



The Scenery as Compositional and Artistic Components of the Subject Environment in Ukrainian Screen and Stage Culture

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ABSTRACT

The purpose is to study the role of scenery in the scenographic space of theatre and cinema, as well as the peculiarities of the creation of scenery in screen and stage culture. The main methods that used in the study were synthesis, comparison, typological method, generalization, and art-historical analysis. The study acknowledges the significance of scenographic activity in theatre and cinema. The study explores the role of scenery in the scenographic space and emphasises the unique features of scenery creation in screen and stage culture. Special attention is paid to the relevance of the use of digital and immersive technologies in theatre and cinematic scenery, as well as the problems of their application in the military situation in Ukraine. This work delves into the formation of the cultural "code" within decorative art and traditional stage costumes among the Ukrainian population. It examines the intricacies of blending traditional and modern approaches in the creation of scenery within the theatre and screen culture of Ukraine. These findings shed light on the resilience and adaptability of Ukrainian theatre and film practitioners in the face of adversity, emphasizing their commitment to preserving and evolving their artistic heritage.

Keywords: Audiovisual Art; Design; Cinema; Cultural Studies; Scenography.

INTRODUCTION

Today, theatrical productions and cinematography are full of various special effects and illusions, because of which the art of scenography often remains unnoticed and underappreciated. At the same time, it affects how we perceive and experience the stories unfolding before us. Scenery, backgrounds, tapestries create immersion in the story, influence the collective psyche of the audience, manage their emotions, playing an important role.

Scenography goes back to antiquity. In the ancient civilizations of Greece and Rome, scenery was primarily functional, serving to establish the main setting and context. However, with the development of society, the role of scenography grew, and it reflected the characteristics of the society of each era, its values and traditions (Bokotey, 2017; Drago, 2021). For example, in the Renaissance, new painting techniques appeared, which also diversified the art of scenography. During the Baroque period, scenography became a platform for displaying the wealth and power of the ruling classes through grandiose spectacles (Creanza et al., 2017). What began as simple functional elements gradually turned into complex, multidimensional works of art. The emergence of new materials, construction techniques and lighting technologies further expanded the boundaries of the possible (Brako & Gilbert, 2022). Today, scenography stands at the intersection of various artistic disciplines, drawing on

architecture, painting, sculpture and even the latest technologies, such as virtual and augmented reality. It is a dynamic and ever-evolving industry that reflects the ever-changing cultural landscape and technological advancements of our time (Kozbelt, 2021).

Although the importance of scenography has been widely recognized, the study of scenography as a separate artistic discipline has often remained in the shadows. This oversight stems from a view that sees scenography as a mere functional element, a practical necessity to justify an action, rather than an art in its own right. However, scenography continues to evolve and is now a powerful creative force capable of evoking deep emotional responses and creating new interpretations of what is happening on stage (Gonzalez, 2022). With the advent of advanced technology, set designers are no longer limited by physical space and can create environments that defy the laws of physics. However, our understanding of the potential of this fusion of traditional artistic expression and technological innovation remains low. It is this potential that we seek to explore.

The aim of this study is to comprehensively investigate and analyze the various aspects of decorative art within the domains of cinema and theatre, with a specific focus on understanding the intricacies involved in shaping the scenographic space, especially in the context of ongoing conflicts in Ukraine. The research objectives are:

To examine the role of scenery within the scenographic space of both theatre and cinema, elucidating its compositional and artistic significance.

To investigate the unique characteristics and creative processes involved in the design and construction of scenery in the realms of screen and stage culture.

To highlight the influence and relevance of digital and immersive technologies in contemporary theatrical and cinematic scenography.

To assess the challenges and limitations posed by the ongoing military situation in Ukraine on the utilization of these advanced technologies in scenographic practices.

LITERATURE REVIEW

Screen and stage culture are two distinct forms of performance that have evolved. Scenography, or the art of creating theatrical scenery and stage design, has played an important role in both forms of performance (Florin, Vonderau, & Zimmermann, 2021). Scenography has been used as a critical concept for art history, and there are several books and resources available that demonstrate the importance and usefulness of scenography in art history and related subjects (von Rosen & Kjellmer, 2023). In Scandinavia, studies on scenography have primarily fallen under two single academic disciplines: theatre studies and art history. However, there is a growing interest in interdisciplinary approaches to scenography that combine these two disciplines. Scenography has also played a role in contemporary art, where it is used to create immersive installations and environments (Zhang, 2022). Some artists have challenged the assumption that artworks are created in the artist's studio as independent and autonomous objects, and instead use scenography to create artworks that are more experiential and interactive.

The elements of art are the building blocks of an artwork, and they include colour, form, line, shape, space, texture, and value. These elements are the tools that artists use when creating an artwork, and they can be used in isolation or combined into one piece of art (Dei, 2022). All these elements are part of the scenery. Scenery in theatre refers to the physical decorative elements of the stage design, including curtains, platforms, stairs, walls, furniture, and all other items required for the visual representation of a theatrical production. Modern scenery includes many of the architectural elements and details we use every day, like appliances that need to work, windows that will be opened, or a sink with running water (Alexander, 2015). In the context of the current study, environmental art is a type of art that includes scenery in environmental contexts. It encompasses a range of artistic practices that celebrate an artist's connection with nature using natural materials. The main aims of environmental art are to raise awareness of the dangers facing the planet and promote its conservation (Papavasileiou, Nikolaou, Andreadakis, Xanthacou, & Kaila, 2020). Environmental art encompasses other similar movements, such as ecological art, arte povera, and land art.

The study of the phenomenon of scenography, and scenery in particular, within the framework of the compositional and artistic component of the subject environment in theatre and cinema, is an important part of the research activity of a significant number of scientists who cover audiovisual art from the scientific side. The emergence and active use of digital technologies in the stage space of the theatre produces the introduction of new techniques of using traditional scenography elements (Gunia-Kuznetsova, 2020). In turn, the special effects used in the film industry are also progressing and generating new solutions in synergy with the scenery in screen culture. The problem of this study is the study and highlighting of the traditional and modern vision of the place of decorative art in screen and stage culture. Many Ukrainian and American scientists were engaged in the study

of this issue, which emphasizes the importance of the further development of the study of the modern state of decorative art within the framework of theatre and cinema.

Ukrainian researcher Tsugorka (2022) defines the concept of scenery as a specific type of fine art related to the artistic design of a film or theatre production. The scientist claims that scenery includes decorations, sound design, props and props, costumes, aspects of stage lighting and makeup of the cast. According to the scientist, all elements of scenery perform concrete and specific functions, as a result of which it is possible to achieve expressiveness in theatrical images, as part of a single idea or the director's plan. It is necessary to study in more detail aspects of the compositional and artistic part of the subject environment of theatre and cinema to form a complete picture of the functionality of scenery in modern cinema and theatre scenography.

According to von Rosen (2021), the design of the space of the theatre stage developed based on the cultural and historical aspects of various peoples. It is necessary to study stage design in the territory of Ukraine more thoroughly since scenography in its territory is in a difficult situation due to the full-scale war and needs to study the aspects of the influence of Ukrainian culture during the war on the general state of the art of scenography within the state.

According to the study of Nevado and Molano (2021), a bright representative of scenography is the German stage design specialist Z. Burmann, who was among the sources of the speciality of the artistic director of Spanish cinema. Z. Burmann, in addition to the fact that he initiated and systematized the above-mentioned profession in the spaces of Spanish cinema, used the latest methods of decoration, which were also formed by him (Nevado & Molano, 2021). It is important to study the representatives of scenographic art in more detail.

Researcher of the concept of space in theatre and cinema Al-askari (2022) notes the need to actively use specific aspects of the cinematographic language to reveal and artistically express the stage space. The researcher also draws attention to the importance of specialists mastering scenographic art methods during the construction of a cinematographic space. In this regard, it is necessary to study in more detail the aspects and methods of forming the stage space not only in the cinema but also when creating scenery for the theatre.

Gusakova and Devizorov (2022) claim that scenographic art specialists in Ukraine are widely known outside the country. Scientists pay attention to the peculiarities of the inclusion of scenery in acting, which creates an effective direction of a theatrical performance or screen art. The aesthetics of stage design is an important component of the overall picture of performance in theatre and cinema, therefore it is necessary to study in more detail the modern solutions of representatives of stage design in Ukraine and abroad.

METHODOLOGY

The methodological basis of the study of the compositional and artistic component of the subject environment of screen art and theatre is the following scientific methods: synthesis, comparison, typological method, generalization, and art-historical analysis. Art-historical analysis was the foundational method, continuously utilized throughout the study. It helped examine the historical development of theatre and film technologies, define the concept of "decoration", and explore scenography's cultural and philosophical context. This method also revealed directorial approaches in the selection of decorative and stylistic elements in traditional clothing.

The comparison was predominantly employed when delving into decorative art. It enabled the study to compare different methods and approaches used in creating and interpreting decorative elements within Ukrainian theatrical art. Furthermore, it provided insights into the specificities of decorative art as an integral part of the subject environment in theatre and cinema, as well as an analysis of the role of scenery within the historical context and contemporary scenography. The typological method played a crucial role in identifying key aspects of scenic design. It helped pinpoint fundamental elements in modern scenographic design, especially within the 21st-century theatre and film industry. This method also facilitated the examination of scenography's main aspects in cinema, with a focus on screen culture.

Generalization was integral in the final stages of the research, where it was used to explore the synergy between theatre and screen drama with scenery elements. It allowed for a comprehensive examination of the challenges and opportunities presented by the integration of theatre and screen drama with scenic components. Moreover, it aided in summarizing the research findings and forming directions for future studies on scenography and scenery art in Ukraine. The analytical method was applied towards the conclusion of the research, enabling the synthesis of overarching insights and summaries of the research results. This method facilitated the study of set art within the realms of theatre and screen art, as well as an analysis of the integration of immersive technologies and the fusion of traditional and modern digital technologies in shaping a universal scenographic

culture.

In essence, the study's methodology encompassed a systematic utilization of these scientific methods at different stages, contributing to a comprehensive exploration and analysis of the compositional and artistic elements in the subject environment of screen art and theatre, and shedding light on the evolution and contemporary trends in scenography and decorative art.

RESULTS

Scenographic art in theatre and cinema design is one of the important aspects of creating a unique artistic image. 21st-century scenographers, when creating sets for theatre and cinema, pay a significant amount of attention, in addition to the aesthetic component, to the meaningful functionality of the design of the stage space, filling the traditional and new elements of the stage or set decor with unique content and important information for future viewers. In theatre productions, as in movies, the production designer creates exceptional scenery and props that meet the director's vision and requirements (Yatsiv, 2020). It is the scenery that is an important aspect of the subject environment in screen and stage culture and is an inseparable element of a theatrical production and a film.

The history of art and culture is a vast and complex topic that spans across different civilizations and periods. The origins of art are much more ancient and lie within Africa, before worldwide human dispersal. The earliest known evidence of "artistic behaviour" dates back at least 30,000 years ago (Kozbelt, 2021). Art has a close relationship with human life and the labour and activities of daily life. Artistic cells are born within human blood, and this gene forms an inseparable part of human life. Art, from the paintings of pictographic signs and totems to dance songs for festivals, has gradually expanded to architecture, sculpture, drama, literature, film, and television through centuries of human evolution, ultimately constituting human spiritual civilization (Creanza, Kolodny, & Feldman, 2017). The most important influence on art is society itself. Just like human beliefs, art changes over time. Being an archive of society's collective memory, its movement shifts with the artists who bring them to life. And besides the medium or emotions evoked, history adds its layer of mystique (McDermott, 2021). The era, societal beliefs, perspectives, emotional states, current events, religion, and politics play a role in the art's direction (Bokotey, 2016).

The history of art is often told as a chronology of masterpieces created during each civilization. It can thus be framed as a story of high culture, epitomized by the Wonders of the World (Villa & Roebroeks, 2014). On the other hand, vernacular art expressions can also be integrated into art historical narratives, referred to as folk arts or crafts. Prehistoric art includes a broad range of art made by painters and sculptors from illiterate cultures, including some of the earliest human artefacts. Among the first art objects are decorative artefacts from Middle Stone Age Africa (History of art: Origins and evolution of visual arts, 2023). Containers from that period have also been discovered in South Africa that may have been used to hold paints dating as far back as 100,000 years ago (Figure 1). One of the first great civilizations arose in Egypt, which had elaborated and complex works of art produced by professional artists and craftspeople (History of art: Origins and evolution of visual arts, 2023). Egypt's art was religious and symbolic (Figure 2). Given that the culture had a highly centralized power structure and hierarchy, a great deal of art was created to honour the pharaoh, including great monuments.



Figure 1. The Dabous Giraffes, a Neolithic Petroglyph in North-Central Niger



Figure 2. Anubis Weighing the Soul of the Scribe Ani, from the Egyptian Book of the Dead

Modern scenographic art has an expanded nature of spatial design, as it developed over the long years of formation and modernization of the theatre itself, and over time, cinema. The development of scenography in the 21st century includes interactive forms and solutions for the distribution of space, light and sound, the use of video and audio tracks, the detailing of costumes, and the location of scenery and actors (Gonzalez, 2022). The creation of scenery and the general design of the performance in the theatre space occupies a prominent place, as in screen art – the viewer observes the picture created by the scenographers (Figure 3). It is worth noting that the subject environment formed by scenery and props in screen and theatrical art requires the matching of forms, colours, and context (Bokotey, 2017).

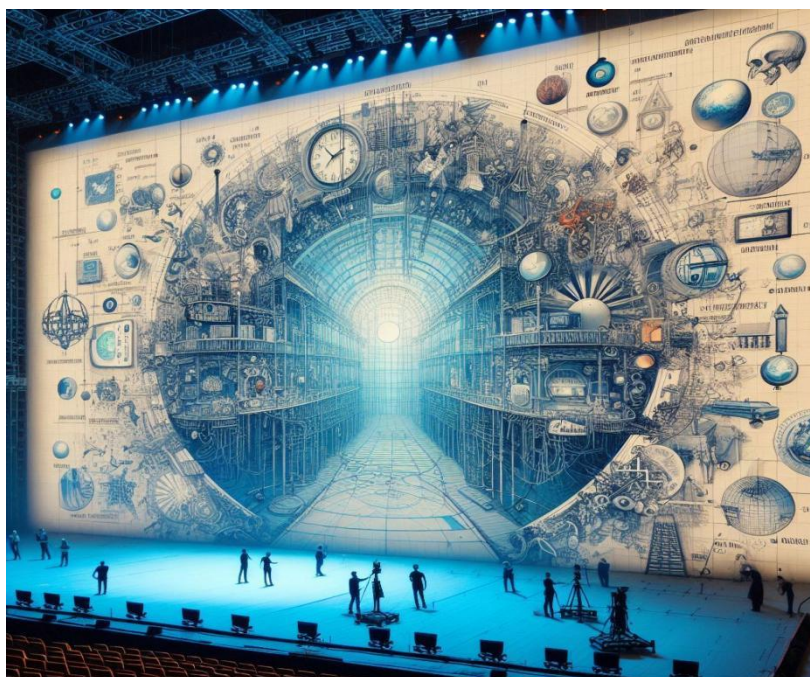


Figure 3. Cross-border Ethnic Language Affinity

The stage space in combination with its three-dimensional decoration forms in total a specific flatness, which is also called "broken", because the space is built up into minor elements of the *mise-en-scène*. With the help of the constructive and expressive capabilities of the scenery formed in a certain volume, the director and production designer manage to construct a space of "quasi-reality", which is important both for theatrical performances and for the scenic space of movie theatres. It is the correctly designed scenery that acts as a means of highlighting the acting, complementing the meaningful *mise-en-scène*, with the help of which the interaction between the actor and the scenery visualizes the hidden aspects of the plot (Nykonenko, 2022).

When scenographers create scenery intended for a specific performance, it is necessary to take into account not only the requirements of the director, but also the projection of the audience, and the point of view of the observers of the action, as well as possible questions that may arise during the stage action, since the scenery should complement the acting and provide additional information for viewers to reproduce a complete picture of immersion in the plot of the work. It is the active work of the audience in the interpretation and understanding of the idea that is a key element in the formation of scenery (Beckford, 2021). In the example of the Ukrainian theatre, it is possible to observe the use of familiar ethnic and historical elements of decor, ornament, and the involvement of specific props in the stage activity, namely household items of ancestors, in which the audience can easily recognize the context, functionality and purpose, which will complement the stage play of the cast and give wide space for the scenographer's work.

Scenography is an important element of a theatrical performance and theatre in general, as it acts as a communicative part that connects artists and the audience during and outside the action. Non-verbal communication with the help of stage design is based on the use of a specific design of the stage space, which includes the definition of a colour and image palette (Kuhn & Burk, 2014). It is worth noting that the stage design, like the decoration of the corresponding projects of the film industry, has the character of a cultural and social phenomenon based on the art of experiment, as it is based on a spatial and temporal concept, in the appropriate ratio of illusion and reality (Drago, 2021).

The formation of theatre and cinema scenography requires a significant number of considerations during preparation, as it contains plastic and non-plastic factors. A dynamic visual image in the scenography of the theatre is formed based on physical objects that move on the stage (people) and stationary objects that form the background for the actors in the stage space. It should be noted that this image is complicated within the framework of cinema scenography, since this industry requires taking into account the movement of cameras, in particular adjusting to the dynamic change of the point of view of the audience, which distinguishes it from the traditional theatre, which is located in a certain place in the hall (Maslobojshchikov, 2021).

In screen art, scenography meets a number of conditions that allow it to be mobile and respond to the director's style and request (Figure 4). Also, cinema scenography differs from theatrical scenography in terms of the presence and location of filming equipment.

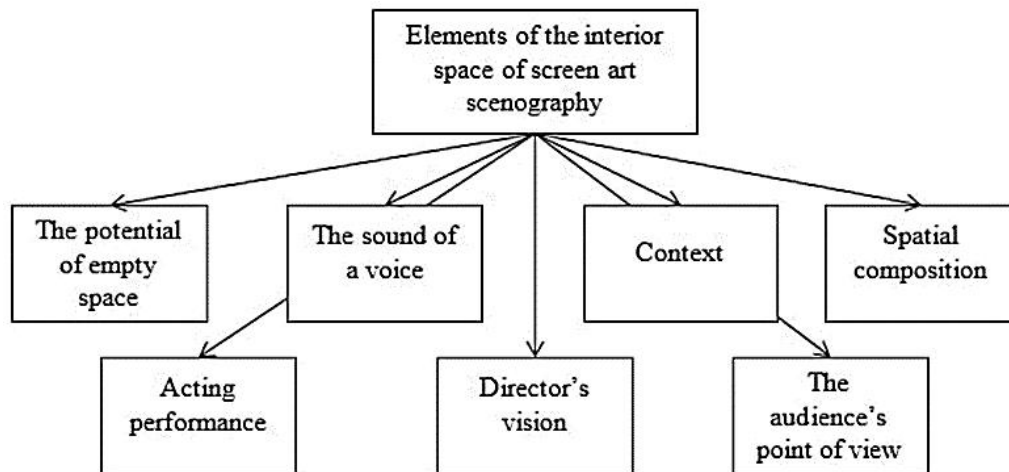


Figure 4. Main Aspects of Scenography in Cinema

The interrelationship and influence of theatre scenography on cinema set art are undeniable, as methods and technologies migrate and complement both. With this in mind, it is worth paying attention to R. Lepage, which uses elements and technical means of cinema in stage design with the aim of theatre modernization and improving the perception of theatre performances by the modern audience. R. Lepage's main emphasis was on spatial montage, in which the elements of stage design were placed according to different aspects (time realities/frames, scenes, characters) that allowed end-to-end interaction between them. The use of this screen art effect allowed R. Lepage to fill the scenery with emotional colour and metaphor (Figure 5). It should also be noted the transfer of elements of theatrical decorative art to the cinema, in which R. Lepage preferred the genres of melodrama, thriller, and feature film (Fricker, 2020). Spatial abstraction, which is formed by a scenography specialist, deserves special attention in decorative art. It is with the help of stage abstraction, according to scientists, during the process of setting up the design of the stage and scenery, the construction and application of decorative elements in the stage space takes place (Bhatt, Schultz & Freksa, 2014).



Figure 5. Marcello Giordani as Faust, and John Relyea as Méphistophélès, with Watery Projections Behind and Below; Directed by R. Lepage

With the development of scenography and decorative art, the work of most of the screen industry specialities is also being modernized, since stage decorations in cinema are no less important elements than light, acting skills

of actors and final editing (Chaplinska, 2019). The most common styles in cinema decoration are American, French, and Italian. The motifs of the Louisiana era are characteristic of the latter, while the American style is accustomed to using the latest forms and silhouettes. In the modern Ukrainian film space, scenery based on individual elements (*fundus*) is usually used, where old equipment is combined with new technologies (Gennar, 2017). It is worth noting the fact that video materials are actively used in modern theatre as elements of scenery. Film projection began to be used in the stage space of theatres since the appearance of the cinematograph, which made it possible to form an additional meaningful load on scenographic structures. Videos in theatrical scenography are used as text elements, parts of reality shows, for depicting a close-up of the cast or as decorative elements of stage decoration (Figure 6). Thanks to the use of video screens and projectors in theatrical scenography, the traditional performance is transformed into a form close to modern reality shows, which attracts a discerning audience with its innovation. In such cases, an important element of the show and scenographic art is the videographer, who reflects and complements the general picture of the performance with individual objects that are worth paying attention to the audience.



Figure 6. Visual spectacles at the National Opera of Ukraine

The semiotic elements of the stage costume of the 21st century contain a specific socio-cultural "code" that contributes to the communicative act between the stage action and the audience in the hall. The coded information embedded in the stage costume requires recognition by the audience and disclosure of its content based on the stage action and acting of the actors. Sometimes the stage costume acts as the main visual basis of the performance, an accent or a visual technique that replaces the scenery (Kobylynska, 2021). Today, the issue of stage costume goes beyond the usual boundaries of aesthetics, fashion, and scenography and captures a wide field of socio-cultural development, since scenography in the territory of Ukraine affects general cultural principles and ideology. The modern stage costume in the Ukrainian screen space and theatre acts as an active element of scenographic art and brings to the audience the Ukrainian historical cultural heritage and its popularization (Sushyi, 2019). The scenery and clothes in which the characters are dressed are always the starting point for creating the colour palette of the future stage action (Figure 7). During pre-production, directors usually meet with the production designer and develop a plan for how the sets will look. Directors can give the art director restrictions on certain colours they need to work with or choose specific tones for a main prop. After that, the art team will come and do things like painting the walls a different colour and delivering furniture, curtains and household items that match the chosen palette.



Figure 7. Scene Decorations and Costumes in "Natalka Poltavka", Ivan Franko National Dramatic Theater of Ukraine

Taking into account the fact that modern Ukrainian theatre and cinema refer to historical themes, it is worth paying attention to the decoration of the scenery as part of the theatrical reproduction of the atmosphere of the Cossacks on the stage (Table 1).

Table 1. Artistic Creativity in Different Periods of Time

The aspect of decorative stage decoration of the Ukrainian theme	Features
Cultural synthesis	This aspect involves the combination of educational and artistic activities of the stage designer during the creation of stage decorations in theatre or screen art.
Stage costumes	Each costume is based on the designer's knowledge of ethnographic material and reflects the characteristic features of the stage hero, his character, and temperament.
Decorative composition	The main structural elements of scenographic decoration in the depiction of Ukrainian culture are elements of traditional ornament and symbolism of Ukraine, in particular circles, cones, cylinders, cubes, layers, which enter into a stage interaction between themselves and the cast.
About the capacity of decorations	With the help of scenery, which are distinguished by volumes, production artists usually highlight an appeal to the Cossack architectural and construction tradition, which allows depicting the kuren of the famous Zaporozhian Sich and the houses of simple Ukrainian Cossacks and their chieftains.
A combination of traditional elements and modern art	This aspect allows highlighting and popularizing the ethno-elements inherent in the Ukrainian tradition in modern life and instilling love for the cultural heritage of ancestors.

In general, stage scenery, as a compositional and artistic phenomenon of the subject environment of scenographic art, is a complex and at the same time important element in modern theatre and screen art. A modern production designer, in cooperation with the director and other team members, creates exceptional works of art that serve as an additional source of information for the audience and complement the overall stage picture. It is worth noting that the current state of the theatre and film industry in Ukraine during a full-scale war requires reconstruction and the support of leading masters of audiovisual art. However, difficulties, as experience shows, contribute to the motivation of Ukrainian specialists to make the latest decisions in scenographic issues.

DISCUSSION

The challenges of the war, which began in 2022 and continue to this day, have largely affected most areas of the social and cultural life of Ukrainians. The theatre industry and the film industry are no exceptions; however, Ukrainian stage design specialists continue to function and create modern scenery and costumes for theatre and screen art, thus supporting the cultural sphere of the state. The study of scenographic art in the theatre and cinema space was carried out by researchers and specialists of scenography and design all over the world, which contributes to the illumination of the most important aspects of the creation and use of stage scenery in theatrical performances and screen art. It is worth paying attention to some unique views on the issue of compositional and artistic composition of the subject environment of the theatre and screen sphere and comparing them with the results of this study.

In his study of scenography and design of stage space, L. Thornett (2020) draws attention to the need to include modern decorative elements in stage design. In particular, the scientist notes the relevance of using immersive technologies in scene design, which involves the use of virtual and augmented reality. Scenographers and scientists call for the perspective of the synergy of scenographic art and immersive technologies in the formation of a new emotional experience for the audience in a theatrical performance. It is worth noting that, based on the results of this study, the use of modern elements of the virtual and augmented environment in scenographic art is a promising direction in the design of stage design of the 21st century, however, taking into account the circumstances that complicate the development of the scenery sphere of theatre and cinema in Ukraine, these aspects cause difficulties in their implementation.

Researcher of scenography and decorative arts C. Baugh (2014) notes that the Internet space is important for the theatre space as part of a new platform for performance. The scientist draws attention to a new way of thinking within the framework of modern scenery for the stage; construction of the scene with the help of machine construction, which simplifies the process itself and opens up new opportunities for scenography; reveals the nuances of light, the architecture of the hall and rejection of stereotypical solutions. It is worth noting that, in comparison with this study, the scenography of theatre and cinema in Ukraine continues to develop and use the latest stage platforms and lighting solutions, despite the difficult conditions of operation of theatre and cinema in the country.

The use of digital technologies in the stage space of the 21st century is a relevant solution for the theatrical format and the screen version of audiovisual art. According to the researcher who studied theatre scenography, N.C. O'Dwyer (2021) for modern theatre, the fact involving modern technologies is a justified and necessary decision. The scientist emphasizes that the use of technologies of digital progress during a theatrical performance contributes to the formation of a unique atmosphere where the audience is involved in the stage action. Comparing this statement with the results of this article, it should be noted that Ukrainian theatre design is characterized by the use of modern digital technologies, however, the field of theatre design needs stabilization of the socio-cultural situation within the country, to continue the active development and support of both the material base and the general modernization of the industry.

Researchers D.K. Brako and S.J. Gilbert (2022) claim that the modern design of scenery and design of the stage space of theatre, cinema, and television is created based on specific artistic means used in the framework of the latest scenographic art. Despite the difference in the construction of scenery for the theatre stage and film scenography, scientists note the contiguity of methods in using space for a screen product and a live performance for the public. Scientists emphasize the importance of having the experience of a stage designer to create a unique and atmospheric space, both in the theatre and in the cinema. Comparing with the results of this study, it is worth paying attention to the fact that the specific methods of modern solutions for the design of the theatre stage and audiovisual art have their roots in the traditional methods of scenography, in combination with modern elements of space design, which ultimately forms a unique and adaptive stage design to new conditions in the stage space of the theatre and within the boundaries of cinema and television.

O. Shapoval (2018), in his study of Ukrainian scenography, notes that the combination of various stylistic solutions in scenography to level stylistic boundaries, spatial issues and acting skills of artists is new for Ukrainian decorative art, however, this solution is inherent to the European stage. It is worth noting that, according to this study, similar characteristic solutions of scenography began to be actively used in the Ukrainian theatre and film space, the combination of scenographic art and space with acting allows for the integration of elements among themselves, which allows the scenery to become a participant in the action, and not just a prop.

In their book, scenographic art researchers A. von Rosen and V. Kjellmer (2021) rethink stage design as a historical concept of art and note the importance of this aspect for art critics and scientists. In their research, scientists pay attention to the art of scenography, which continues to develop with the evolution of modern

technologies, which takes stage design beyond the traditional space of the theatre and acts as one of the basic concepts of highlighting the historical and modern state of decorative art. Based on the results of this study, the importance of synergistic development of stage design of theatre and cinema in combination with the leading technologies of the time should be singled out. Within the framework of the development of Ukrainian scenography, it is necessary to take into account not simple times of war, which complicate the evolutionary processes of the design of Ukrainian stage design.

In turn, Aronson (2017), who studied the issue of scenography, claims that the design of the stage space is extremely closely related to the verbal aspect of the play, the cast, the director, and the likely audience of the theatre performance. According to the scientist, the purpose of scenographic art is to highlight the director's idea by creating scenery and arranging them in space, relying on the visual aesthetics of the picture. As noted by the researcher, the art of scenography takes the place of a descriptor in the modern theatre space, which is applied to most of the aspects present in the theatre space, which leads to going beyond the traditional framework of the theatre stage and theatre architecture in general. Based on the results of this work, it should be noted that scenographic art, when creating stage decorations, uses mixed approaches and methods of design of stage space and props, as well as modern digital technologies, which takes scenography and stage decorations beyond the boundaries of the stage design element to the visual art of theatre and the design of the museum exposition.

As the results of this study showed, stage decorations in theatre and screen art in Ukraine continue to develop, and specialists continue to use new forms and solutions of scenographic art, however, it should be noted that the active phase of the war, which continues in the country, is a strong complicating aspect of this development. This study addresses the gap in literature by examining the evolving role of scenography in 21st-century theatre and cinema. It explores the integration of new technologies, the preservation of cultural and historical elements, and the interdisciplinary nature of scenography. Additionally, it highlights the active role of the audience in interpreting scenographic elements and the cross-pollination between theatre and cinema in shaping modern visual storytelling.

CONCLUSION

In this scientific work, decorative art was studied through the compositional and artistic prism of the spatial design of theatrical performances and screen culture. In particular, the article managed to highlight the basic aspects of cinema scenography, which includes spatial potential and composition, sound, context, acting skills and directorial vision, as well as the audience's perspective of watching the action from the TV screen. As a result of the study, the prospect of using digital and immersive technologies to create theatre and film scenery was analysed and revealed, despite the challenges of the war and the need to support the art industry in Ukraine. In this study, it was possible to highlight the aspects and perspectives of the combination of old technologies and the latest phenomena in the construction of theatre and film sets. An important aspect of the research was the study of the involvement of ethnic "codes" in the creation of scenery and stage Ukrainian clothing in the depiction of historical and cultural films and performances. The work, in particular highlighting the principles of creating a theatrical costume, highlighted the inherent ornaments and ethnic elements.

The main limitation of the study is the consideration of the Ukrainian segment of film and stage culture only, rather than a global view of this segment. Therefore, the prospect for further research is to analyse this cultural niche, taking into account the experience and heritage of other, most culturally rich countries of the world.

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