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METHODOLOGICAL FOUNDATIONS OF THE STUDY OF CONTEMPORARY THEATER AND DECORATION ART

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Abstract. Formation of a complex of methods of scientific knowledge of the phenomenon of art of artistic design of theater performances in order to identify scientifically grounded ways to improve scenography and increase the theoretical and methodological level of scenographic creativity of professional training of theater and artistic personnel. From the point of view of the methodology, the analysis of the art of contemporary stage has become complex and relies on philosophical, aesthetic, art, cultural, sociopsychological and historical approaches in combination with applied theatrical science. Among the methods of analysis, the leading place in the study of transformational problems of the stage is given to the system-structural method. From this point of view, the scenography can be considered as a figurative-plastic system consisting of certain artistic elements (fine arts, design architecture, costume architecture, design, etc.), and at the artistic and synthetic level as a subsystem of the general system of theatrical art, which is in relation to the scenography by the context and source of artistic influences that determine the forms and content of theatrical and decorative creativity.

Key words: art history, theory, methodology, scenography, theatrical art, theater studies.

Introduction. The work as a whole is of a theoretical and methodological nature, based on the methods of science studies, source studies, historiography, an analytical approach to the existing scientific achievements of art history. It consists in an attempt to generalize the complex of general scientific, special, applied scientific and educational methods of studying modern theatrical and decorative art. The research methodology of modern scenography has naturally acquired a complex character, combining general philosophical, art history, culturological, sociopsychological and historical approaches in combination with applied theater studies. A prominent place in the study of the problem is given to the structural-system method. General scientific methods of abstraction and modeling are appropriate when the researcher constructs functional models of artistic design of theatrical creativity. An active function in the gnoseology of scenographic art belongs to the methods of psychological science, its branch – the psychology of art.

Scenography (theatrical and decoration art), which means the field of fine arts, the task of which is to reproduce the spatial and image environment, the visual image of the performance, the design of the space of the stage and to provide visual decoration of theatrical performance with the help of plastic-paintings and light effects. The transformation of artistic space in a theatrical production is of great importance for the ideological-aesthetic and dynamic development of the performance. With the help of the artistic and spatial solution emphasizes the figurative and plastic specificity, the organization of synthetic theatrical spectacle, which includes art objects, symbols, signs, scenery, costumes and more.

Scenography as a spatial solution to the performance is built on the canons of visual aesthetic perception of reality. In the structure of theatrical image, the scenography determines the figurative system of performances and its parameters of space and compositional levels. It is the transformation of artistic space that is of particular importance in the theatrical production, because it gives it dynamics and realization.

Scenographers resort to the techniques of spatial types of painting, graphics, architecture, use scenery, costumes, makeups, light, technical capabilities of the stage (topography, mechanical capabilities, interior), affect the plastic capabilities of the acting. An important role in the construction of the spatial solution of the performance is played by the creative union of the scenographer and director (determines the main tasks of the stage work, spatial parameters).

The artistic solution of the play is a syncretism of spatial forms of theatrical art, based on the patterns of visual aesthetic perception. It should be noted that the scenographic branch of fine arts creates a visual aspect of performances, which promotes the development of the best spiritual properties of the individual, enriches the outlook of the audience, develops associative thinking and a sense of artistic harmony.

The reform, from the epistemological (scientific and cognitive) view, the identification of immanent laws of development and the principles of functioning of the art of artistic design of the stage, as well as the prediction of tendencies of its further evolution is relevant. An in-depth artistic study of the phenomenon of artistic stage creativity requires the creation of a complex of research methods that would combine scientific and cognitive opportunities both the theory of cognition as a whole and the efforts of related sciences on cultural and artistic activity of man.

A certain stage of development of scientific and practical views on the art of theatrical stage was marked by the classical works of a prominent theater director and theorist of theater, People's Artist of the USSR O. Popov (1892–1961), first of all fundamental work "Artistic Pelvic (Popov 1959) 1961: 128). From the second half of the 1950s, under the influence of de-stalinization and a certain liberalization of spiritual-cultural and creative life in the USSR there are fundamental changes in theatrical and decoration art, they path the path of artistic phenomena of "effective stage", "plastic environment", "new imagery", "single metaphorical space". The development of international contacts of Soviet artists

have a positive impact on the enrichment of the forms of scenography. In particular, the Paris Quadriens are exchanged information and new impulses are made by creative search for domestic scenographs.

Accordingly, in 1960–1970, domestic art critics (especially after the removal of ideologized taboos for the study of the work of artists of the 1920s – early 1930s, in particular – representatives of stage and directorial creativity) creation of methodological concepts of studying the creativity of the scenographs. It is believed that V. Berezkin (recognized researcher of theory and history of scenography, author of more than 70 studies in this field) (Berezkin, Akimov 1966: 137-147), (Bazanov 1988: 272-300, Berezkin 2011: 656) proposed their typological systems, G. Kaiser, D. Leader, A. Mikhailov, M. Frankel (Kaiser 1977: 24, Leader 1981: 323, Mikhailov 1989: 336, Frenkel 1980: 132, Frenkel 1987: 184). Productively worked such leading Soviet researchers of theoretical and methodological aspects of setgraphy as M. Akimov, V. Bazanov, N. Velizhanina, I. Verikovskaya, O. Gromov, A. Drak, B. Singerman, V. Kozlinsky, E. Nefyodova, G. Nikolaev, E. Freshe, V. Shepvalov, V. Shverubovich and other scientists. In their work and during scientific discussions there was the formation of art research approaches and special terminology in the field of scenography, typological schemes of studying the creativity of artists of theater (Basanov 1976: 303, Berezkin 1986: 128, Berezkin 2001: 808, Grandmother 1993: 48-53. 1981: 206, Verikovskaya 1971: 108, Gromov 1992: 45-60, Drak 1961: 64, Zingerman 1983: 210-248, Kaiser 1977: 24, Kryvtsun 1996: 99-109, Nefedova 2000: 219, Nikolaev 1987: 24, 24, 24, 24 Freudenberg 1988: 13-35, Shverubovich 1965: 240, Shepvalov 1986: 19).

Scientific results of a long process of studying the problems of scenography, development of theoretical foundations and methodological approaches to the analysis of the artistic and theatrical genre have led to the most capital work today on the history and theory of world setting of professor V. Berezkin "Arts of the Cenography of the Peaceful Theater" (Akenography 1978:).

In modern Ukraine, a significant contribution to the study of theoretical and methodological foundations of the study of modern theater-decoration art was made by: Ya. Verkhovodova, O. Klekovkin, O. Kovalchuk, O. Krasilnikov, O. Ostroverch, I. Pastir, O. Rogotchenko, S. Symonenko, S. Trikolenko, V. Fialko and other researchers (Verkhovodova 2014: 54-66, Klekovkin 2017: 144, Klekovkin 2013: 432, Klekovkin 2017: 130-149, Kovalchuk 2006: 1054, Ostrorek [http: www.orgsun.com/Avtoferati-Dissertatsii-mystetstvo/1/a181.php](http://www.orgsun.com/Avtoferati-Dissertatsii-mystetstvo/1/a181.php), shepherd 2011: 198, Rogotchenko 2016: 40, Rogotchenko 2007: 608, Simonenko 2006: 212-220, Simonenko 2006: 36-48, Trikolenko 2016: 239-287, Fialco 2017: 203-208).

Art critic O. Klekovkin (National Academy of Arts of Ukraine) focused on the study of the properties of the scenography in the theoretical context of theatrical studies, researcher S. Trikolenko conducted an analysis of the leading tendencies of the development of Ukrainian scenography of the late twentieth – early twentieth centuries. In connection with artistic cultural processes, new concepts of contemporary visual in general and theatrical art. The main trends of the development of modern decorative decoration, which are revealed in illustrative and realistic scenography, illustrative-realistic with elements of metaphor, and conditionally-symbolic, metaphorical stage, have been studied.

Reproduction of a complex of methods of scientific knowledge of such a phenomenon of art as the artistic design of theatrical productions in order to identify scientifically sound ways to improve modern choreography and improve the theoretical and methodological level of setting creativity and professional training of theatrical and artistic personnel.

Main points. The use of the dialectical approach of the study of phenomena of cultures and art in their development, interconnection and interdependence provides an opportunity for a holistic scientific reconstruction of the continuous process of development of the art of stage in Ukraine in the unity and enrichment of different qualitative substituent and historical stages.

The proper place in the study of the problem seems to be given to the structural and systemic method. This method is a universal way of knowing complex objects, has an exceptional importance in the study of complex structured cultural and historical phenomena and lies in the disclosure of the integrity of the object, identifying in its structure of basic sub-systems and elements, various types of relationships between them, interconnection and relationship dependencies, their combination in a holistic picture with meaningful and organic unity. From this point of view, the scenography can be considered as a system of certain creative elements (imagery, design, costume art, etc.), and at the other level – a subsystem of the general system of theatrical art, which stands in relation to the scenography by the source of external influences that determine the content of theatrical and theatrical decorative creativity.

Among the empirical methods of accumulation of actual material (except for observation, classification methods, comparisons, etc.), let us call the method of criticism of sources, which is extremely important in view of the diversity by manifestations and origin of sources of the study of the art of stage – sketches, photographic materials, costumes, posterior, posterior, materials, memoir literature, records of conversations with masters, works of theatrical criticism, technical and financial and accounting documentation, etc. (Gradova 1976: 293, Gradova 1987: 351). Methods of comparison, systematization, typologization are productive in terms of identifying the general and specific features of the development of the scenographic art of different periods of its evolution, in different national or regional artistic and theatrical currents, in the classification of the formation of original types of stage, research streamlining of theatrical and article.

General scientific *methods of abstraction and modeling* will be useful when building a researcher of functional models of artistic decoration of theatrical creativity (both in the historical dimension and for the systematization of modern achievements of the setgraphs). *The synchronous and diachronous methods* of time-spatial study of the phenomena of culture are found inherent in retrospective analysis. In particular, the consideration of types (models) of setting in synchronous terms makes it possible to determine the contribution of artists to the development of the theater process, and the diachronous approach *planna* determines the importance of leading directions and the orientation of the trends of the process of development of the stage.

Special methods of research of theatrical and decorative art are based on special methods of research. Artistic analysis of the stage proceeds from the understanding of the essence of this type of theatrical activity as one of the components of the synthetic art of the theater, in which the artist provides a stage action. It is characterized by such *methodological approaches* as historical, functional, typological, system-structural, historical-theoretical, method of constructing a stage image.

It is clear that the most close to the study of scenography should be considered academic *theatrical studies*, which put forward its research principles (historicism, universalism), identified subjects of research (formal features, artistic value, concepts, myths, ethical values), scientific and cognitive procedures), etc. The mentioned V. Berezkin introduced a *functional and typological method* of research of scenography, which distinguished three main functions of the scenography: the function of determining the place of action (place of specific or generalized), game and character functions. He lay the same method as the basis for the classification of creativity of theater artists.

Equally important is the cognitive arsenal of *applied theatrical stage*. The concepts of "illusory", "realistic" and "forming" types of artistic decoration of performances are in meaning – forming to study the scenographic works. The basic concepts of "illusory-spatial design method", "psychological scenery", "vital design", "life-reliable environment", "scenography-back", "painting design", "design design", "new imagery", "plastic design" and more.

Among the cultural methods, let us pay attention to the important method of *cultural semethics*, without which it is impossible to study the common in modern setting of sign systems.

A respectful place in the epistology of the scenographic art belongs to the methods of psychological science, its field – *the psychology of art*, which in itself is an interdisciplinary scientific course. In our opinion, the psychological characteristics of the artist's personality should include the consideration of factors of motivation of creativity (the role of conscious and unconscious factors of artistic self-realization), neurodynamics of creative activity, psychological mechanisms of artistic creativity (imagination, memory, association, etc.) and empathy in the structure of the artist's artistic abilities, psychological aspects of artistic perception in the exhibition of his own works. In general, in the study of the artistic and psychological dimension of the personality of the stage (the process of creation of scenographic products) space is opened for the use of a set of psychological and cognitive approaches accumulated by this scientific industry, in particular-dialectical-materialistic, intuitive, psychoanalytic, anthropocentric, architectic (Bogoyavlenskaya 2002: 320, Vygotsky 1987: 341, Gorralsky 2002: 144, Groysman 2003: 192, Klimenko 2006: 480, Kryvtsun 1996: 99-109, Myshcha 2007: 448, Molyako 2004: 1-4, Pikhmanets 1991: 164, Romanets 2001: 2012: 372, Tkachuk 2012: 372).

Sociopsychological interpretation by a researcher of the personality of the artist- scenographer should take place in professional, aesthetic and psychological dimensions. The disclosure of the features of the psychological type of the artist should be carried out through the synthesis of creative and life – long biography of the artist, demonstration of dependence of types of artistic biographies on the content of historical epochs or historical-cultural (civilization) affiliation of a creative worker. The concept of biographical consciousness.

From this point of view, it deserves to use *the prosopographic method*, because in the process of research it is subject to a comprehensive consideration of the position of the artist in the social hierarchy as a factor of motivation of creativity, socio-psychological, legal, economic dimensions of the status of its being, the subject texture of biography, etc.

Among the research approaches of psychological science to the study of the sociobiological mechanism of the art of the stage, it is advisable to involve techniques of detection of *emotional empathy*, based on the mechanisms of projection and imitation of motor and affective reactions of man. In this case, its variety is productive the so called. Cognitive empathy, which is based on the intellectual and psychological processes of comparison, analogy, mutual understanding, immersion in the world of thoughts and reflections of another person (Zhuravleva 2007: 328, Tkachuk 2011: 69-77). We believe that in this case the detection of the action of the mechanism of cognitive empathy allows to understand the peculiarities of creative perception of the scene of the content of a dramaturgical work, to transfer them (indirectly through individual perception by the artist-scenographer), as well as to investigate the process of creative interaction and mutual understanding between the artist and the artist. Activities of theatrical production.

The complex of methods of historical science and historical cultural studies is useful. *The historical-chronological method* allows to develop the periodization of substantively different stages of development of domestic stage (Zubov 2009: 22), each of which was characterized by the nomination of certain conceptual approaches, the enrichment of the oretical and methodological views on artistic and the atrical activity:

– Since the mid-1950s, when the formation of three main types of stage was determined, first of all "laconic scenography of the place of action";

– 1960s – 1970s, filled with the development of all three types of stage with the advantage of game and character types;

From the second half of the 1980s, when the period of formation of innovative "effective set design" came as a result of the synthesis of all three previous types of scene decoration.

The historical and genetic method contributes to the identification of the origins of the art of decoration of the stage (both in the measurement of the history of world culture from ancient theater to the present, and within the framework of the construction of scientific periodization of domestic stage). *The historical-computer method* (historical-cultural or historical-art comparative analysis) is important for scientific reproduction of influence on the creativity historically, a new system of stage action design is a system of theatrical and decoration art "Effective Scenography", which played a prominent role in the stage of the late 1970s-early XXI century, and is still creative development. *The method of historical typology* reveals the types of functioning of the stage in the structure of theatrical forms.

Methods of ethnography, ethnology, ethno-psychology and folkloristics give the key to understanding creative techniques for the use of folklore and ethnographic material, elements of traditional culture, national-mint color and national-plastic styles of certain scenographic monuments (Furman 2002: 132).

An attempt was made to summarize a complex of general scientific, special, applied scientific and cognitive methods of studying contemporary theater and decoration art.

Conclusions. The methodology of research of contemporary stage naturally has become complex, and combines general philosophical, art, cultural, sociopsychological and historical approaches in combination with applied theatrical science. It can be stated that during the near 70 years in the last years in domestic art, the accumulation of scientific and theoretical interpretations of the scenographic art has taken place, which led to the nomination of scientists a number of models of interpretation of the essence of the stage as a field of stage and cinematographic art.

The works of contemporary Ukrainian theater scholars, theorists of theatrical art, artswoman, specialists in special areas of fine arts, biographers of prominent scenographers, etc, evolved from mostly descriptive and applied works to scientific and theoretical generalizations in the field of stage.

We believe that the formation of an epistemological toolkit of an interdisciplinary nature is a promising direction of improvement of theoretical and methodological foundations of the study of theatrical and decoration art. At the same time, we suggest that the theoretical and methodological foundations of such studies should strengthen the accentuation on the study of sociopsychological factors of formation of the figure and creative potential of the scenograph, to enrich the philosophical, civilization and cultural-anthropological approaches.

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