich@inbox.ru)

### Abstract

The purpose of the study is to determine a number of features of mediaopera as a form of musical conceptualism and an innovative genre, the genesis of which is associated with information technologies – digital opera. The study is based on a comprehensive approach that allows to identify the ideological and artistic foundations of mediaopera in Russia, the influence of conceptualism on it, and compare it with the actively developing digital opera. The genesis of mediaopera is connected with the formation of musical conceptualism, the center of which is the idea. Such concepts as cryptophonics, synthetism, performance are associated with the phenomenon of “mediaopera” in the Russian art space. Information technologies can be used to solve technical problems of creating a stage space. However, digital opera is becoming an independent art form, where the place of the viewer changes. Digital opera includes a number of innovations: from the use of performative elements to a digital quest (games on a personal device, smartphone, in a special application, etc.). In Russian research literature, the genres of media and digital opera are not always distinguished. However, despite some similarity between these types of musical and stage art, they differ significantly. This is due to their genesis, understanding of the main goal of the work and the use of artistic means. In conclusion, this underscores that trends in the development of modern art forms can be determined not only by the growth of digitalization tools themselves, but also by the change in the role of the viewer with the help of these tools, with an emphasis on pressing social issues.

**Keywords:** Mediaopera; Digital opera; Conceptualism; Digitalization; Contemporary opera; Contemporary art

**Citation:** Bernyukevich, T. (2025). Mediaopera and digital opera: Musical conceptualism and modern technologies *Technology and Language*, 6(1), 42-53. <https://doi.org/10.48417/technolang.2025.01.05>



© Bernyukevich, T. This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/)



УДК 782+004

<https://doi.org/10.48417/technolang.2025.01.05>

Научная статья

## Медиаопера и цифровая опера: Музыкальный концептуализм и современные технологии

Татьяна Бернюкевич  

Московский государственный строительный университет, Ярославское шоссе, 26, 129337 Москва,  
Российская Федерация

[bernyukevich@inbox.ru](mailto:bernyukevich@inbox.ru)

### Аннотация

Цель исследования – определить ряд особенностей медиаоперы как направления музыкального концептуализма и инновационного жанра, генезис которого связан с информационными технологиями – digital оперы. В основе исследования комплексный подход, позволяющий выявить идейно-художественные основы медиа оперы в России, влияние на неё концептуализма, а также сравнить её с активно развивающей digital оперой. Генезис медиаоперы связан с формированием музыкального концептуализма, в центре которого – идея. С феноменом “медиаопера” в российском арт-пространстве связываются такие понятия, как криптофоника, синтетизм, перфоманс. Информационные технологии могут использоваться для решения технических задач создания сценического пространства. Однако digital опера становится самостоятельным видом искусства, в рамках которого изменяется место зрителя. Digital опера включает ряд нововведений: от использования перформативных элементов до цифрового квеста (игры в персональном устройстве, смартфоне, в специальном приложении и т.д.). В российской исследовательской литературе не всегда различаются жанры медиа и digital оперы. Однако при некоторой близости этих видов музыкально-сценического искусства, они значительно отличаются. Это связано с их генезисом, пониманием основной цели произведения и использованием художественных средств. Тенденции развития современных форм искусства, могут быть определены не только нарастанием собственно средств диджитализации, но и с изменением роли зрителя с помощью этих средств, с акцентом на острых социальных проблемах.

**Ключевые слова:** Медиаопера; Digital опера; Концептуализм; Диджитализация; Современная опера; Современное искусство

**Для цитирования:** Bernyukevich, T. Mediaopera and digital opera: Musical conceptualism and modern technologies // Technology and Language. 2025. № 6(1). 42-53. <https://doi.org/10.48417/technolang.2025.01.05>



© Бернюкевич, Т. This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/)



## **INTRODUCTION. OPERA AS A MEDIA GENRE AND SPACE FOR NEW TECHNOLOGIES**

Contemporary art is undergoing significant changes associated with both the search for new artistic forms and the use of new technologies. At the same time, in a number of works, new technologies not only expand technical capabilities, but are also intended to facilitate the creation of artistic images and the transmission of ideas.

Despite the fact that opera is the most conservative form of performing arts, it is also subject to such changes. Among the innovative types of modern opera that use various media and new information technologies mediaopera and digital opera stand out. This phenomenon is currently being studied by musicologists, art historians, cultural scientists, philosophers, art historians, etc.

Irina Snitkova (1999), Galina Grigorieva (2005), Anna Panova (2020) and others are devoted to innovations and modern trends in the opera genre in Russia. Ideological and theoretical foundations of modern opera are studied in the works of Svetlana Lavrova (2016), Anna Amrakhova (2009; 2017). Non-academic and alternative directing in opera art is analyzed in the articles by Natalia Gulyanitskaya (2014), Konstantin Zhabinsky (2010), Galina Zadneprovskaya (2016; 2023a).

There are still only a few studies devoted to digital opera by Russian scholars, due to the novelty of the cultural phenomenon itself, but the development of this genre also influences research activity. Among the works on digital opera in Russia, there are the articles by Trofimova Galina, Tsagareishvili Severian (Trofimova & Tsagareishvili, 2024), Dmitry Otyakovsky and Rustam Sagdiev (Otyakovsky & Sagdiev, 2023). Issues of musical dramaturgy of digital opera are the subject of research by Alexandra Krylova (2024), Vadim Bezmenov (2022). The problems and prospects for the development of this genre are analyzed in the articles by Paul Michkov (2023), Marina Bunakova (2020). Digital opera as a special cultural form is analyzed by Ludmila Zubanova (Zubanova & Bunakova, 2022) and Catherine Shapinskaya (2019).

The goal of this study is to determine a number of features of mediaopera as the form of musical conceptualism and specific features of the innovative genre of digital opera, the genesis of which is associated with information technology.

To achieve this goal, the study draws on the analysis of some modern operas, on interviews and works of main representatives of conceptualism (Dmitry Prigov and Iraida Yusupova), also on scientific publications on the subject. The subject is approached by way of philosophical and culturological analysis, adopting an interdisciplinary and integrated approach.

## **DISCUSSION. MEDIAOPERA, OR MUSICAL CONCEPTUALISM IN RUSSIA: ART AS AN IDEA**

Galina Zadneprovskaya is the author of a comprehensive dissertation on Russian musical theatre at the turn of the 20th and 21st centuries (2023b). She considers the genre of mediaopera as an “alternative opera” where this alternative character is connected, in her opinion, with the fact that some modern operatic works contradict the traditional understanding of opera “as a synthetic genre, including academic singing, scenery,



costumes, acting, choreographic scenes, etc. (with the unconditional dominant role of music).” Zadneprovskaya notes that such innovative works that either partially contain features of the opera genre, or do not contain them at all, are called “operas” by the authors themselves.

The genesis of mediaopera in Russia is largely associated with the formation of the Russian version of musical conceptualism, and thus also with literary or artistic conceptualism. Conceptualism refers to the definition of the role of the idea in contemporary art, in that the idea is the core of conceptual art. The idea that arises in the discourse of the author and the viewer is at the center of the space opened by conceptualism space. Art is understood as the power of the idea, and not in terms of artistic material (Kosuth, 1993).

At the same time, the artistic methods of forming the idea-concept and its expression can be formulated in different variations. Conceptualism is closely connected with the synthesis of various forms of art, which allows us to correlate its genesis with the avant-garde trends of the early 20th century. A number of representatives of Russian musical conceptualism, including Iraida Yusupova, who is called the founder of mediaopera in Russia, have repeatedly emphasized this continuity.

Yusupova calls “Opera-Marina” her first mediaopera, although she began to use the term later. The second opera was “Opera-Cryptofonica,” created in collaboration with Ivan Sokolov and Sergei Nevraev. As for the third mediaopera, “Einstein and Margarita, or Found in Translation,” she highlights her authorship of the idea, but emphasizes that “it was provoked by Sasha Dolgin, who showed me a newspaper article about the affair of the great scientist with supposedly a Soviet spy who was also the wife of an outstanding Soviet sculptor.” The idea of a media version of the opera also arose due to the complexity of the practical implementation of a live performance. The libretto was written by poet Vera Pavlova and translator Stephen Seymour. The media co-author and co-director was Alexander Dolgin. Yusupova also emphasizes the importance of the participation of Dmitry Prigov in this project, one of the founders of the original direction of conceptualism in Russia (it was the USSR then). Prigov’s role in the process of forming the genre of mediaopera in Russia is difficult to overestimate: it was with his participation that the mediaopera was recognized as a formation of artistic conceptualism.

The concept and phenomenon of “mediaopera” in the Russian art space and its research are associated with such concepts as the above-mentioned conceptualism, cryptophonics, synthesis, and performance.

The performance space was part of Prigov’s artistic concept. The famous Russian musician and composer Sergei Letov believes that Prigov is a rare type of poet-performer, which he attributes to the fact that conceptualist writers “were considered meta-poets, creators of a new view of creativity.” According to Letov, much of what Prigov wrote “cannot be appropriately perceived outside of a performative presentation.” This, as well as his talent as a sculptor, contributed to Prigov’s creative interest in the genre of mediaopera (Chernikov, 2024).

Prigov presented his understanding of the essence of conceptualism in his works “What Should We Call You Now?” (late 1980s), “What You Need to Know” (1989), “One Cannot Help Falling into Heresy” (1990), “Do We Believe That We Believe, What



We Believe in?” (2006), “The Last Questions” (2007), “Where Are You, Where Are You, Mother Modernity!” (2007). Gurlenova and Gabb note that “Prigov tends to interpret the concepts of “conceptualism,” “social art,” “postmodernism” as close and related, since, firstly, he often characterizes some artistic techniques and components as common, and secondly, he presents them in a number of articles as synonymous” (Gurlenova & Gabb, 2020). Prigov assigned an important role to the behavioral act, he writes about the gesture that determines the behavioral strategy, about the author’s character, etc.

Russian, in particular Moscow, conceptualists in the 90s of the 20th century, tried to comprehend their place in the contemporary world art and Western conceptualism. One of the Russian writers and founders of conceptualism Vladimir Sorokin wrote that “paradoxically, after the collapse of the Soviet Union, it was possible to exhibit anywhere and travel anywhere, Moscow conceptualists did not fit into the Western context of contemporary art. [...]. Simply put, ‘Moscow conceptualism’ did not become just conceptualism.” Sorokin adds that “in the 70-80s, the circle of Moscow conceptualists was good only for its air: conversation, hanging out, the joy of free communication, breaking taboos (not only ideological) and exchanging ideas” (Sorokin, 2008).

Talking about the Russian version of conceptualism in musical creativity, we can turn to one of Iraida Yusupova’s interviews, when she defines conceptualist composers as those “who generate such strong ideas that they attract everything necessary themselves, and just need to be able to capture this attracted thing and give it life” (Miroshnichenko, 2014). At the same time, the conceptualist himself, according to Yusupova, becomes a “slave of the idea.” This is one of the reasons for mixing genres, styles and artistic means, going beyond the boundaries of opera not only as a musical, but also as a theatric art.

## **RESEARCH RESULTS. MEDIAOPERA: BETWEEN EARLY RUSSIAN AVANT GARDE, POSTMODERNISM AND MASS CULTURE**

Culturologist Yuliana Bachmanova wrote about the work of Iraida Yusupova and Alexander Dolgin:

Dolgin-Yusupova is a unique tandem, creating on the border of the Silver Age and Golden Hollywood, high archaism and ironic carnival. It is difficult to describe this style, when the deliberate – just hilarious – simplicity of the picture, its cartoonishness, mask-likeness, poster-likeness is elevated to an ancient tragedy by unearthly music, or rather, by touches of the voice to some deep-seated samples generated by the Universe. In the middle is a postmodernist text with a “Chekhov-style,” double reading. (Mediaopera “Planet Pi,” n.d.)

The mediaopera “Einstein and Margarita, or Found in Translation” is more in line with all of these features.

Galina Zadneprovskaya believes that Yusupova’s mediaoperas (“Aelita, or the Tragic History of the Revolution on Mars,” “Opera Marina, ” “Cryptophonics,” “Theremin’s Last Secret,” “Einstein and Margarita, or Found in Translation”) demonstrate the basic principles of conceptualism, such as the dominance of the idea-



concept, a clear conception of the synthesis of arts, the use of favorite and typical forms of conceptualism (performance, video installation, interactive dolls, simultaneous translation captions, etc.) (Zadneprovskaya, 2023b).

Moreover, if we turn to the mediaopera “Einstein and Margarita, or Found in Translation,” we will discover the amazing artistic integrity of this work, which includes a bright musical part (music and singing), an original video sequence, a demonstration of texts in Russian, English, and German, references to the dramatic historical realities of the time of action. This special multi-genre space is united by the idea of love of the main characters living in different social systems, unfree in their personal relationships, and bound by different obligations.

In fact, it was planned to stage this mediaopera in a theater. However, a number of difficulties, including organizational and financial ones, prevented the authors from the implementation of this idea. Then a wonderful union of two creative people, Yusupova and Dolgov, was able to do this in the experimental genre of video art. The mediaopera is based on an independent soundtrack, and the laws of constructing a musical composition are transferred to the visuals. In the mediaopera, music becomes relevant in the video space, emphasizing the idea of the work. Despite the bright musical part of the mediaopera, it moves away as much as possible from the classical “language for the sake of language” in favor of the idea. The score for a large symphony orchestra includes the sounds of a jazz band, electronic phonograms, and a theremin. Theremin is one of the first electronic musical instruments, created by the Russian inventor, physicist and musician Lev Termen in 1920. This instrument is the beginning of electronic music. Its use in this mediaopera is both a way of creating amazing music, and a reference to the artistic ideas of the Silver Age, and the creation of a special atmosphere of the characters’ lives, since, according to various sources, Einstein tried to play the theremin.

Mediaopera is a process and a result of continuous experimentation, a kind of laboratory of new artistic forms. In the opera “Cryptofonica,” created by Ivan Sokolov, Sergey Nevraev and Iraida Yusupova, a special method of composition is used, associated with the coding of information. The method of musical cryptophony consists in the transformation of verbal text into musical text based on an arbitrarily chosen system of alphabetic-tone correspondences. The creators of this method believe that if this “font” is found accurately, then completely new meanings of the poetic text arise when performing music (Nikolaeva, 2011).

As mentioned already, Yusupova often refers to literary texts and musical ideas of the early 20th century in her works. The idea of the synthesis of arts was a favorite idea of the Silver Age, it was embodied in the paintings of Mikalojus Konstantinas Čiurlionis, the poetry of Velimir Khlebnikov, and the musical works of Alexander Scriabin. It was Scriabin who sought the possibility of uniting sound and light in his desire to embody the idea of universal unity, which was reflected in the “The Poem of Ecstasy” (1907), “Prometheus: The Poem of Fire” (1910), and the ideas for “Mysterium.” The modernist aspiration to search for new forms included the disclosure of the possibilities of interaction between different types of art in the embodiment of meaning, the task of creating a special space of artistic impact.



## **DISCUSSION OF THE RESULTS. MEDIAOPERA AND DIGITAL OPERA: CONTINUED DEVELOPMENT OR DIFFERENT FORMS OF THE GENRE**

A new synthesis of arts and new forms of contemporary art cannot be imagined today without the use of information technology. These technologies can be used to solve technical problems of creating a stage space, for example, the use of holography in the theater, “digital doubles” of famous deceased actors in films, etc.

On the other hand, digital art in general and digital opera as a part of it are becoming independent types and genres of contemporary art, within which not only the tasks of the authors of the work can change, but also the place and role of the audience. With the help of information technology, the viewer himself can become a kind of creator of the work and part of the artistic process.

Vadim Bezmenov (2022) emphasizes that “new forms of digital opera finally break through with the idea of the author’s musical work and turn the old genre into a modern quest for a smartphone user – a quest that unfolds according to the rules of a computer game on the screen and in most cases relies on the personal playlists of the participants” (p. 93).

Digital opera includes a number of innovations: from the use of performative elements related to the activity of the audience to a digital quest (a game on a personal device, smartphone, in a special application, etc.). The digital component can transform opera into something like a video game. Singing and music can be both real and simulated and reproduced using electronic means, which significantly expands the range of vocalization opportunities. The development of digital technologies facilitates the transfer of opera from theater halls to mobile devices and gadgets. The peculiarities of digital opera require the creative unions of programmers, web designers, composers, video art specialists and directors.

One example of mediaopera conceived and written for distribution as a mobile app is the project “The Omnivore opera.” It involved musicians, singers, technicians, opera professionals, designers, video makers and food experts. The project was presented as a mobile app for iOS and Android, the opera unfolds as a “media manuscript” with short film episodes shown to users (Bezmenov, 2022). The action takes place once a day, with varying duration, depending on the course of the meal. “The Omnivore opera” made history as the first opera that was written for distribution as a mobile app.

This opera was created by a Finnish team. Director and author of the libretto is Jaakko Nousiainen, composer is Miika Hyytiäinen, the performers include mezzo-soprano Essi Luttinen and, Eva Alkula as well as Lauri Sallinen, playing kantele, koto, and clarinet. The title of the work can be translated as “Opera of an omnivorous creature.” In response to the question about the difficulties of combining a “big” opera and the format of a mobile device, Jaakko Nousiainen talks about the special paradox of this task, that at the very beginning of the work it was necessary “to disassemble the opera into elementary parts and reassemble them so that they would meet the requirements of the mobile environment” (Mitts, 2012). The author attributes technical limitations to the choice of tools that will work in the range of sound quality of mobile phones, determining



the length of videos that people will want to watch, selecting visual elements that are effective for a small screen, etc. At the same time, Nousiainen notes the contradictory role of limitations that simultaneously determine the potential for creating something new.

Those works, in which information technologies are not a source of technical effects, but a way of expressing artistic meanings, including those related to the reflection of acute problems of society, could be called a digital opera. Thus, the media production-network opera (telematic opera) *Auksalaq* is devoted to the issues of climate change. In artistic terms, it gives the audience the opportunity to collectively control the musical development of the plot. The creators of the opera are Matthew Burtner (author of music and libretto) and Scott Deal (created media content). The main theme of the work is global warming and its impact on the climate of Alaska, this problem is reflected in the symbolic name of the opera, which is translated from the Eskimo language as “melting snow”. (Bezmenov, 2022)

In addition to music, choreography, and fine art, remote technologies are used to interact with the audience. This is an attempt to present a complex interactive world that includes society, science, and art, in which attention is focused on an acute socio-political problem. One of the interactive technologies of this project is the development of a special application for smartphones that provided the opportunity not only for audience comments, but also for limited sound manipulation.

Contemporary performing arts are not only a space for artistic and technical experiments and innovations, but also a place of empathy and compassion for a person who finds himself in a difficult situation. One of the examples is the project of Russian authors “What life did not prepare me for. Item 64. Parkinson”. It is a plastic performance by Alexander Chelidze inspired by the book “Parkinson’s Disease. The Formula for Survival” by videographer and director Igor Kazachkov. Using dance, this is an attempt to reflect the state of a person with an incurable disease, which gradually leads to immobilization of the body while maintaining the functioning of the brain and the person’s identity. Since digital technologies and artificial intelligence were used to create it, this performance is not just a project of modern choreography.. The project reads data on the body overload and psychological state of the performer, the visual score of the dance and the sounds of the performer’s body, after which a single media landscape is built on the basis of the data obtained.

There is no musical part in this work that is traditional for opera. At the same time, a musical space as such has been created. Media artist Kami Usu (Kamila Yusupova), composer Egor Savelyanov created video and audio accompaniment. The performance uses processed sounds of an MRI machine, a digital avatar of the character created on equipment used to diagnose the disease, etc. All these techniques allow us to classify this production as an “alternative opera.”

Thus, a dramatic picture of the fight against an incurable disease, the desire to live and create despite it, is presented. As well as any other, alternative opera reveals the strength of the human spirit.



## CONCLUSIONS ABOUT THE GENRE'S PROSPECTS

As is known, the opera genre is one of the most traditional genres of performing arts. However, this genre is also subject to changes and transformations. Modern forms of opera include mediaoperas and digital operas, although these innovative forms are somewhat similar, they differ in their artistic meanings and focus. These differences are also present in Russian art.

In Russian musical and stage art, the introduction of the concept and genre of “mediaopera” is associated with the work of Iraida Yusupova and her followers in art. This trend implements the main ideas of conceptualism, with a certain specificity of the Russian version. Mediaopera in this sense is associated, among other things, with the transfer of an idea through the synthesis of different forms of musical and visual plans. At the same time, in the work of Yusupova, the synthetic combination of all artistic forms of expression is important, which makes it close to the creative concepts of the so-called Silver Age of Russian culture. If classical opera is the unity of music and literature in the stage space, then mediaopera is the deployment of a soundtrack no longer in the stage space, but in the video space, into which the laws and methods of constructing a musical composition are transferred. In mediaopera, music becomes relevant precisely in the video space, revealing the idea of the work. Despite the fact that a number of productions of this genre have a bright musical part, the emphasis in mediaopera is on the idea of the work. The revelation of this idea is served not only by the work itself, but also by its context and the mixture of artistic languages within it.

In Russian research literature, the genres of media and digital opera are not always distinguished. However, the analysis conducted allows us to conclude that, despite some similarity between these types of musical and stage art, they differ significantly. These differences are associated with their genesis, understanding of the main goal of the work and all artistic means that are used in media and digital opera.

Mediaopera is closely related in origin to the conceptualism of the second half of the 20th and early 21st century and the ideological quest of representatives of Russian (Moscow) conceptualism, which differed from Western conceptualism by its inclusion in the underground as an antithesis to official art. As for the form of mediaopera, the origins of the synthesis of artistic means largely go back to the modernist intentions of the Silver Age of Russian culture.

The origins of digital opera do not ascend to the philosophy and artistic ideas of conceptualism. The development of this innovative form of art is closely linked to the development of information technology. At the same time, understanding the place of the viewer as a participant in the creative process is of great importance, and the action itself can unfold as a quest or a computer game. The activity of the viewer in the production often correlates with the acute problems of digital opera, associated with complex social or anthropological issues. Today, the process of art digitalization, including musical and stage art, is accelerating and receiving support.

Will this only lead to the transformation of the opera genre into a form of mass art or, being a certain challenge, will it become an incentive for the development of traditional opera? It is difficult to give a definite answer. However, interest in digital opera is growing. To support digital opera projects, the Digital Opera festival has been held in



Russia since 2019, the purpose of which is to unite theater and multimedia: Opera as a “musical and theatrical genre based on the synthesis of music, stage action and words,” and Digital as “everything modern and digital, including multimedia technologies and art.” The development trends of these new art forms may be associated not only with the growth of digitalization tools themselves, but also with the emergence of certain artistic theories of the development of contemporary art, by generalizing the experience of creating such works.

## REFERENCES

- Amrakhova, A. A. (2009). *Contemporary Musical Culture. Search for Meaning. Selected Interviews and Essays on Music and Musicians*. Kompozitor.
- Amrakhova, A. A. (2017). *Contemporary Musical Culture in Search of Self-Determination*. Kompozitor.
- Bezmenov, V. S. (2022). Digital Opera: Problems and Prospects of Genre Development. *South-Russian Musical Almanac*, 46, 91-98. [https://doi.org/10.52469/20764766\\_2022\\_01\\_91](https://doi.org/10.52469/20764766_2022_01_91)
- Bunakova, M. N. (2020). Digitalization of opera art: digital practices and virtual modes of classical opera existence. *Bulletin of the ChGAKI*, 4(64), 97-105.
- Chernikov, A. (2024, July 17). Interview with D. A. Prigov: The Mocker Who Invented New Russian Literature. What was Dmitry Aleksandrovich Prigov like? *Snob*. <https://snob.ru/culture/peresmeshnik-pridumavshii-novuiu-russkuiu-literaturu-kakim-byi-dmitrii-aleksandrovich-prigov/>
- Grigorieva, G. V. (2005). New Aesthetic Trends in Music of the Second Half of the 20th Century. Styles. Genre Trends. In *Theory of modern composition* (pp. 23-39). Muzyka.
- Gulyanitskaya, N. S. (2014). *Musical Composition: Modernism, Postmodernism. History, Theory, Practice*. Yazyki slavyanskoj kul'tury.
- Gurlenova, L. V., & Gabb, E. A. (2020). The Concept of “Conceptualism” in Theoretical Works of D. Prigov. *Human. Culture. Education*, 2(36), 91-102. <https://doi.org/10.34130/2233-1277-2020-2-91-102>
- Mitts, H. (2012, April 20). Interview with Jaakko Nousiainen, director of the mobile opera Omnivore. *The 3 Inch Canvas*. [https://the3inchcanvas.wordpress.com/2012/04/20/interview-with-jaakko-nousiainen-director-of-the-mobile-opera-omnivore/?\\_x\\_tr\\_sl&\\_x\\_tr\\_tl&\\_x\\_tr\\_hl](https://the3inchcanvas.wordpress.com/2012/04/20/interview-with-jaakko-nousiainen-director-of-the-mobile-opera-omnivore/?_x_tr_sl&_x_tr_tl&_x_tr_hl)
- Kosuth, J. (1993). *Art after Philosophy and After, Collected Writings. 1966-1990*. (G. Guerico, Ed.). The MIT Press.
- Krylova, A. V. (2024). In Search of New Formats: Opera-Quest. *South-Russian Musical Almanac*, 1(54), 100-108. [https://doi.org/10.52469/20764766\\_2024\\_01\\_100](https://doi.org/10.52469/20764766_2024_01_100)
- Lavrova, S. V. (2016). *Projections of the Main Concepts of Post-structuralist Philosophy in the Music of Post-serialism* [Doctor of Arts Dissertation]. Kazan State Conservatory named after N.G. Zhiganov.



- Mediaopera “Planet Pi.” Iraida Yusupova – Alexander Dolgin. (n.d.). *Kultura.RF*. <https://www.culture.ru/events/1588483/mediaopera-planeta-pi-iraida-yusupova-aleksandr-dolgin>
- Michkov, P. A. (2023). Augmented Reality Technologies in Musical Art and Education. *Musical Art and Education*, 2, 54-65. <https://doi.org/10.31862/2309-1428-2023-11-2-54-65>
- Miroshnichenko, V. (2014, March 17). Three Dialogues with Conceptualist Composers on the Elusive Nature of Their Creativity: A Click of Modernity in a Circle of Friends. How Moscow Conceptualism Became a Central Movement in Russian Art. *Nozh*. <https://knife.media/feature/conceptual-art/conceptual-music/>
- Nikolaeva, E. (2011). Mediaopera: Between the Past and the Future. *Scientific Works of the Moscow State Conservatory named after P. I. Tchaikovsky*, 7, 140-158.
- Otyakovsky, D. S., & Sagdiev, R. F. (2023). Questions and Problems of Musical Dramaturgy in the Genre of Digital Opera. *Bulletin of Musical Science*, 2, 163-168. <https://doi.org/10.24412/2308-1031-2023-2-163-168>
- Panova, A. S. (2020). *Moscow Musical Conceptualism of the 1980-1990s* [Ph. D. in arts dissertation]. Gnessin Russian Academy of Music.
- Shapinskaya, E. N. (2019). Cultural Heritage and Challenges of the Digital Age: Transformation of Cultural Forms and Aesthetic Values. *Greater Eurasia: Development, Security, Cooperation*, 2(2), 659-665.
- Snitkova, I. I. (1999). The “Unspoken” Word and “Speaking” Music (an Essay on the Ideas of Moscow Cryptophonists). *Music of the 20th Century*. In *Moscow forum. Scientific works of the Moscow State Conservatory named after P. I. Tchaikovsky* (pp. 98-109). Moscow Conservatory: editorial and publishing department.
- Sorokin, V. (2008, January 23). Conversation about Moscow Conceptualism. *Vzglyad*. <https://vz.ru/culture/2008/1/23/139884.html?ysclid=m87fivf5uf695887949>
- Trofimova, G. N., & Tsagareishvili, S. A. (2024). Digital Communications in the Field of Opera Art: Audience Dynamics and Problems of Perception. *Communicology*, 2, 73-82. <https://doi.org/10.21453/2311-3065-2024-12-2-73-82>
- Zadneprovskaya, G. V. (2016). Alternative Directing in the Contemporary Russian Opera Theater: Features and Prospects. In *Issues of Contemporary Musicology: Theory and Practice: Collection of Articles* (pp. 90–96). Krasnodar: Svetoch.
- Zadneprovskaya, G. V. (2023a). Aesthetics of Conceptualism in the Works of Iraida Yusupova. *Art Education and Science*, 3(36), 36–47. <https://doi.org/10.36871/hon.202303036>
- Zadneprovskaya, G. V. (2023b). *Domestic Musical Theater at the Turn of the 20th-21st Centuries: in Search of Renewal of the Opera Genre*. [Doctor of Arts Dissertation]. Gnessin Russian Academy of Music.
- Zhabinsky, K. A. (2010). On the Synthesis of Arts in Non-Academic Varieties of Opera Theater of the Twentieth Century. In A. M. Zucker (Ed.), *Opera Theater: Yesterday, Today, Tomorrow: Collection of Articles* (pp. 323-340). Rakhmaninov State Opera and Ballet Theatre.



Zubanova, L. B., & Bunakova, M. N. (2022). Life of Opera in the Digital Space: “The Third Genre of a Hybrid Cultural Form. *Sign: Problematic Field of Media Education*, 2(44), 120-127. <https://doi.org/10.47475/2070-0695-2022-10215>

#### СВЕДЕНИЯ ОБ АВТОРЕ / THE AUTHOR

Татьяна Бернюкевич, [bernyukevich@inbox.ru](mailto:bernyukevich@inbox.ru),  
ORCID 0000-0003-4471-0381

Tatiana Bernyukevich, [bernyukevich@inbox.ru](mailto:bernyukevich@inbox.ru),  
ORCID 0000-0003-4471-0381

Статья поступила 19 декабря 2024  
одобрена после рецензирования 10 марта 2025  
принята к публикации 19 марта 2025

Received: 19 December 2024  
Revised: 10 March 2025  
Accepted: 19 March 2025