

A SYSTEM OF EXPRESSIVE MEANS IN MODERN SCENOGRAPHY (On the example of theaters in Western and Eastern Europe)

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Abstract. In order not to lose the audience, theaters in Western and Eastern Europe in 2020 switched to online mode of operation, and this required a conceptually new approach to staging performances and to the work of set designers. The purpose of the article is to consider the main means of expression in theatrical scenography from the balance point between traditional and new means of design. The research methodology based on a systematic approach and includes content analysis of scientific literature on the research topic; a qualitative method for analyzing the content of performances, as well as a frequency (quantitative) analysis of the theatre scenography in Western and Eastern Europe in 2020. The article presents the results of an empirical study based on 120 performances of European theaters (the general population). The author of the article came to the conclusion that modern scenography of theaters in Western Europe is characterized by an emphasis on new technological expressive means, while scenography of theaters in Eastern Europe is more characterized by a balance between traditional and new (technological) expressive means.

Keywords: *Scenography, postmodern, contemporary theater, design, staging, European theater experience.*

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1. Introduction

The relevance of the research topic is due to the fact that modern theater accepts all the innovations that can be used to influence the viewer, quickly adapts them and turns them into a special system of expressive means, the specificity of the formation of which depends on each individual national theatrical culture. In a broader sense, modern theater is a part of the national culture and its scenography reveals both general, global tendencies and individual national methods of influencing the viewer.

Scenography of modern theater requires a separate study, since in modern conditions set designers have the opportunity to use not only traditional means of expression, but also computer technologies for designing and decorating performances. Expressive means in scenography are quite diverse: light, sound, make-up, props, stage design, etc. At the same time, in modern theatrical performances, there is a tendency to abandon traditional means of expression and search for new forms of attracting the viewer. Such researchers as Beer and Fancy note that in modern theater, the rejection of the traditional stage and its spatial division into auditoriums and stages is itself a new form (Beer, 2016; Fancy *et al.*, 2021).

Theatrical workers under “scenography” understand directly the work of a stage designer, organizer of theatrical space, and in the understanding of architects,

“scenography” has a broader meaning, including the technology of the stage (McKinney, 2017).

The analysis of scientific literature made it possible to group all the expressive means of modern scenography into two groups: traditional (spatial) expressive means and innovative methods of attracting the viewer's attention (digital means).

Let's consider each group of expressive means separately, since this classification was used in the empirical research.

The first group of traditional (spatial) means include: decorations, props, curtain (drapery), sound, light, stage architecture, etc. (Graham, 2020). These tools are spatial, in our opinion, because each of them allows you to create and transform the space of the stage into a simulacrum of reality for the maximum immersion of the viewer into the atmosphere of the action on the stage.

The first group of expressive means includes, first of all, decorations. According to Hann, the decoration is “an illustration and depiction of elements supposedly existing in the dramatic universe: the artist chooses several objects and places contained in the text; he actualizes or rather creates the illusion of a dramatic universe”(Hann, 2018b, p. 51). This kind of image is always a stylization and the appropriate selection of signs, but it varies from a naturalistically correct transfer of meaning to a hint expressed by several characteristic strokes (one element of a cathedral or palace, an image of two spaces, etc.) (Kovalenko, 2020). In fact, decorations are an image on the theatrical stage of the living environment in which the heroes of a dramatic or musical-dramatic work act. According to the supporters of the traditional approach to the theatre, “the decorations are created by means of the visual arts and form the basis of the artistic performance design” (Howard & Drábek, 2019, pp. 22-23).

In our opinion, the decoration is not only the visual image of the performance, but it also helps to organize the very space of the stage so that the actors can more fully get used to the role. That is, the decoration in a traditional theater is an integral part of the play, an essential stage design element in the performance (Kozhevnikov, 2021, p. 167). For example, a curtain is an indispensable component of the scenery in classical, traditional theater. The curtain has an important function of separating the space of the auditorium from the actors, the action of the play from reality (Lotfullina & Krasnobaev, 2019).

Decorations as a means of expression in scenography make it possible to reveal not only the peculiarities of the era in which the play takes place, but also to express the mood of the characters. Modern theater is characterized by the rejection of lush decorations, including when staging classical works. In modern theater, the rejection of the curtain as a component of the scenery is also viewed as a technique of expressiveness - reality on the stage must completely absorb the viewer, without dividing into action and reality (McKinney, 2017).

According Makhina, this “disdain for the decorations is due not only to purely economic considerations or the lack of funds to pay for the work of a set designer, which, of course, is not true for the leading theaters in Europe, but also for deeper, conceptual reasons” (Makhina, 2017, p. 2).

Among such reasons, Zotova single out the general wave of postmodernism that swept European theater, the main idea of which is the rejection of any form at all (Zotova, 2019). The radical postmodernity, as the McKinney and Palmer describe it, leads to the fact that “in modern productions, the absence of form is brought to the point of absurdity: there is no stage, no costumes and stage, there is not even a text that was in

the original play” (McKinney & Palmer, 2017, p. 25). The emphasis is not on the visual image in the performance, but on “its perception by the viewer outside the decor, outside the costumes and props - the perception of only the general idea of the director and the acting” (Meyer, 2020, p. 321).

The second traditional means of expression in traditional scenography is the stage - the platform on which the dramatic action of the performance unfolds. In a traditional theater, the stage is necessarily separated from the auditorium, located in space so that there is an equal view for the audience (Moor & Walley, 2020).

The stage, according to theater historians, is the most important component of the theater, since the stage allows you to distinguish between reality and action, hide the auditorium from the actors, place scenery and props, that is, “a theater without a stage is no longer a theater” (Kozhevnikov, 2021, p. 167).

Nevertheless, in modern theater there is a gradual abandonment of the traditional stage, the stage is not separated from the auditorium, but at the same time special effects of the stage design are used: a sliding circle, a rotating circle, a movable box and other technical possibilities of positioning the stage for the performance in space (Kovalenko, 2020).

Another traditional means of expression in classical theater is theatrical costume. The costume is a single, well-thought-out ensemble that makes up the external appearance of a person and is consistent with nationality, social status, age, gender, character (Janssen, 2021).

The costume includes the following components: clothing, headwear, shoes, jewelry and additional accessories (gloves, fan, etc.) (Howard & Drábek, 2019, p. 34).

And, of course, a necessary addition to the theatrical costume is make-up and hairstyle, the common features of which are also determined by the set designer within the framework of the solution to the general visual range of the performance (Hann *et al.*, 2020).

Make-up is also an important means of expression in classical theater. Under make-up in the scientific literature it is customary to understand “the art of changing the appearance of an actor, mainly his face, with the help of make-up paints, plastic and hair stickers, a wig, hairstyles in accordance with the requirements of the role played by the actor”(Hann, 2018c, p. 67).

The work by actor on make-up is closely related to his work on the image. The nature of the make-up depends on the artistic features of the play and its images, on the actor's intention, the director's concept and the style in the performance (Hann, 2018b, p. 51).

Props are part of a broader concept in theater as items of the stage, setting (genuine items or props), with the exception of decorations and costumes, which are “independent characters and fill the stage” (Hann, 2018a, p. 39).

The selection of props and control over the production of items are also handled by the stage designer (Hann, 2020).

The rejection of these elements in the theater, as a modern radical postmodernity, leads to a new type of art, which is difficult to identify as theater in its classical sense (Graham, 2020).

The rejection of makeup as a necessary means of expression, in the opinion of many supporters of the classical concept of theater, leads to the fact that “it is extremely difficult for actors to transform into an image when there is no makeup, no scenery, no curtain” (Wellington, 2016, p. 128).

So the actor is put in the position for some pure idea, which he must convey only “with the help of own skills and physical capabilities” (Friedrich *et al.*, 2019, p. 32).

Nevertheless, rejection of the traditional system of expressive means in modern theater is considered by supporters of postmodernism as “a new expressive device” (Filanovskaya, 2019, p. 173).

The second group of expressive means includes virtual and innovative technological means (computer graphics, special effects, etc.) (Trimingham, 2017).

Technologies connecting various means of information and communication (cinema, television, Internet, mobile communications) are rapidly being introduced into theater (Vashkel, 2018).

The synthetic nature of the activity of theater artists turns this process into an integral creative and technological part in the scenography (Fancy *et al.*, 2021).

New technologies are more focused on the creation of visual images, therefore, their use in scenography is justified from the point of view of universalizing the creation of a performance from an idea, sketch, layout to scenery (Tauveron, 2020).

Modern theater directors prefer to win the audience’s interest with the media scenography. Innovative technological solutions in light, sound, scenery and costumes not only provide spectacular images, but primarily help to create and maintain the emotional environment of the performance, which organically surrounds actors and spectators (Dechelle, 2017).

Today, theater directors have access to a wide range of technological equipment: projection devices, sound systems, video images and lighting design (Singley, 2021, p. 91). Using the capabilities of a computer, a sound engineer can edit phonograms of any complexity, including multichannel mixing of musical material (Bohdanova, 2020).

Modern scenographers use a wide range of computer programs to create visual sketches in “projection” scenography (Benedetto, 2017).

Lighting design is gaining more and more artistic expressiveness. The directors, competing in the theatrical market, use video projections, electronic decorations with multimedia screens, a variety of special light effects, structural elements and platforms with remote control in their performances (Shvedova, 2018).

The synthesis of arts is a sign of modernity. The use of advanced technologies in the theatrical “visual era” today is the most common technique in scenography (Baybekova *et al.*, 2021).

The first option for using technological means of expressiveness is media art (Pantouvaki, 2020, p. 207). The reflected object is not the real world, but its image created by the media, that is, the media world itself. The artist not only adapts media technologies for creativity, but also uses commercial media products as source material: scans photographs from newspapers, edits fragments of TV programs, and extracts episodes from feature films or television films (a virtual analogue of collage and editing techniques) (Shvedova, 2017).

Having received this kind of remixes, the stage designers turn them into circle-videos and video installations. According to supporters of classical theater, media-art “strongly distracts the viewer's attention from the action itself, mixes visual impressions and sound images into a kind of confusion, and the actors work on their own, trying to capture the viewer’s attention” (Makhina, 2017, p. 46).

On the contrary, apologists for postmodern theater believe that with the help of media art one can create “a more complete and lasting impression from the performance and express the general idea of the director” (Makhina, 2017, p. 47).

Another variant of expressive means of the second technological group is software art. Often the works of programmers resemble abstract compositions of the era of modernism, because the artist-programmer writes and draws by means of a computer, using ready-made samples and the capabilities of computer programs (Shepherd-Barr, 2020, p. 204).

Thus, with the help of technological means of expressiveness, the set designer models the material world of the performance, helping the actor in search of expressiveness of the character and action, transforming the clothes of the actors, in the style of a given era, in accordance with the defined genre.

Contemporary theater artists successfully use personal computer programs to design costumes, cut and decorate. This is convenient not only for the exchange of information, but also for launching the suit into production. Creation of a computer model of a stage character (an actor in a theatrical costume) in 3D, makes it possible to select the most successfully found artistic image and technology for making a costume. This allows for more accurate design development and detailing, taking into account the size and characteristics of the figure of the actor-performer, introduces a multivariate color and texture (Mazalan & Hronský, 2020).

The possibilities of new technologies allow the production designer to synthesize the creative and technical part of his activity, organically combining the creation of an artistic image, constructive solution of rigid decorations and dimensional drawings (McKinney & Palmer, 2017, p. 31).

New technologies used in the development and construction of stage composition, due to their versatility, help to create the integrity of the spatial environment (O’Dwyer, 2021, p. 24). They have a number of characteristics for creating an image, constructing and creatively comprehending the decoration: mobility, integrity, the ability to create a volumetric-spatial structure, variability (Pantouvaki, 2020, p. 200).

In general, all this allows you to achieve an effect that is highly appreciated by the modern viewer. As Pavlova believes, “a new form of scenography has introduced a dynamic picture into the staging process, transforming the objects of the performance by mobilizing the stage space into a flat projection screen” (Pavlova, 2020, p. 96).

The lighting design of performances using various video projections and screens became an expressive means. Such creative work requires matching the technical capabilities of the stage and the availability of additional expensive equipment available only to leading European theaters (Petrova & Astafieva, 2016, p. 118).

Technological (computer) expressive means of scenography became especially in demand during the COVID-19 pandemic (Santo, 2020, p. 367), when most theaters in Europe were forced to go into remote online broadcasting in order not to lose viewers and income from performances, to support the work of actors during the quarantine period (Podosenov, 2017, p. 62). The specificity of the use of two groups of expressive means in modern scenography (spatial and technological) causes a large number of discussions. Questions of the general scenography theory are considered in the works by such authors as Kozhevnikov (2021), Lotfullina & Krasnobaev (2019), Kovalenko (2020), Filanovskaya (2019), Bohdanova (2020), Pavlova (2020), Petrova & Astafieva (2016), Podosenov (2017), Shvedova (2017, 2018) etc.

The works of modern researchers are mainly devoted to the empirical results of experimental studies. In particular, such works include researches by such authors as Janssen (2021), Howard & Drábek (2019), Mazalan & Hronský (2020), McKinney (2017), Meyer (2020), O'Dwyer (2021), Santo (2020), Shepherd-Barr (2020).

Nevertheless, in the modern historiography, there is a shortage of works devoted to the comparison of the expressive means of scenography from the point of view of the regional-country criterion. The purpose of the article is to supplement the topic historiography and to expand the methodology for researching the achievements of scenography of modern foreign theater.

The research objectives are as follows:

- to trace the patterns of manifestation of modern expressive means in the scenography of Western and Eastern Europe based on the example of specific countries;
- to identify the use of computer media technologies as a tool for artistic design in scenography;
- to show the frequency of using classical and innovative expressive scenographic means in theater productions in 2020;
- to determine the scenographic meanings and images in the context of the artistic culture of postmodernism.

2. Methods and materials

The research methodology is based on a systematic approach and includes the methods of the general scientific group (analysis, synthesis, deduction, induction), as well as special methods: content analysis of scientific literature on the research topic; stylistic analysis of expressive means of scenography; qualitative analysis of the content of performances by leading European theaters; as well as a method of quantitative statistical analysis to establish the frequency of the use of expressive means in scenography of theater productions in 2020.

The frequency of the use of expressive means was identified on the basis of two criteria: a group of traditional means of expression and a group of technological means. To translate qualitative data into quantitative indicators, the statistical analysis program Neural Designer was used, with the help of which the frequency of using the expressive means of each group was evaluated in points on a 10-point scale: 1-3 points low frequency, 4-6 - average frequency, 7-10 - high frequency. Based on the analysis of frequency, the main expressive means most often used by set designers in the performances of the leading theaters of Western and Eastern Europe were identified.

Materials for the study were 120 performances of theaters in Britain, Germany, France, Poland, Moldova and Belarus (general sample). By the method of mechanical sampling, every 10th performance was identified and analyzed: a representative sample consisted of 12 performances for the following theaters:

1. Munich Residenztheater (Germany)
2. Deutsches Theater in Göttingen (Germany)
3. London Bridge theatre (Britain)
4. London Kiln theatre (Britain)
5. Théâtre des Abbesses (France)
6. Les Tréteaux de France (France)
7. The Warsaw National Theatre (Poland)
8. Wilam Horzyca Theatre (Poland)

9. National Eugene Ionesco Theatre (Moldova)

10. Yanka Kupala National Academic Theatre (Belarus)

Empirical research conducted on May 1-30, 2021.

The analysis was carried out according to the principle of frequency of use:

1) visual means, which were divided into two subgroups: traditional and technical (costumes and scenery, computer graphics);

2) audio tools, which were also divided into two subgroups: analog and technological (voice data of actors and synthesized sounds, synthesized speech, sound recording, etc.). The analysis matrix is presented in Table 1.

The data collection algorithm you proposed is based on applying a frequency map for each performance.

Table 1. Criteria for analyzing the frequency of expressive means

Means	Applying form	Applying frequency			Score in points (relative to frequency)		
		1-4	5-10	>10	1-3 points (low frequency 1-4)	4-6 points (average frequency 5-10)	7-10 points (high frequency >10)
Visual	Traditional means	1-4	5-10	>10	1-3 points (low frequency 1-4)	4-6 points (average frequency 5-10)	7-10 points (high frequency >10)
	Technical means	1-4	5-10	>10	1-3 points (low frequency 1-4)	4-6 points (average frequency 5-10)	7-10 points (high frequency >10)
Audio	Traditional means	1-4	5-10	>10	1-3 points (low frequency 1-4)	4-6 points (average frequency 5-10)	7-10 points (high frequency >10)
	Technical means	1-4	5-10	>10	1-3 points (low frequency 1-4)	4-6 points (average frequency 5-10)	7-10 points (high frequency >10)

For each subgroup of expressive means, the following elements were singled out: in the subgroup of traditional visual means, costumes and scenery of the physical space of the stage, masks and make-up, rhizomatics were singled out. In the subgroup of technical means of expression, the following elements were identified: special effects of light (instead of make-up and masks), computer slides (instead of physical decorations), spatial computer 3D models (instead of a rotating stage and a multi-level stage).

These elements can either replace or complement each other. Therefore, we also identified the principle of the relationship between traditional and technical means of expression - the frequency of complementarity (when traditional means are the main ones and technical ones are used only as auxiliary ones or vice versa) and the frequency of mutual exclusion (when one subgroup of means completely excludes the other. For example, only traditional costume is used, only traditional make-up, etc., without computer hardware.

When analyzing theater productions, we received the following input data for their subsequent transfer to a quantitative assessment format in the Neural Designer program. Table 2 is an example.

Such a map was compiled for each performance of the ten surveyed theaters.

The analogical work was carried out in all 10 theaters for every 10th production in 2020. Further, for each subgroup of expressive means, an average score was derived: from 1 to 10 points. To translate qualitative data into quantitative indicators, the statistical analysis program Neural Designer was used, with the help of which the

frequency of using the expressive means of each group was evaluated in points on a 10-point scale: 1-3 points low frequency, 4-6 - average frequency, 7-10 - high frequency. Based on the analysis of frequency, the main expressive means most often used by set designers in the performances of the leading theaters of Western and Eastern Europe were identified.

Table 2. Example of collecting similar data map (Munich Residenztheater productions)

Expression means In theater Munich Residenztheater	Applying form	Frequency	Score in points (relative to frequency) on a 10-point scale									
			1	2	3	4	5	6	7	8	9	10
Visual	Traditional means	23	1	2	3	4	5	6	7	8	9	10
	Technical means	7	1	2	3	4	5	6	7	8	9	10
Audio	Traditional means	28	1		3	4	5	6	7	8	9	10
	Technical means	7	1		3	4	5	6	7	8	9	10

Table 3. The entry data collection

N	Theatre	Frequency of traditional means	Frequency of technical means	Average score in points
1	Munich Residenztheater (Germany)	33	23	4
2	Deutsches Theater in Göttingen (Germany)	24	28	3
3	London Bridge theatre (Britain)	45	48	5
4	London Kiln theatre (Britain)	55	56	6
5	Théâtre des Abbesses (France)	54	54	6
6	Les Tréteaux de France (France)	65	68	7
7	The Warsaw National Theatre (Poland)	63	62	7
8	Wilam Horzyca Theatre (Poland)	22	27	4
9	National Eugene Ionesco Theatre (Moldova)	26	25	4
10	Yanka Kupala National Academic Theatre (Belarus)	43	45	5

Materials for the study were 120 performances of theaters in Britain, Germany, France, Poland, Moldova and Belarus (general sample). By the method of mechanical sampling, every 10th performance was identified and analyzed: a representative sample consisted of 12 performances for the following theaters. The entry data are presented on table 3.

The proposed methodology makes it possible to separate traditional and new means of expression in the scenography of European theaters.

As part of each criterion, the technique makes it possible to identify the frequency of visual and auditory means of influencing the audience.

Score maps for each performance help to identify the frequency of each analyzed element. The empirical research was conducted on May 1-30, 2021.

3. Results

As an analysis result of the performances of the leading theaters of Western and Eastern Europe, the following examples were selected to identify general trends in the use of expressive means of modern scenography (Table 1).

Table 4. Expressive scenography tools in Western and Eastern European theaters (2020), a representative sample (compiled by the author)

Country	Theatre	Staging	Expressive scenography tools	
			Traditional	Technological
Western Europe				
Germany	Munich Residenztheater Deutsches Theater in Göttingen	“Zoom meeting version of Georg Büchner’s Lenz”, by director Lisa Stiegler “Corpus Delicti”, by director Juli Zeh	Makeup Masks Costumes Light Sound	Circle-video Media art objects Backstage computer graphics
Great Britain	London Bridge theatre London Kiln theatre	“The Outside Dog”, by director Alan Bennett “Pass Over”, by directors Paapa Essiedu and Gershwyn Eustache Jr	Props Costumes Light Sound	Media art objects Photo projection on the backdrop
France	Théâtre des Abbesses Les Tréteaux de France	“Frissons”, by directors Magali Mougel and Johanny Bert “Faire Forêt”, by director Simon Grangeat	Light Scene Props Masks Costumes	Photo projection on the backdrop Backstage computer graphics
Eastern Europe				
Poland	The Warsaw National Theatre Wilam Horzyca Theatre	“Forefathers’ Eve”, by director Eimuntas Nekrošius “Unfinished Story”, by director Małgorzata Warsicka	Light Sound Scenery Costumes	Circle-video Backstage computer graphics Media art objects
Moldova	National Eugene Ionesco Theatre	“Last Night in Madrid”, by director Grzegorz Małecki “Through the clown’s eye”, by Grzegorz Małecki	Light Sound Masks Costumes Props	Computer sound processing Additional screen for broadcasting the action
Belarus	Yanka Kupala National Academic Theatre	“Art Yasmina Reza”, by director Mikolaj Pinihin “Night before Christmas”, by director Mikolaj Pinihin	Light Sound Scenery Scene Props	Circle-video Media art objects Photo projection on the backdrop

To establish the frequency of the use of expressive means in the productions of theaters in Western and Eastern Europe, we used the Neural Designer program - software for advanced statistical analysis. The results are shown in Figure 1.

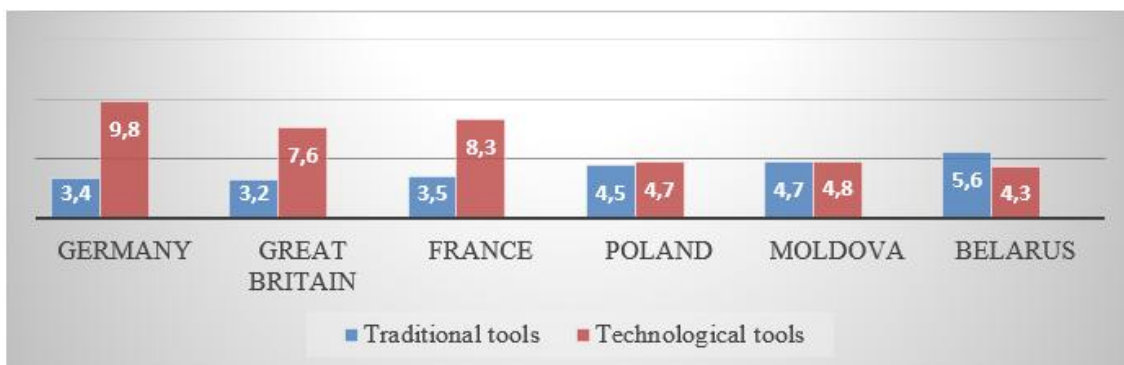


Figure 1. The frequency of the traditional and technological expression tools in the scenography of theaters in Western and Eastern Europe (compiled by the author using the Neural Designer program)

The data given in Table 1 and Figure 1 allow us to say that in Western Europe, theatrical scenography makes the most of the achievements of technical progress to create a simulation of reality, convey the mood of characters and build mise-en-scènes. Examples of such works are the performances of the leading Western European theaters that we reviewed, staged in 2020.

At the same time, in the works of theatrical scenographers of Eastern Europe, one can trace approximately the same, balanced use of traditional and technological means for creating a performance. To verify these conclusions, an additional analysis of the most frequently used means of expression in theater scenography was carried out on a representative sample (Figure 2).

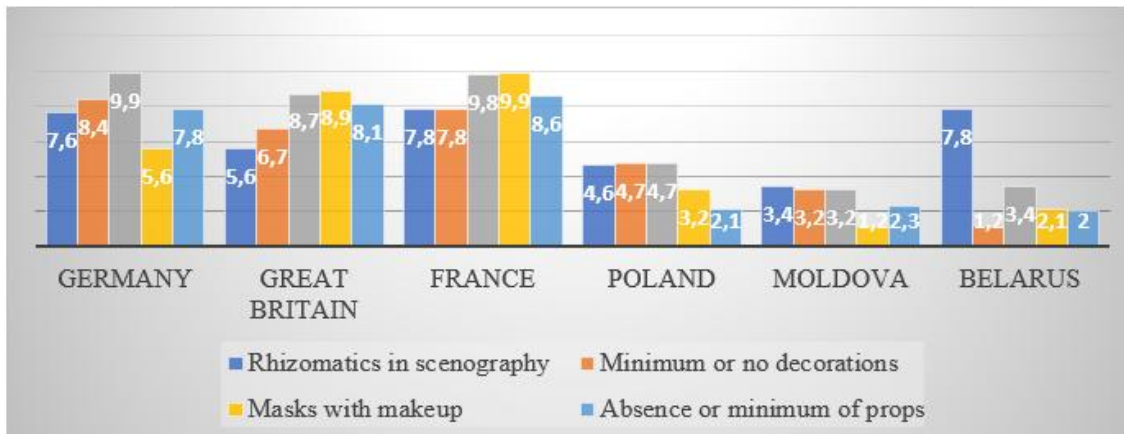


Figure 2. The most frequently used means of expression in theater scenography of theaters in Western and Eastern Europe (compiled by the author using the Neural Designer program)

Thus, the greatest frequency among the expressive means of scenography in Western Europe are: masks with make-up; rhizomatics of scenography, a minimum of scenery and props with a high frequency of use of technological means. As the analysis has shown, in the productions of theaters in Poland and Moldova, minimal work with form dominates, with a balance of traditional and technological expressive means for simulating reality. For theatrical performances in Belarus, the dominance of formal traditional principles of scenography is more characteristic. For theatrical performances in Moldova, an emphasis on the use of masks along with make-up is more

characteristic, which indicates the desire of directors for a circus theater, as well as some imitation of the experience of France. In the context of the results obtained, it can be concluded that in Western Europe in modern scenography, technological methods for creating performances are more developed, which are synthesized together with elements of postmodernism. It is also necessary to pay attention to the analyzed repertoire: most of the performances are dedicated either to historical and dramatic events, or to interpersonal tragic relations, crisis phenomena in the consciousness of a person. The most crisis settings are typical for Moldova and Poland.

4. Discussion

Shepherd-Barr has noted a tendency of recent decades, in which the performances based on the classic and contemporary plays are filled with elements and symbols of postmodernism, which are not always clear to the viewer. This is, according to Shepherd-Barr, the difference between the theatrical postmodern Western Europe and Eastern Europe (Shepherd-Barr, 2020, p. 204).

In theaters in Western Europe, postmodernity still contains a process of decoding meanings for the viewer, since Western Europe strives to preserve “understandable theater” as much as possible (Pantouvaki, 2020, p. 214). In the countries of Eastern Europe, other processes are noted - Eastern European theater direction does not strive for decoding, on the contrary, it creates new meanings and images that do not require any rational explanation, but directly affect the consciousness of the viewer (Mazalan & Hronský, 2020).

As a result, there is no need for the five-pointed scheme of action as a flat horizontal structure in the theater (McKinney & Palmer, 2017, p. 27). The absurd of action, its unsystematic nature, creates the effect of complete meaninglessness that does not lend itself to rational analysis. As a result, researchers of the theatrical life in Eastern Europe note the following effects of theatrical performances in the style of postmodernism (O’Dwyer, 2021, p. 29).

Thus, in modern scenography in Western Europe there is a tendency toward late radical postmodernism, the implementation of which occurs through the elements of postmodern culture and requires a more detailed and thorough study. The results of our study allow conclusion that the theater of Eastern Europe remains committed to traditional expressive means in scenography, but also uses new technological means to create performances.

5. Conclusions

The study made it possible to establish that in the modern scenography of theaters in Western and Eastern Europe, two groups of expressive means are used: traditional (spatial) and technological (simulations). Frequency analysis of the use of these means made it possible to establish that in the theaters of Eastern Europe a certain balance is maintained between traditional means of scenography and technological innovations, while technological means of expressiveness are more characteristic of theaters in Eastern Europe. In the performances of 2020, a trend was revealed to increase the use of technological means of expressiveness in the scenography of leading theaters in Western Europe, which is due to the quarantine over the COVID-19 pandemic, when theaters were forced to use online broadcasts of performances to preserve the audience.

However, this trend in modern scenography will intensify regardless of the quarantine or lockdown regime, since the theater's scenographers have already realized how profitable and striking the use of technological means for creating performances is. The increase in the use of technological means will also be observed in the future work of theaters in Eastern Europe, as a continuation of the general trend of postmodern theater.

If the organizational type of repertory theaters in Western Europe presents its activities mainly as part of continuous creative work with permanent staff and budgetary funding, then Western theaters demonstrate an integrative type aimed at the information field of interaction. The complex of PR technologies (in the context of the considered problem of theaters in Western and Eastern Europe) helps to attract a new target audience and popularize inclusive theatrical art. Above all, through the visual perception of the artistic and scenographic organization of the whole, it is aimed to create and maintain the image of a "new theater", advertising inclusive theater projects and creating its brand. At the same time, we note that the quality of visualization in the transfer and reproduction of the artistic design of the production should be ideal.

Today, there is serious competition in the theater and entertainment services market; the number of various modern theater projects is increasing every year, and it is important for directors and artists to take certain positions in the information public space. The thematic focus and genre diversity of the performances shown allow them to be supplemented with various exhibition events, seminars, conferences, creative laboratories, master classes, etc., which contributes to the expansion and strengthening of cultural ties between countries, regions, and cities. This process involves not only professionals and creatives but also national and local politicians and members of the general public. An innovative theater, together with expressive means of scenography, is vital. Online theatrical formats can be considered innovative creative products with a special aesthetic value and artistic integrity. Still, they are focused on a specific audience segment. The traditional original scenography in a genuine presentation, included in the acting performance and perceived in a chamber, real, unique, and mysterious environment of the auditorium, cannot be compared with any digital reproduction. According to the law of scenic imagery, theatrical works designed for life in the Internet space must be created specifically for it. Modern interactive programs provide stage designers with such an opportunity to work with computer graphics, animation, and 3D modeling. Thus, it can be assumed that the future of the world theater lies in constant creative search and artistic and design mutual enrichment.

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