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Sounds of cinema: Soundscapes and the cultural impact of film music

Abstract. The purpose of this study was to examine the impact of music on the emotional perception of films by analysing how musical compositions affect the emotional reactions of viewers while watching a film. The research methodology involved selecting films to analyse the musical accompaniment and studying the influence of music on the viewer's perception of specific plots. The research findings proved that music is an essential component of cinematic art that can enhance the emotional impact of films on viewers. Music is a powerful tool to further influence the viewer and convey

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certain ideas in the film. The functions of music in cinema are diverse: from emphasising the film's atmosphere to an integral soundtrack consisting of noises and various sounds, without musical instruments. The analysis of the Harry Potter film highlighted the significance of music in creating the atmosphere of the wizarding world. The role of music in cinema transcends merely accompanying the image. It is a multifaceted means of expression that can change the perception of a scene, emphasise key moments, and even shape the emotional mood of the entire film. A vital part of a successful musical score is close cooperation between the composer and the director. They collaborate to ensure that the music not only complements the visuals but also integrates into the overall concept of the film, enhancing its emotional and narrative impact. With a soundtrack, or simply an integral tone series, the semantic horizons in films are expanded, ensuring a more profound emotional and narrative effect

Keywords: cinema; composer; soundtrack; film music; emotional impact

INTRODUCTION

From the first silent films to modern cinematic films, music is an essential tool for creating atmosphere, emphasising emotions, and shaping the overall impression of a film. Since the advent of cinema, music has become an integral part of the cinematic experience, adding depth and layers to the visuals on screen. During the screening of silent films, music was already present, usually played on a piano placed in the hall. As soon as sound appeared in films, the musical landscape was transformed and gained wide opportunities. Music in cinema can evoke a wide range of emotions – from joy to fear, from sadness to elation – and helps viewers to immerse themselves in the story and experience it together with the characters. The emotional component of music is crucial in the context of the viewer's perception of the film, as cinematic art is aimed at evoking a certain emotional state in the audience. Music also plays a vital role in creating cultural and historical contexts, helping to immerse the viewer in a concrete historical time and place. Through musical motifs and themes, one can feel the atmosphere of a certain era or culture, which makes the film more authentic and convincing.

A. Simões (2024) explores the innovative approach to narrative used in Gaspar Noé's *Vortex*, which uses split-screen techniques to create polyphony in the narrative, allowing for multiple storylines to be revealed simultaneously, giving viewers the opportunity to experience different perspectives of events. The researcher compares the latest technique to a polyphonic form of polyphony, which involves the simultaneous sound of several different melodic lines.

Often, films use existing music rather than a specially composed soundtrack. K. Raizen (2024) explored the interaction between Pier Paolo Pasolini's cinema and popular music. The researcher analysed how Pasolini used popular music. K. Raizen concluded that the use of popular music in Pasolini's films serves as a powerful tool to highlight the contrasts between different social strata and add depth to his cinematic works. J. Godsall (2021) analysed how Rossini's compositions are used in films to create new contexts and meanings. The researcher explored examples of scenes where Rossini's music takes on a new meaning by interacting with visual elements and narrative.

Film music has many functions, from emphasising a certain emotional state to enhancing the viewer's spatial sense. A. Kolassa (2024) analysed the influence of music on creating an atmosphere of horror in the TV series *Children of the Stones*. The researcher studied how the music and particular musical techniques are used to increase the sense

of tension and fear, as well as to reflect the themes of the past that haunt the characters. J. Richardson *et al.* (2021) investigated how the soundtracks to the films *Interstellar* and *Arrival* affect the viewer's perception of time and space and the manipulation of people's spatial and temporal senses through the soundtrack. The researchers analysed the compositional techniques used by the composers and their impact on the narrative structure and emotional effect of the films.

The digitalisation of the artistic space has prompted research into the creation of certain aspects of films using artificial intelligence. J. Liu (2023) analysed the creation of intelligent music systems for films based on virtual reality technology. Using computer modelling methods, the researcher created a system that automates the process of composing music, considering the emotional context of the scene. G. Touros and T. Giannakopoulos (2023) presented a method for evaluating video audio tracks using machine learning. The researchers concluded that using machine learning to evaluate video audio tracks considerably improves classification accuracy and ensures more efficient processing of large amounts of audiovisual information.

The influence of music on the emotional component from the standpoint of neurobiology was of interest to F. Bravo *et al.* (2024), who studied the effect of dissonant music on the early stages of visual perception using neurophysiological methods. The researchers emphasise that dissonant music can drastically change visual perception, increasing the level of attention and cognitive processing. However, the study of the impact of particular musical techniques on the emotional state of the viewer in conjunction with a particular visual image is an understudied topic.

The musicological aspect of cinema is poorly understood. Therefore, the purpose of this study was to examine the concrete components of soundtracks and the overall musical landscape to better substantiate the impact of music on the viewer's emotional reactions while watching a particular film. Objectives of the study:

1. To consider the historical development of film scores, including silent films.
2. Based on the analysis of films, to identify the main types of musical accompaniment in films.
3. To analyse the films *Interstellar* and *Harry Potter* and identify the key features that influence the emotional perception of the film from the standpoint of musicology.
4. To study the influence of music on the narrative structures of films and to consider in detail how music helps to reveal the plot and characters.

The research methodology was based on a qualitative approach, which involved the analysis of soundscapes and the cultural impact of music in cinema. The principal method of the study was content analysis, which helped to investigate how music and sounds are used to convey ideological messages, cultural aspects and to investigate the impact of sound art on the emotional and psychophysical state of the viewer. The films were selected based on their significance in the art of cinema, as well as the presence of innovative sound technologies.

The data for the study was collected by watching the selected films and then dividing them into thematic segments. The following aspects were analysed during the review: musical themes and motifs, elements of musical language present in a particular theme, the use of instruments, sound effects, and the contexts in which these elements appear. Further musicological analysis involved working with the musical text (Musicnotes, n.d.; Muscores, n.d.).

HISTORY OF FILM MUSIC IN THE CONTEXT OF THE DEVELOPMENT OF CINEMATIC ART

The connection between music and visuals has been close since the beginning of cinema. L. Gorbolis and A. Chernysh (2023) highlighted the concept of the “artistic triad”, where literature, cinema, and music interact to create a multifaceted cultural product. Musical accompaniment evolved along with the development of the technical capabilities of cinema. In the early 20th century, as soon as silent cinema appeared, music was already accompanying screenings in cinemas. Live piano accompaniment was more often used, or an orchestra was used. Even then, the music emphasised the atmosphere of the film, certain movements of the characters and general scenes. Mostly, illustrative music was used, which provides a sound description of certain events in the film. This kind of music helped the viewer better understand what was happening on the screen plot-wise. D. Nasta (2023) emphasised the significance of music in silent cinema and substantiated the concretisation of the emotional and narrative aspects of cinematic art. In 1927, *The Jazz Singer* became the first sound film and, accordingly, music took on a new meaning, it became an integral part of cinematic art, and directors began to collaborate with composers to create unique music tracks for a particular film. Overall, collaboration between composers and directors is critical to creating effective film music. Directors often have concrete ideas about how music should support the visuals and enhance the emotional impact of a scene. Composers must take these requirements into account and find ways to integrate music with the image and plot. Music has a powerful impact on the emotional state of the viewer and is key in shaping emotional responses and reinforcing the narrative (Lampl, 2023). S. Silas *et al.* (2024) developed new methodological approaches to studying the impact of music on visual media and expanding the understanding of how music can be used to manipulate perception and emotional responses.

Musical compositions can emphasise the atmosphere, evoke certain emotions, and even change the perception of the scene. Furthermore, music helps to connect the emotions of the characters with the emotions of the audience, which contributes to a stronger impact of the film on the audience. The music often reflects cultural and historical

features that can help the audience better understand and accept the story and characters. For instance, in films depicting specific cultures or historical eras, composers use traditional instruments, rhythms, and melodies to convey the atmosphere and specifics of the time and place. L.G. López (2023) notes that music helps to reconstruct historical memory and develop new perceptions of historical events in a cultural context.

The functions of music in cinema are diverse. Overall, the musical landscape of film art can be divided into two aspects. The former involves working with sounds, and the latter with special music tracks. Working with sound is meant to emphasise the specific features of a particular scene, whether it is the character's stomping footsteps, the sound of rain, or the hum of a metropolis. For this, completely different methods of sound production are used, not limited to certain musical instruments. Each aspect of the musical landscape is divided into distinct ways and approaches. Firstly, let us look at the types of work with sound. There are two basic methods of working with sound in cinema: subtractive and additive. These approaches are fundamentally different. While the subtractive way of using music in film implies the presence of only those sounds that are necessary for the plot, the additive method aims to maximise the saturation and brightness of all sound textures, including the sound of rain, the dialogue of the characters, the hum of the motorway, and some kind of advertising in the background. The additive way of working with sound conveys the atmosphere better, but sometimes the main sound line is lost amid the variety of sounds.

The musical approach to working with sound involves writing unique music tracks or using existing music. There are quite a few ways to work with soundtracks or existing musical compositions. The main ones include an integral sound system, psychophysical, counterpoint, functional, and leitmotif system. An integral soundtrack implies the absence of musical compositions in favour of noise scores. The use of an integrated soundtrack in films is not a widespread phenomenon, as it requires more arduous work on other aspects of the film, since music is a powerful tool for influencing the viewer, and if there is no music, the director has to work harder to convey a certain emotional state. To compensate for the lack of music, directors use noise scores. It is no longer just working with sound, but a certain sequence of rhythmic and pitch features of noise scores.

The psychophysical technique of working with film music involves instilling an emotional state in the audience. The impact of music on mental and physical health is well-grounded and real. Music can affect physiological processes in the body, such as heart rate, breathing, and blood pressure. Certain musical genres and tempos can accelerate or decelerate these processes, and therefore apart from emotional suggestion, the psychophysical technique of working with the musical landscape helps to change the viewer's physiological parameters, which enhances a certain emotion from watching a film. The counterpoint method of working with music involves comparing or contrasting sound and visuals in a film. In terms of the juxtaposition of sound and visuals, this solution contributes to the creation of a unique cinematic canvas that can enhance the perception and emotional impact on the audience. The contrast between sound and visuals is used to emphasise

certain aspects of the story or characters, add irony, or create unexpected twists and turns in the narrative. For instance, calm or joyful music accompanying a tense or tragic scene can create an alienating effect or emphasise the absurdity of the situation, causing the audience to reflect deeper or have stronger emotional reactions.

The functional mode can convey the atmosphere of the historical time in which the events in the film take place. Usually, composers or sound engineers use certain musical instruments, methods of sound production, and genres of music that are inherent in a particular era. L. Nagib (2023) notes that musical elements reflect certain historical periods and social conditions, allowing viewers to experience history not only through images but also through sound. Furthermore, through a functional way of working with sound, directors can characterise a place, for example, considering the specific features of the music industry of a particular country or social group. A functional technique includes the propaganda properties of musical material. D. Pop (2024) addresses how musical films were used as a propaganda tool during the socialist era, emphasising the ideals of socialist society through melodramatic plots and patriotic music. Such films were intended to form national identity and support official ideology, while the music in these films was often aimed at enhancing the emotional impact and creating a positive image of socialist life. K.B. Sharpe (2021) underlines the significance of music as a means of expressing individual and collective feelings in times of political upheaval. R. Yosef (2022) emphasises that filmmakers use music to reflect complex and often contradictory cultural ideas. Often in cinema, music conveys the inner state of a character. This property also refers to the functional way of working with sound. The hero's state of mind is very well emphasised by a certain genre of music, e.g., if it is music of the Romantic era, then on a subconscious level the viewer understands that the hero will confront the real world and bring his own fictional world to the fore. In terms of some light major music, the hero can immediately be described as a positive and sunny personality.

The leitmotif system is another technique of working with sound in cinema that is quite common. The very notion of a leitmotif implies that a certain musical theme is tied to a particular film character. The theme accompanies the character in the frame and complements their characteristics. Richard Wagner pioneered the system of leitmotifs in the opera genre. This way of working with music has also gained popularity in cinema, as it allows creating deep emotional connections between the viewer and the characters or plot elements. Leitmotifs, or recurring musical themes, are associated with particular characters, places, or events, and each time they are played, the viewer has associations with the corresponding emotions and events. This feature helps to create consistency and cohesion in the film's narrative, as well as enhances the impact of key moments. For instance, in the Harry Potter film, for which John Williams composed the music, leitmotifs help to enhance the audience's emotional perception and make the music recognisable and memorable. Leitmotifs contribute to better understanding and memorisation of the plot, as music acts as a reminder of previous events and helps viewers navigate the narrative structure of the film.

Diverse ways of working with sound can be incorporated into a single film, allowing for a multifaceted and dynamic film. The music can range from orchestral scores to modern electronic compositions, creating different emotional shades and atmospheres. For example, epic orchestral music can emphasise the grandeur and scale of a scene, while minimalist electronic music can create a sense of tension and intrigue. The use of existing musical pieces creates subtexts and contributes to the film's deeper ideological message.

ANALYSIS OF THE MUSIC FOR THE FILM "INTERSTELLAR" (COMPOSER – HANS ZIMMER)

The science fiction film *Interstellar* became a cinematic sensation in 2014 thanks to its ambitious subject matter, visual effects, and profound philosophical underpinnings. H. Zimmer's soundtrack for this film has become widely popular on TikTok, Instagram, Facebook, YouTube, and has become one of the most famous film scores. The plot of *Interstellar* focuses on Cooper, a former NASA pilot who now lives on a farm with his children. After discovering a mysterious signal indicating the existence of a secret NASA project, Cooper joins a mission to find habitable planets. Together with a team of scientists, Cooper embarks on an exciting journey full of dangers and surprises. One of the greatest strengths of *Interstellar* is its scientific credibility. The film was based on the scientific concepts of one of the most prominent physicists of modern time, K. Thorne. All the solutions, assumptions, and theories presented in the film are valid in modern science. Furthermore, in *Interstellar*, all visual elements of space are as close as possible to the real appearance of black holes, wormholes, and other cosmic phenomena. The truthfulness of the scientific aspect makes the film even more fascinating. To make the viewer want to delve into various scientific concepts, the director and one of the screenwriters, C. Nolan, added an emotional aspect to the story that is striking in its depth. The plot focuses on family, love, and sacrifice. Cooper's relationship with his daughter Murph became the emotional core of the film. Across the distance and time that separate them, the film explores how this relationship endures and how strong feelings can overcome even cosmic barriers.

The film is striking in its depth of ideological direction, namely the idea of self-sacrifice for the safety of one's daughter in the case of Cooper and for the salvation of the human nation in the case of Professor Brand. Director C. Nolan skilfully integrates philosophical and moral questions about human existence, family values, and humanity's place in the universe, allowing the audience to not only enjoy the spectacular visuals, but also reflect on deeper questions about the future of humanity and its interaction with the surrounding world. While the scientific concepts in the film are extremely valuable and interesting, the storyline also skilfully holds the attention, allowing the audience to empathise with the characters more deeply.

Another component of the film's success is the soundtrack composed by H. Zimmer. Music not only accompanies the visuals, but also adds depth to them, enhancing emotional moments and dramatic scenes. *Interstellar* is not the first film on which two artists, C. Nolan and H. Zimmer, have collaborated. In this case, H. Zimmer created the core of the soundtrack without knowing either

the genre or the main storyline. C. Nolan showed the composer one dialogue and the general ideological direction of the film. Furthermore, the film's director told the composer that the main idea was based on the warm relationship between father and son, knowing that H. Zimmer had a son. This move worked very well, and the composer managed to get into the idea and write music based on the image of his own love for his son, so that every viewer and listener could recognise themselves in the sounds.

The main key of the soundtrack is A minor. Overall, the key of A minor is considered a symbol of sadness because of the minor mode and naivety, as well as transparency due to the absence of key signs. The music of the soundtrack can be classified as sentimental minimalism. In general, minimalism became widespread in academic music in the second half of the 20th century. The essence of the concept of minimalism is to show life as it is, without complications and unnecessary details. Often, minimalist music can immerse the listener in a certain state, through repetitive patterns, changes in which occur quite imperceptibly and very logically. Sentimental minimalism is not the official name of the minimalist movement that is in contact with entertainment music, i.e., the popular music industry. S. Downes (2021b) emphasised that sentimentalism in music not only reflects emotions, but also actively shapes them, creating emotional landscapes that resonate with the inner world of listeners. Sentimental minimalism implies a rather simple harmonic side, usually the basic four chords

on which most songs of various genres are based. Writing music using the minimalist method is a rather challenging task, as one needs to calculate the load well and change the details in the patterns exactly when listening to a certain pattern becomes difficult for the hearing impaired. Sentimental minimalism is a fairly common trend in film music, and therefore it is very well suited to certain climactic and emotional states.

The harmonic side of the music for *Interstellar* is quite simple and at the same time driving in the context of the development of the musical material. H. Zimmer uses the following chords as a basis: the 6th seventh chord (F-A-C-E), the 7th triad (G-B-D), the tonic (A-C-E), and the natural dominant (E-G-B). These chords would fit any song well. However, this does not diminish the value of the soundtrack. H. Zimmer's genius lies in the fact that he creates large-scale and beautiful musical canvases based on simple things. From simple harmonies, the composer builds a complex soundtrack that well emphasises the emotionality of the film. The harmonious side strongly influences the audience's perception of the film, adding pastel shades, something close, understandable, and native. An analogous harmony is often found in songs, and therefore people are familiar with it and H. Zimmer uses it as a basis for a reason. The chords become the background for the development of the soundtrack. The main theme is based on this harmony: (Fig. 1, measures 119-126 inclusive, the theme is written in the violin key).



Figure 1. Score for the film *Interstellar*

Source: Musicnotes (n.d.)

The main theme of the soundtrack appears simple, but in fact it makes the viewer go through a wide spectrum of emotions: from sadness, despair, and longing to hope and confidence in the brightness of the future. The first measure – A-E against the background of the 6th seventh chord – sounds incredibly open and large-scale, due to the use of a quintal interval in the upper voice, while the 6th seventh chord adds hope through the major triad in the base. This measure can be considered the personification of endless outer space, through the quintet, which adds spatial openness and boundlessness. The next measure, B-E against the

background of the seventh triad, sounds tender and has details of a call to hope through the quart in the upper voice. The third measure of the theme, C-E, has a sad colouring due to the minor triad in the base (tonic). The last measure of the theme, D-E, brings back hope thanks to the sixth triad, but the second (D-E) in the theme sounds doomed and uncertain. The repetition of the E sound, to which the theme keeps returning, is important in this theme. In this way, H. Zimmer emphasises the permanence of the endless space and loops the theme. Stopping on a half-note E feels like an island of hope, which is factually the grain of this theme.

Furthermore, stopping on a half-note E in each measure of the main theme sounds mechanical and even futuristic.

The composer develops the thematic grain by gradually adding instruments, adding numerous arpeggios that play on this harmony. The sound gradually builds up and at the climax breaks off on the sound of E in all voices. Then, H. Zimmer repeats the process, but adds instruments in a unique way, using a different ratio of arpeggio sounds. It is important in the development of the soundtrack that it corresponds to the most emotional scenes of the film. H. Zimmer's music is skilfully integrated with the film's visual effects, enhancing the emotional impact of the scenes. Using silence and pauses at certain points helps to create contrast and emphasise the significance of certain scenes. An essential element of the *Interstellar* soundtrack is the use of the organ. As an instrument, the organ is one of the most complex and large-scale musical instruments. Sound is produced by passing air through pipes, of which an average organ has about 1,000-5,000. The instrument, with its large-scale and majestic sound, emphasises the themes of infinity and spirituality that permeate the film. The organ, which is often heard in solo parts, creates a sense of grandeur and time, which is important for a film where the central theme is space and its impact on human life. The organ's sounds can express both majesty and drama, making it ideal for depicting space travel and intense emotional moments. A church organ was used to record the soundtrack.

The organ requires a special approach, as it is a rather complicated instrument for performing music. The composer and director saw in this instrument an echo of the film's central idea of the value of the human being, as the audience looks not just at space, it looks at people in space. And the organ requires a human touch; it is large, grandiose, but silent. Furthermore, the sound of the organ was very suitable for the aesthetics of the film. H. Zimmer combined the "human" sound of the organ with the cold and alienated timbres of electronic instruments. The soundtrack turned out to be very emotional due to the idea of sentimental minimalism, while at the same time strict due to the constant return to the E sound, which adds a mechanic feel and the emphasis on electronic sound.

ANALYSIS OF THE MUSIC TO THE FILM "HARRY POTTER" (COMPOSER – JOHN WILLIAMS)

The Harry Potter film series, based on J.K. Rowling's best-selling novels, has become a real cultural phenomenon that has won the hearts of millions of viewers around the world. The first instalment, *Harry Potter and the Philosopher's Stone*, was released in 2001, followed by *Harry Potter and the Chamber of Secrets* (2002), and *Harry Potter and the Prisoner of Azkaban* (2004). These films, directed by C. Columbus and A. Cuarón, have become landmarks in the history of cinema for their ability to bring Rowling's magical world to the big screen. The history of the Harry Potter films has several fascinating moments. One of them concerns the choice of a director for the first film. Initially, several candidates were considered, including S. Spielberg, who had ambitious plans for the adaptation, but in the end, C. Columbus became the director. He was chosen because of his experience working with child actors and his ability to create an atmosphere of charm and warmth, which was essential for the adaptation of the first book. Another

interesting fact concerns the choice of locations for filming. Hogwarts Castle, which is the central location, was created based on real British castles and palaces, such as Alnwick Castle and Gloucester Cathedral. The recreation of the magic school required the careful work of a team of designers. Managed to convey the atmosphere of an ancient and at the same time fantastic place. Casting for the main roles was a crucial process, as the success of the entire series depended on it. It is especially interesting that J.K. Rowling personally insisted that the cast consisted mainly of British people to preserve the authenticity of the book.

As for the philosophical component, the films explore important themes such as good and evil, friendship, courage, self-sacrifice, and moral choice. All these themes permeate both the literary original and the cinematic adaptation. They raise the question of what it means to be a hero, how to preserve humanity in the darkest moments, and how important people's choices are in life. The ideological direction of the series of films also includes elements of the fight against prejudice and discrimination. The films raise issues of social justice through themes such as the treatment of muggles, pureblood wizards and blood traitors, highlighting the significance of tolerance, equality, and respect for diversity. The leitmotif system in the Harry Potter film scores, created by J. Williams, is one of the key musical elements that define the emotional and narrative structure of the films. A leitmotif, as a musical element, is a recurring theme or melody that is associated with a particular character, setting, or event, providing a deeper immersion of the audience into the world of the film. This technique, pioneered by Richard Wagner in his operas, allows for the creation of complex sound textures that enhance dramatic effect and emotional perception.

J. Williams used leitmotifs as a central element of the Harry Potter film scores, using them to establish the thematic identity of the main characters and important events. For example, the leitmotif known as Hedwig's Theme has become a kind of musical symbol of the entire film, being associated with the entire magical world that opens before the audience. This theme is used throughout the first three films, creating a connection between different storylines and episodes. Each of the film's characters also has its unique musical leitmotif. For example, Hedwig's Theme personifies the main character, reflecting his development from a young boy to a strong and courageous wizard. This theme changes and evolves along with the character, emphasising his evolution over the course of the first three instalments. Ron and Hermione's leitmotifs also reinforce their individual character traits and interactions with Harry, creating a musical backdrop for their friendship and adventures. An important aspect of the leitmotif system in the Harry Potter music is its ability to integrate various musical styles and influences, creating a unique soundscape. J. Williams draws inspiration from classical music, folklore, and contemporary musical movements, combining them into a coherent musical fabric that allows each film to have its individual musical identity, while maintaining a connection to the previous instalments in the series.

Overall, the leitmotif system in the Harry Potter film scores is an example of how music can serve not only as background music, but also as an active participant in the narrative, enhancing the emotional and symbolic content

of the film. J. Williams used a wealth of leitmotifs to create a musical universe that is at the same time an integral part of the cinematic experience. His approach demonstrates a profound understanding of how music can be a tool for revealing complex narrative ideas and enhancing the emotional impact on the audience. The complexity of analysing

the music for the Harry Potter film series lies in the fact that different composers were involved in the music. That is why this study presents an analysis of the music for the first three films composed by John Williams. The main theme “Hedwig’s Theme”, which is now associated with the Harry Potter film series, has a magical sound (Fig. 2, first 16 bars).

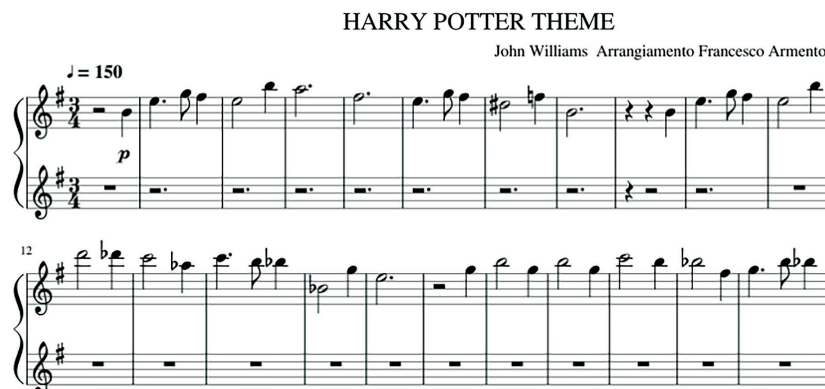


Figure 2. Hedwig’s Theme from the Harry Potter films

Source: Musicscore (n.d.)

The theme is written in E minor and is quite strict in its construction, consisting of two sentences that have the same beginning (bars 1-3 and bars 9-11), but the development and conclusion are different. The imperfection and strangeness in the first sentence are added by the sound of F sharp (measure 7), since in E minor this sound is the second lowered scale degree and, accordingly, Neapolitan harmony appears. The second sentence contains chromaticisms (bars 12-15), which add unevenness and a special colourful sound to the theme. The pickup measure, which is based on a call-and-response intonation of the perfect fourth, adds to the songfulness of the theme. The rhythmic organisation of the theme also plays a vital role in its emotional impact. The main motif is played in a measured, yet emphatically rhythmic style, reminiscent of the movement of an owl’s wing or the wind blowing, creating a dynamic effect that enhances visuals and gives the music a sense of flight or movement. A crucial element of the “magical” sound of the theme is the use of a special instrument by J. Williams, namely the celesta. The celesta is similar to a piano in appearance and method of producing sound, but instead of strings, celesta has thin glass tubes that are struck by hammers. And it is thanks to these tubes that an unusually charming sound resembling small bells is produced. The celesta is generally a rather quiet instrument, which adds an intimate sound to the theme. The use of celesta is an important aspect in the context of creating a magical sound space that corresponds to the main concept of the film.

J. Williams develops the main theme by building up the musical material, by adding new instruments, in this case – strings. The expansion of the musical material is felt as an expansion of space, because the strings fill a wide range. The theme is then played by the French horns. The French horn expands the sound of music even more due to the specific feature of sound production. The Hedwig’s Theme makes the audience believe in magic again and hold their breath in anticipation of a miracle thanks to its ability to combine musical elements that evoke a sense of magic,

delight, and mystery. The central musical motif, performed on the celesta, immediately immerses the listener in a world where anything is possible, regardless of age or life experience. Due to its simplicity and multilayered nature, Hedwig’s Theme evokes a resonance in the audience that goes beyond a simple musical association with a particular character or scene. The melody appears to be the only thread that runs through all the films in the series, reminding the audience of the main themes and ideas, such as the struggle between good and evil, friendship, loyalty and, admittedly, magic. Its recurring motif, which can be heard at the beginning of each film, acts as a kind of musical invitation for the audience to dive back into the world of Harry Potter, preparing them for a new, magical experience. Music contributes to the formation of identity and profound emotional connections in the context of fantasy series, emphasising its significance for perception and immersion in fictional worlds (Calabretto, 2023b; White, 2024).

Hedwig’s Theme is not just a musical theme, but a complex and multifaceted element that plays a central role in shaping the viewer’s emotional experience. Its ability to evoke a sense of belief in magic and arouse expectations of a miracle is the result of a masterful combination of musical elements such as melody, harmony, rhythm, and instrumentation. The theme has become a real symbol of the wizarding world of Harry Potter, capable of immersing the listener in a world where anything is possible. With every note, Hedwig’s Theme revives the audience’s faith in magic, making it an integral part of the film saga and culture in general.

ROLE OF MUSIC IN FILMS: CONNECTION WITH THE OPERA GENRE

Music is a critical part of cinematic art and can perform a wide range of functions: from noise scores to complex leitmotif systems. Thus, diverse ways of working with sound in one film allow directors and composers to create multi-layered and emotionally rich audiovisual works that engage the audience and make the cinematic experience

completer and more meaningful. Among the functional types of work with sound in cinema, immense importance is attached to the ability of music to impose certain political and ideological ideas (Erwin, 2023). M. Walters (2023) examined the role of music in Japanese cinema as a tool for attracting politically inactive viewers. The researcher argued that music can influence political consciousness through its ability to evoke emotional responses and create a context that fosters social and political engagement. This topic is quite researched, as the social aspect of human life is important and there are people who benefit from manipulating people's opinions on certain ideological beliefs. S. Downes (2021a) investigated how social contexts, ideologies, and structures influence the perception of art and its aesthetic appreciation and concluded that aesthetic judgements and perceptions of art are inextricably linked to social and cultural factors that influence the development of taste and artistic preferences.

Musical compositions in films and motion pictures have a strong influence on the viewer's perception of the visuals, due to the strong emotional impact on the audience. And often the music continues its independent life after the film's release, as is the case with the incredibly famous score by H. Zimmer for the film *Interstellar*. H. Zimmer introduces innovative techniques, such as the use of electronic elements alongside traditional instruments, which has resulted in an innovative soundscape that differs from conventional approaches to film score. Mixing organ parts with electronic sounds allows for a unique texture that emphasises both the emotional depth and cosmic scale of the film. The soundtrack has had such an impact on the audience that there are now countless arrangements and other compositions based on the main theme from *Interstellar*. This phenomenon is quite common in the field of film music. A.K. Windisch *et al.* (2023) studied how music in films transforms from an unknown element into a significant and expressive artistic medium. The researchers examine the role of music in creating emotional and narrative effects in cinema. They analyse the cases when music becomes critical to the perception of a film, as well as how music can transform from background to central in the context of a scene.

Music in films can be compared to the opera genre, as in both cases music accompanies the visuals. Admittedly, there are considerable differences, but film music has borrowed a lot from the opera sphere. For instance, the leitmotif system, which was first used by Richard Wagner, and which greatly influenced the development of film music and became one of the most common ways of creating musical compositions for films. One can recall the famous Harry Potter film series and composer J. Williams, who wrote the score for the first three films (*Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets*, and *Harry Potter and the Prisoner of Azkaban*), who created several iconic themes that became the basis of the leitmotif system. The connection between film music and the opera genre is mentioned by S. Wang (2023), who argues that the soundscapes of films are deeply rooted in the musical and aesthetic traditions of the Chinese opera tradition, such as Peking Opera and other regional opera and theatre forms. Contemporary art overall is quite synthesised, specifically, cinema is influenced by opera and

theatre. Furthermore, M. Korsgaard (2021) argues that contemporary cinema cannot be fully understood without considering the influence of music videos. The researcher offers a new perspective on how music video has influenced cinematic aesthetics, narratives, and techniques, making it more dynamic and syncretic. By combining cinema with other art forms such as performance, video art, and installation (Gibson, 2022), one can take a deeper approach to interpreting the ideological content of cinema and assess the significance of its various components.

Selecting or composing music for a film is not an easy task. The complexity of the composer's task lies in the fact that music is a very versatile instrument, and it is important to use the aspect of it that is most suitable for a particular film. J. González (2023) notes: "One cannot just pick up and insert any melody, even the most favourite song, thinking it will work. The music may be completely unrelated to the episode. But if it 'hits', you will immediately feel it: at that moment, the whole is born, which is greater than the individual parts". Music is not always used in the film, and there are times when noise scores prevail. Sound effects in film music play a significant role in creating a realistic environment and enhancing the action. These can range from natural sounds, such as wind or rain, to complex audio effects that emphasise the sci-fi or magical elements of a film. In the Harry Potter films, the use of sound effects forms an integral part of the cinematic process, complementing the music and creating a deeper level of immersion. For example, in scenes depicting magical actions, sound effects such as magic flashes or spell sounds help to visually complement the magical atmosphere. These effects are often combined with music to create a multi-layered soundscape that enhances the emotional impact of a scene.

Silence, as part of sound design, can be extremely effective in creating dramatic tension or focusing attention on crucial details in a scene. In some critical moments of a film, silence can be used to allow the audience to focus on dialogue or visuals without distracting sound components. Notably, sound design in films is a complex and multilayered process that includes both music and sound components. Composers and sound designers work together to create a soundscape that not only complements the visuals of the film, but also deepens the emotional and dramatic impact. Often directors try to use music in their films in such a way that the viewer does not notice it, i.e., background music. This type of music also has its nuances. R. Calabretto (2023a) focuses on the difference between diegetic and background music in cinema and notes that diegetic music is more often an element of a particular event, picture, or dialogue. Whereas background music affects the emotional background of the scene and controls the audience's perception.

Music and sound effects are essential elements of filmmaking that help shape a unique cinematic project. They work in synergy to enhance the narrative and emotional aspects of the film, making each scene more emotional and meaningful to the viewer. Background music and sound effects not only add depth to the visuals, but also help to create a multi-layered perception of the film that is impressive and stays in the memory for a long time. The effective use of music and sound effects in films helps to create an emotional and important film for the audience.

CONCLUSIONS

Music is a powerful tool and its use in films enhances the impact of cinema on the audience. Its use in films not only complements the visual elements, but also actively shapes the emotional context, creating a deeper and more expressive experience. Music can enhance the atmosphere of a scene, expand the perception of characters and their experiences, and direct the viewer's attention to key plot points. The study results proved that music and sounds can influence mental and physiological processes, which helps to connect with the fate of the protagonist and makes the audience empathise with the film's characters. Using the example of the cult films *Interstellar* and *Harry Potter*, wherein music plays different roles and generally differs in terms of instrumentation, direction, and the specific features of the main musical themes, the study proved that music can be a powerful tool for influencing the audience's emotions while watching a film.

In *Interstellar*, H. Zimmer's music plays a key role in shaping the emotional perception of the film. By developing and repeating the main themes, the composer can maintain emotional tension and depth throughout the film. The music not only complements the visual elements, but also emphasises the emotional state of the characters, helping the audience to better understand and fathom their feelings. The study showed that through innovative approaches and the use of the organ as a central instrument, H. Zimmer creates a unique soundscape that can rightly be considered one of the most significant components of this cinematic piece. J. Williams' music in the first three *Harry Potter* films plays a critical role in creating the atmosphere and emotional impact of the series. The composer, known for his ability to create memorable and iconic themes, created a leitmotif system that contributed to the formation of

the films' musical identity. According to the study findings, it is thanks to the main theme that contributes to the musical identity of the films that the music and the concept itself stays recognisable and influential.

The study had limitations due to the analysis of a small number of films and the analysis of soundtracks using a limited amount of musical material, as the full score to *Interstellar* or *Harry Potter* is unfortunately not available. The analysis of musical accompaniment by ear could lead to errors in the result, but in this study, rather general concepts and aspects of musical analysis that were present in the available sheet music were discussed. The study of film music and soundscapes has its limitations, but it also opens numerous prospects for further research. Such prospects may include the analysis of soundtracks with available musical scores of all musical material. Such research would reveal many details that create a grandiose canvas of sounds. The study of sound effects could be explored by analysing noise scores, or by considering the tools and methods of sound production that directors use to create successful sound effects. It would be interesting to investigate the effect of soundtracks on the brain using an interdisciplinary approach, including the science of neurobiology, and conduct brain research while watching a film.

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Звуки кіно: Звукові ландшафти та культурний вплив музики до фільмів

Анотація. Дослідження мало на меті вивчити вплив музичного супроводу на емоційне сприйняття фільмів шляхом аналізу того, як музичні композиції впливають на емоційні реакції глядачів під час перегляду кінострічки. Методологія дослідження передбачала вибір кінострічок для аналізу музичного супроводу та вивчення впливу музики на сприйняття конкретних сюжетів глядачем. Результати дослідження довели, що музика є важливою складовою кінематографічного мистецтва, здатною посилювати емоційний вплив фільмів на глядачів. Музика є потужним інструментом для ще більшого впливу на глядача та трансляції певних ідей, закладених в фільмі. Функції музики в кінематографі різноманітні: від підкреслення атмосфери фільму до інтегрального звукоряду, який складається з шумів та різних звуків, без використання музичних інструментів. Аналіз фільму «Гаррі Поттер» підкреслив важливість музики у створенні атмосфери чарівного світу. Роль музики у кінематографі виходить за межі простого акомпанементу до зображення. Вона є багатогранним засобом вираження, що може змінити сприйняття сцени, підкреслити важливі моменти та навіть сформувати емоційний настрій всього фільму. Важливою складовою успішного музичного супроводу є тісна співпраця між композитором та режисером. Вони разом працюють над тим, щоб музика не тільки доповнювала візуальні образи, але й інтегрувалася у загальну концепцію фільму, підсилюючи його емоційний та наративний вплив. За допомогою саундтреку, або ж просто інтегрального звукоряду розширюються смислові горизонти у фільмах, забезпечуючи глибший емоційний та наративний ефект

Ключові слова: кінематограф; композитор; саундтрек; кіномузика; емоційний вплив



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The influence of Scythian decorative and applied art on the development of the artistic culture of Central and Western European peoples

Abstract. This study aimed to examine the influence of Scythian ornamental motifs on the development of early medieval European art, with particular emphasis on metalworking techniques. The research focused on how Scythian cultural elements were transformed and integrated into European jewellery traditions and artistic heritage. The methodology involved a comparative analysis of archaeological finds, including jewellery, weaponry, and ritual objects. The study explored the dissemination of Scythian techniques – specifically casting, embossing, and inlay – through trade and military contact with European peoples, and how these techniques were adapted to local needs and aesthetic traditions. The findings revealed that Scythian ornamental motifs, particularly zoomorphic and geometric designs, played a significant role in shaping the artistic language of early medieval European art. In particular, animal motifs and abstract patterns were incorporated into European decorative art, undergoing changes under the influence of local styles and religious requirements. The analysis also revealed that Scythian metalworking techniques had a significant impact on the production of intricate jewellery and ritual artefacts in Europe. Inlay techniques, in particular, played a key role and were refined by European craftsmen based on Scythian models. Furthermore, it was established that Scythian heritage contributed to the development of medieval European cultural traditions, especially in jewellery art, where Scythian symbols and techniques were transformed into new artistic forms. These motifs became embedded in a religious context, acquiring new symbolic meanings within Christian Europe, where they came to represent spiritual protection and authority

Keywords: nomadic cultures; ornamental motifs; metalworking techniques; inlay and embossing; artistic exchange

INTRODUCTION

Scythian decorative and applied art is a significant component of Eurasian cultural heritage, which played an important role in the development of the artistic traditions of many peoples, particularly those in Central and Western Europe. The works of Scythian craftsmen are notable for their rich symbolism, unique techniques, and high level of skill, which not only characterise the culture of the

Scythians themselves but also influenced the art of other peoples. Cultural contacts between the Scythians and European peoples facilitated the development of various aspects of artistic creativity on the European continent, creating new directions in decorative and applied art. Academics have already extensively researched Scythian art, including its evolution, characteristics, and influence on other

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cultures. The study of archaeological findings, the analysis of manufacturing techniques and materials used, as well as the examination of stylistic elements, are important parts of studying this art. At the same time, these studies highlight the general aspects of cultural exchange between the Scythians and the peoples of Europe, confirming the close connection between the cultures. Research into Scythian decorative and applied art has covered broad aspects of cultural interaction, technological innovations, and symbolism, as manifested in artefacts and artistic traditions. Each author has made a significant contribution to the study of various aspects of this topic.

Cultural interaction between the Scythians and the Greeks has attracted the attention of many researchers. E. Jacobson (2022) analysed these processes, focusing on how Scythian art influenced the Greek artistic tradition through the adaptation of Scythian ornaments and styles in Greek decorative art. The author emphasised that the Scythians, as a nomadic people, brought their unique motifs to settled cultures, such as the Greeks, contributing to the enrichment of their artistic tradition. An important aspect was also the study of craft techniques, particularly jewellery art. O. Lifantii (2023) focused her attention on the local production of Scythian jewellery, specifically analysing archaeological finds that confirmed the existence of local workshops and a high level of craftsmanship among the Scythians. She challenged the long-held hypothesis that most gold artefacts found in Scythian burial mounds were imported from Greece or other neighbouring civilisations. The researcher demonstrated that the Scythians not only mastered complex techniques for making ornaments, such as granulation and relief depiction, but also developed their own artistic traditions.

B. Sharkey (2022) focused on researching the Scythian zoomorphic style, revealing the symbolic meanings of animal depictions in Scythian art. He analysed how animals fulfilled a cosmological role, representing not only the Scythians' worldview but also serving as protective amulets in their culture. The author noted that zoomorphic motifs, particularly scenes of struggle between predators and their prey, reflected the philosophy of the fight for survival, which was central to the Scythian religious system. He also investigated how these motifs influenced neighbouring cultures, specifically through cultural contacts with the Greeks. P. Hupfaut (2024) expanded on the theme of the interaction between the art of the Eurasian steppes and European cultures. His research demonstrated how the artistic traditions of the Scythians penetrated European decorative and applied arts through contacts and exchange.

The role of the Pontic region as a cultural bridge between the Scythians and the Greeks was explored by G.R. Tsatskheladze *et al.* (2021). They analysed how Greek colonies on the northern coast of the Black Sea became a site of active cultural exchange, which facilitated the dissemination of Scythian artistic traditions into the Greek world. These contacts contributed not only to the introduction of new techniques in Greek art but also to the creation of syncretic artistic styles that combined elements of both cultures. The study of the symbolism of Scythian swords and their depiction in Greco-Scythian art, conducted by A. Shelekhan and O. Lifantii (2022), revealed the importance of these objects not merely as weapons but also as symbols of

social status and military glory. They showed that swords played a central role in Scythian culture, reflecting military identity and providing a connection with religious rituals, particularly through their depiction on funerary reliefs.

J. Boardman (2023) focused on the dissemination of classical art through contacts with the Scythians, examining how artistic styles changed as a result of these interactions. His research showed that Scythian art, thanks to its unique techniques and styles, influenced the development of European artistic traditions, particularly in the field of metalworking and ornamental art. O. Shelekhan (2023) focused on the functionality of Scythian knives, analysing them as important tools in daily life and military conflicts. She demonstrated that Scythian knives were not only weapons but also symbolic objects reflecting social status and ritual practices. C.P. Atwood (2024) considered the broader global context of Scythian culture, including its influence on classical civilisations such as Persia and China. His research revealed that the Scythians played a central role in the development of Eurasian civilisations, shaping the classical era through artistic traditions, cultural exchange, and technological innovations. C.P. Atwood underscored that the Scythians contributed to the transformation of many cultural processes in Eurasia, and this research allowed for a deeper understanding of their role in creating cultural bridges between different regions.

However, the question of the influence of Scythian decorative and applied art on the artistic culture of Central and Western Europe requires more detailed investigation, particularly in the context of how this influence was integrated into local artistic traditions. It is necessary to examine how Scythian artistic traditions were perceived by European craftsmen, which elements were adopted and adapted to new cultural conditions. It is also important to trace the paths of dissemination of these cultural influences and to understand how European artists adapted Scythian elements into their own creative practices. This will allow for the uncovering of the processes of cultural interaction and the enrichment of artistic traditions.

The purpose of the study was to analyse the influence of Scythian decorative and applied art on the development of the artistic culture of the peoples of Central and Western Europe, which will allow for a deeper understanding of the processes of cultural exchange and the integration of elements of Scythian art into European traditions. In conducting the research, specific tasks were set to achieve the goal, namely: to analyse in detail the features of Scythian art that could have influenced other cultures; to study the cultural exchange between the Scythians and European peoples and identify the elements of Scythian art that were integrated into European artistic styles; and to trace how these elements changed in new cultural conditions.

In the course of the study, the main avenues through which Scythian zoomorphic and geometric motifs penetrated the decorative traditions of European peoples were examined. Everyday objects, weaponry, and ornaments were analysed where visual elements borrowed from Scythian art had been reinterpreted and adapted to local traditions. A comparative analysis of the artistic styles of early European tribes such as the Celts, Franks, and Germanic peoples allowed for tracing the development of Scythian motifs in new cultural contexts, including their symbolic

transformation within the framework of European culture. Metalworking techniques such as casting, embossing, and inlay with precious stones were also investigated. A detailed analysis was conducted on the manufacturing technologies of Scythian jewellery, and these were compared with the methods employed in Byzantine and Frankish goldsmithing. Particular attention was paid to the introduction of innovative technologies in the creation of church and royal regalia, which served not only a decorative but also a ritual function. This allowed for the identification of how Scythian inlay craftsmanship and complex ornaments became part of European aesthetics. Within the framework of researching the cultural influence of Scythian heritage on the development of traditions in medieval Europe, the processes of integrating Scythian symbols and techniques into local craft traditions were analysed. It was revealed that contacts between the Scythians and European peoples occurred through trade, political, and military interactions. This analysis examined both material objects (weapons, ornaments, ritual items) and the cultural interactions that led to the emergence of new artistic forms, particularly in jewellery art, architecture, and church decor.

THE INFLUENCE OF SCYTHIAN ORNAMENTAL MOTIFS ON EARLY MEDIEVAL ART

Scythian animalistic art played a significant role in shaping the aesthetic and symbolic traditions of early medieval European art. The main characteristic of Scythian zoomorphic stylistics lay in the dynamic depictions of animals, which were often used to convey religious and cosmological symbols (Fig. 1).



Figure 1. Scythian weapon with animal depictions

Source: Scythian special large pictures (2019)

These motifs, particularly scenes of struggle between predators and prey, penetrated the culture of many European peoples, ranging from the Celts to the Germanic tribes. In medieval decorative art, their echoes were manifested in the use of zoomorphic ornaments on everyday objects, weaponry, and jewellery. In the early Middle Ages, peoples such as the Franks and Lombards actively borrowed Scythian zoomorphic styles for the decoration of their artefacts, creating new interpretations of these motifs. Specifically, in metallurgy and jewellery art, animal images were widely used as symbols of strength and protection. Motifs including depictions of deer, gryphons, and horses became an integral part of the symbolic repertoire of many early medieval tribes. The influence of Scythian art was particularly noticeable in the depiction of animals on swords, brooches, and decorative buckles. These objects not only demonstrated skilled metalworking but also reflected the worldview system of early medieval society, in which animals acted as spiritual guides and guardians (Kia, 2022). Following the animalistic motifs that played a significant

role in shaping early medieval art, Scythian geometric elements also became an important source of inspiration for European peoples (Fig. 2). The Scythians were known for their masterful use of geometric ornaments, which combined clear lines, rhombuses, spirals, and triangles.

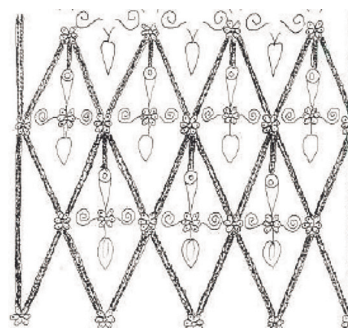


Figure 2. Scythian ornament

Source: A pattern of the Scythian hair adornment (2012)

These elements became the basis for creating visual harmony and rhythm, which were used in many decorative crafts in early medieval Europe. Scythian geometric motifs were widely employed in ornaments on fabrics, metal products, and ceramics. After the period of contact between the Scythians and European peoples, elements such as rhombuses and spirals became part of the artistic heritage of many tribes, particularly the Celts and Germanic peoples. They used geometric patterns to adorn everyday objects, ritual artefacts, and military accoutrements. In the context of the Christianisation of Europe, Scythian geometric motifs transformed but did not lose their significance. They were adapted to new Christian symbolism, creating models for Byzantine and Western European church art. Geometry, as a form of expressing order and harmony in the world, continued to play a key role in shaping the visual language of medieval art (Gytnyk, 2022). Following the borrowing of animalistic and geometric elements of Scythian art, European craftsmen turned their attention to plant motifs, which also played an important role in Scythian culture (Fig. 3).



Figure 3. Scythian golden lotus

Source: Scythian Gold Lotus Flower Appliqué (2024)

Plant ornaments reflected the Scythians' deep connection with nature and were used for decorating various objects such as jewellery, ceramics, and fabrics. In the decorative and applied art of Europe, these elements found their echo in depictions of plant scrolls, stems, and flowers. Plant motifs, such as stylised flowers and leaves,

often adorned ceramic products and metal ornaments in the early Middle Ages. These influences were particularly noticeable in the art of the Celts and Franks, where plant ornaments enriched local artistic styles. They used Scythian depictions of nature to decorate cult objects and symbolic items, adapting them to their religious and cultural needs. In medieval Christian art, Scythian plant motifs underwent transformation, becoming part of Christian symbolism. Depictions of grapevines and flowers were used for decorating temples and religious texts, where they symbolised spiritual growth and rebirth, transforming old pagan motifs into new Christian symbols (Radanova, 2023).

Scythian symbols, which carried deep sacral meaning for this nomadic people, significantly influenced the development of the craft traditions of Western European peoples. Scythian culture, based on complex symbolism, encompassed both religious and social elements, which subsequently penetrated the craft technologies of Europe through active cultural exchange. Ornaments and symbols, such as stylised animals, plants, and abstract geometric figures, played an important role in shaping the artistic language of many European peoples of the early Middle Ages. Specifically, Western European craftsmen, inspired by the richness of Scythian ornaments, adapted them for decorating metal products, ceramics, and textiles. The symbolic depiction of predators, such as lions and wolves, was widespread in Celtic and Germanic art, which emphasised military might and protective power. Scythian geometric symbols also transformed into ornamental patterns used in the decoration of temples and religious texts. Through this, craft items, such as swords, helmets, ornaments, and everyday objects, became carriers not only of a practical but also of a sacral function. This influence can also be traced in the development of zoomorphic symbols in medieval Europe, which incorporated the traditions of Scythian culture. European craftsmen often combined their traditional symbols with new ones borrowed from Scythian art, thus creating unique artistic items.

Scythian ornaments, which reflected pagan worldviews and rituals, began to acquire new semantic meanings in the Christian art of medieval Europe. With the penetration of Christianity, these elements started to be adapted to reflect new spiritual and religious ideas. This was not a simple replacement of old motifs with new ones, but rather a process of their transformation, where old symbols acquired new meanings in a Christian context. Plant motifs, which in Scythian culture symbolised natural cycles and the forces of nature, in Christian art came to embody eternal life and spiritual rebirth. Thus, the motif of the grapevine, which had a pagan meaning in Scythian ornament, became a powerful symbol of Jesus Christ, embodying ideas of salvation and the immortality of the soul. Similarly, geometric elements, which previously had a protective or magical function, began to be used for decorating religious objects, such as churches, and acquired the meaning of divine order. Scythian symbols, adapted in Christian art, were used for decorating temples and creating religious texts (Runcan, 2022). This was not merely an expression of artistic synthesis but also the preservation of certain traditional elements within a new religious framework. Thanks to this integration, Scythian ornaments did not disappear from European culture but, on the contrary, continued to exist, enriching the symbolic repertoire of Christian art.

SCYTHIAN METALWORK AND ITS REFLECTION IN THE EUROPEAN JEWELLERY TRADITION

Scythian craftsmen achieved a high level of skill in metalworking, employing technologies that were innovative for their time, including casting, embossing, inlay, and the use of precious metals. They actively worked with gold, silver, bronze, and iron, creating both everyday objects and ritual items that held deep symbolic meaning. These technologies not only highlighted Scythian craftsmanship but also significantly influenced European craft, particularly during the medieval period. The primary method of metalworking among the Scythians was casting, which allowed for the creation of complex three-dimensional forms. Cast items such as belts, ornaments, and horse harnesses were adorned with exquisite ornaments and stylised depictions of animals.

Figures of deer, lions, and horses, symbolising strength and protection, were particularly popular. European craftsmen, particularly Byzantine and Frankish, adopted this technique for manufacturing their own ceremonial and military items, such as swords and helmets. Another equally important technology was inlay – the insertion of precious or semi-precious stones into metal items. Scythian jewellers used turquoise, carnelian, and garnet to adorn their ornaments and weaponry. This technique had not only a decorative but also a symbolic function, imbuing the items with magical power and emphasising the social status of the owner. European jewellers quickly adapted this method, using it for decorating royal regalia and religious items. Embossing was another technique that the Scythians used to create relief ornaments on ornaments and weapons. These reliefs often depicted hunting or battle scenes, which held both aesthetic and symbolic significance (Fig. 4).



Figure 4. Depiction of a battle on a Scythian relief
Source: The Scythians: Who were they? (2021)

This technology became the basis for the development of embossing in early medieval European craft, particularly in the work involving swords and church relics. The influence of Scythian technologies on European craft was felt not only in the application of techniques but also in the understanding of metal as a material carrying symbolic meaning. European craftsmen adopted the concept of metal items as carriers of religious and political content, which significantly enriched the jewellery tradition of medieval Europe (Ripoşan & Stan, 2023).

Gold and silver were central materials in Scythian culture, and their use significantly influenced European jewellery art, especially in the context of religious

and ritual objects. The Scythians viewed these metals not only as symbols of wealth and power but also as carriers of spiritual energy. Their use in ornaments, weapons, and funerary artefacts held sacral meaning, which was adopted by European craftsmen. Among the Scythians, gold was extremely valuable and held ritual significance. Gold items were often used in elite burials, as well as in the creation of ritual objects, such as bowls and plaques for weaponry or horse harnesses. One of the most famous examples is the discovered golden pectoral, which is striking due to the detail of the scenes depicted on it, where the symbolism of nature is combined with the might of animals (Fig. 5).



Figure 5. One of the most famous Scythian ornaments – the golden pectoral

Source: Scythian gold grouping illicitly removed from Ukraine recovered by Spain's Policía Nacional (2023)

Gold was also used for inlay and the decoration of weapons and ritual items, emphasising the social status of the owner. Silver held a similar significance to gold, although it was used more frequently for everyday items. Silver plaques and ornaments found in Scythian burial mounds demonstrate a high level of skill in working with this metal. Scythian craftsmen often combined silver with other materials, such as bronze or gold, which provided the items with complex contrasts and visual depth. European craftsmen, particularly during the medieval period, adopted the Scythian tradition of working with gold and silver. In Byzantium, for example, gold and silver items, such as crowns, panagias, and crosses, were actively used for religious and ceremonial purposes. Like the Scythians, European craftsmen viewed gold as a symbol of spiritual purity and divine power. Royal regalia in medieval Europe, adorned with gold and silver, often served as a reflection of power and political status. Silver was used for the manufacture of smaller everyday items, such as goblets, spoons, and other ritual artefacts. European jewellers continued to refine silverworking techniques, actively using it for decorating weapons and church artefacts (Meyer, 2013). Gold and silver in both traditions held a dual meaning – as symbols of social status and spiritual purity – and their use in jewellery and religious contexts left a deep mark on European culture (Westropp, 2023).

Another important factor in the influence of Scythian culture on the development of European art can be considered Scythian inlays. Scythian inlays, which combined

precious and semi-precious stones with metal, played a key role in the development of jewellery art not only within their own culture but also became a significant influence on European jewellery traditions. Scythian craftsmen used the inlay technique to adorn weaponry, ornaments, and ritual items. Key stones, such as turquoise, carnelian, garnet, and other gems, were integrated into gold and silver bases, creating complex ornaments that emphasised the symbolism of power, as well as the religious and social significance of the owner (Fig. 6).



Figure 6. Scythian gold buckle inlaid with turquoise
Source: Scythian art summary (2023)

In the European context, inlay techniques inherited from Scythian traditions found their application in Byzantium and later medieval cultures of Western Europe. Byzantine jewellers actively used stones to create crosses, crowns, sacred reliquaries, and other church items, which carried not only a decorative but also a deeply sacral function. In Western Europe, Frankish and Germanic craftsmen adopted inlay techniques for decorating ceremonial and religious artefacts such as swords, buckles, and fibulae. Of particular interest is the fact that Scythian inlay had not only a decorative function but also a deep ritual meaning, as each stone held its own significance related to spirituality and protection. European craftsmen adapted this symbolism to their own traditions, particularly within the context of Christian art, where stones became symbols of divine power or spiritual protection. This type of inlay was preserved and developed in Western European royal and ecclesiastical ornaments, where stones often symbolised heavenly intercession or the secular power of monarchs. Inlays played a crucial role in shaping European jewellery art, giving it a new level of aesthetic and symbolic depth that influenced the development of religious and secular culture (Unwin, 2021).

Scythian jewellery had a significant influence on the development of medieval European jewellery, especially in terms of ornamentation, manufacturing techniques, and symbolism. The Scythians developed a unique style that was based on the combination of animal and plant motifs with geometric ornaments. These elements served not only as decorative adornment but also held important ritual significance. European jewellers, particularly in the early Middle Ages, actively borrowed Scythian approaches to jewellery design, adapting them to their own cultural contexts. In the Frankish kingdom, among the Celts and Lombards, Scythian motifs were used to create fibulae, belts, and other elements of ritual attire. A characteristic feature was the use of zoomorphic images – lions, deer, eagles – which symbolised power and protection. In some

cases, animal images were transformed into allegories of royal or spiritual authority, which was characteristic of medieval Europe. Furthermore, Scythian techniques of inlay with precious stones were also widely adopted by European craftsmen. Byzantine and Western European craftsmen often used inlay to adorn royal regalia and church items, emphasising their importance and symbolic status. The religious symbolism of Scythian ornaments also influenced European ecclesiastical jewellery tradition. Complex ornaments, inlaid with precious stones, became part of the decoration of chalices, crosses, panagias, and other religious artefacts. Depictions of plant motifs, such as spirals or flowers, which were widespread among the Scythians, gained new life in European jewellery art, particularly in the creation of church ornaments. These plant elements not only added aesthetic appeal but also carried deep religious symbolism, underscoring the connection with the spiritual world (Pollio, 2021).

The influence of Scythian ornaments was multifaceted and manifested in various aspects of medieval European jewellery art. The combination of complex ornamental motifs, inlay techniques, and symbolism, which was characteristic of the Scythians, gradually became part of European aesthetics. Scythian traditions related to the use of precious metals and stones, particularly turquoise and carnelian, influenced the style and techniques that European craftsmen adapted for their products.

THE INFLUENCE OF SCYTHIAN HERITAGE ON THE DEVELOPMENT OF CULTURAL TRADITIONS IN MEDIEVAL EUROPE

Cultural interactions between the Scythians and the peoples of Europe were complex and multifaceted, contributing not only to the exchange of goods but also to the spread of technologies, particularly in the fields of metallurgy and jewellery art. The Scythians, being a nomadic people, not only utilised developed metallurgical technologies to create ornaments, weapons, and ritual items but also transferred this knowledge to new territories through trade routes and military campaigns. Their technologies and artistic traditions actively spread among European peoples through interaction at political, economic, and cultural levels. An important mechanism of cultural exchange was the establishment of trade links between the Scythians and Greek colonies on the Black Sea coast. Through these ports, Scythian metal items reached Europe, where they impressed local craftsmen with their technological perfection and the complexity of their ornamental motifs. These contacts facilitated the spread of Scythian casting, embossing, and inlay techniques to the territories of Western and Central Europe, notably among the Celts, Germanic peoples, and Franks. Research indicates that Frankish and Byzantine craftsmen actively borrowed Scythian techniques for working with gold and silver, which influenced the development of European jewellery (Makhortykh, 2021).

Another significant channel of cultural interaction between the Scythians and European peoples consisted of military campaigns and migrations. The Scythians repeatedly engaged in conflicts with neighbouring tribes, which contributed to the spread of their metallurgical technologies through military spoils and captured craftsmen. This process particularly influenced the development of military

accoutrements in Europe, as Scythian embossing and inlay technologies became part of the production of weaponry and armour used by European warriors (Du, 2022). An important component in the dissemination of Scythian technologies was also the integration of their artistic motifs into religious artefacts. Scythian symbols, such as depictions of predators and ornamental motifs that held ritual significance, were adopted by European craftsmen and gradually integrated into the creation of church items, including crosses, chalices, and icons. Byzantine craftsmen, renowned for their skill in creating church reliquaries, actively used Scythian inlays and embossing techniques to create religious artefacts. Through these items, Scythian technologies became part of European Christian heritage, highlighting the significance of exchange between the cultural traditions of nomadic and settled peoples (Korol, 2023).

It is important to note that Scythian influence was not limited solely to craft technologies but also had a deep cultural impact on the perception of the symbolism of metal items in Europe. European craftsmen adopted from the Scythians the idea that metals and precious stones possess not only a decorative but also a sacral function, as manifested in their use for creating amulets and symbols of power. This led to European jewellery becoming not merely luxury items but also symbols of spiritual protection and social status. Thus, cultural interactions between the Scythians and European peoples became a significant element in the formation of the medieval European jewellery tradition. Scythian technologies, style, and symbolism left a profound mark on European culture, influencing the development not only of jewellery but also of military accoutrements and religious art. These interactions constituted a complex process of cultural exchange that unfolded through trade, military conflicts, and religious transformations, and resulted in Scythian heritage becoming an integral part of the European artistic and craft landscape (Berczi, 2000).

The stylisation of Scythian motifs in European jewellery art became a key element in the formation of early medieval traditions of ornaments and ritual items. Scythian culture, which flourished thanks to close trade and cultural ties with other peoples, encompassed a rich set of motifs, symbols, and techniques that not only held decorative significance but also reflected the social, spiritual, and political ideas of the Scythians about the world. Among these motifs, zoomorphic depictions of animals predominated, particularly predators and horses, which symbolised strength, power, and protection, as well as complex geometric ornaments that often carried magical meaning. These motifs became particularly popular among European peoples, such as the Franks, Celts, and Germanic peoples, who adapted them to their own needs and aesthetic standards (Wendelken, 2000). The stylisation of Scythian motifs within European traditions involved the transformation of original depictions and ornaments through the prism of local cultural contexts. For instance, animal motifs from Scythian art, such as depictions of predators, were transformed into symbols of royal or military authority in early medieval Europe. In the Frankish kingdom and among the Germanic peoples, images of lions, wolves, and eagles were frequently used on weaponry, fibulae, and ceremonial ornaments as symbols of strength and protection. European craftsmen reshaped Scythian motifs into more stylised forms

that corresponded to local aesthetic standards and political realities, imbuing them with additional symbolic weight. For example, the predator motif could become part of royal regalia or religious attributes, symbolising not only physical strength but also divine power (Trigg & Welch, 2023).

Scythian geometric ornaments also found their reflection in European jewellery art. These ornaments, which held protective or ritual functions in Scythian culture, were adapted by European craftsmen for decorating religious and everyday objects. For example, spirals and scrolls, which were frequently found in Scythian ornaments, were used to create decorative elements on religious chalices, crosses, and other church items in Byzantium and Western Europe. The fusion of Scythian and European motifs can be traced in archaeological finds across Central and Western Europe, where jewellery with complex geometric ornaments, similar to Scythian ones, is often discovered. It is also important to note that Scythian motifs underwent significant changes during the process of stylisation when they were transferred to the European context. In some cases, animal depictions were transformed into abstract forms that corresponded to the aesthetic preferences of local cultures. European craftsmen often simplified or distorted the original Scythian depictions to adapt them to their traditions. This was particularly noticeable in the production of ornaments and weaponry, where Scythian motifs were often combined with local symbols, creating new artistic forms that blended old and new traditions. The stylisation of Scythian motifs also influenced the development of religious art in medieval Europe (Haselgrove *et al.*, 2023). Scythian symbols related to nature and the animal world acquired new meaning in a Christian context. Some animal depictions, which in Scythian culture symbolised protection and strength, became allegories of Christian virtues or divine patronage. This allowed European craftsmen to integrate Scythian motifs into church ornaments and other religious items, which enriched European Christian art with new symbolic meanings. Thus, Scythian motifs, adapted and stylised in the European context, became an important part of the artistic heritage of medieval Europe. Their use in jewellery, religious items, and military accoutrements testifies to the profound influence of Scythian culture on the formation of European artistic traditions. The influence of Scythian motifs was not limited to a purely decorative function but also contributed to the development of new symbolic meanings that corresponded to the political, religious, and cultural needs of medieval Europe.

The fusion of traditions and innovations in the process of forming medieval European jewellery art became a result of complex and prolonged exchange between different cultures, particularly Scythian and European. As the technologies, style, and symbolism of Scythian culture penetrated European territories through trade, wars, and cultural contacts, they interacted with local traditions, shaping new artistic directions and techniques. This process was not merely a copying of Scythian examples but rather a creative synthesis that combined elements of Scythian heritage with the new technological achievements and cultural needs of European societies. One of the key aspects of this fusion was the application of Scythian metalworking techniques in combination with European artistic traditions. The inlay technique, which was popular among the Scythians,

underwent further development in European jewellery art. European craftsmen refined these technologies, adding new inlay elements using precious stones, which were considered symbols of religious or royal power (Achverdjanová, 2021).

In Byzantium, where jewellery art attained exceptional sophistication, inlaid items became symbols of ecclesiastical and secular power, combining Scythian technologies with Christian symbolism. This fusion of traditions and innovations also manifested in the production of weaponry and military accoutrements. Scythian embossing and casting technologies formed the basis for the manufacture of European swords, helmets, and shields, which were often adorned with ornaments that held both a decorative and a ritual function. However, European craftsmen advanced further, developing these techniques and adapting them to local requirements. For instance, in the Frankish kingdom, swords and other military items were decorated with more intricate ornaments and inlays that symbolised not only physical strength but also the owner's political status. This process underscores the importance of cultural fusion, where innovations evolved from traditional knowledge. Furthermore, Scythian ornaments and symbols, including depictions of animals, predators, and plant motifs, became part of European religious art. In early medieval Europe, these motifs were transformed into Christian symbols used in church reliquaries, chalices, and icons. Depictions of lions or eagles, which in Scythian culture embodied physical strength and protection, became in the European context allegories of divine power or patronage. This combination of traditions and innovations created new artistic forms that corresponded to both the religious and secular needs of medieval Europe. A significant element of this process was not merely the spread of technologies and styles but also the reinterpretation of their symbolic meaning (Kantorovich, 2018). European craftsmen used Scythian techniques to create items that had new functions within the context of the Christian religion or political power. For example, royal regalia, adorned with inlays and complex ornaments, often served not only as a decorative element but also symbolised the divine right to rule. In this way, European traditions were enriched with new symbolic meanings that extended beyond the original Scythian context.

The process of the fusion of traditions and innovations in medieval Europe not only preserved elements of Scythian heritage but also integrated them into a new cultural context, which contributed to the development of unique European artistic styles. This fusion continued to evolve over centuries, influencing the formation of European jewellery, military, and religious traditions. Scythian culture became not only a source of technological innovations but also a key element of European artistic heritage that formed the basis for the development of medieval art.

CONCLUSIONS

As a result of the study, a significant influence of Scythian heritage on the formation of cultural and technological traditions in medieval Europe was revealed, particularly in the fields of jewellery art and metallurgy. Cultural ties between the Scythians and European peoples facilitated the active spread of Scythian technologies, including casting, embossing, and inlay. The analysis showed that these techniques were adapted by European craftsmen, such as

the Franks, Germanic peoples, and Byzantines, who used them to create complex jewellery, religious artefacts, and ceremonial items. The introduction of these technologies into European art was crucial for the development of new forms of artistic expression in medieval Europe.

The study also confirmed that Scythian motifs, particularly zoomorphic and geometric depictions, played an important role in the development of medieval European symbolism. It was revealed that Scythian depictions of animals and abstract patterns, which often held ritual and cosmological significance, became a source of inspiration for European artists. In the process of adaptation, these motifs acquired new political and religious meanings, which allowed European artists to develop their own aesthetics, enriched by Scythian culture. The analysis also showed that Scythian metalworking technologies and innovative inlay techniques were harmoniously integrated into European jewellery traditions. European craftsmen combined traditional Scythian technologies with local artistic traditions, creating new forms of ornaments and military items. It was revealed that inlays with precious stones, for which Scythian items were renowned, became a mark of prestige in European jewellery, underscoring the social status and political standing of the owners.

An important outcome of the study was the finding of how Scythian symbols and ornaments were transformed within the Christian art of medieval Europe. Scythian plant and geometric motifs were adapted for decorating

religious objects such as crosses and chalices, acquiring new meanings within Christian symbolism. It was discovered that these motifs symbolised spiritual rebirth and divine order, enriching Christian art with new artistic elements. Overall, Scythian ornaments, technologies, and symbols had a multifaceted influence on the development of medieval European jewellery art and craft traditions. Complex ornaments and inlays, characteristic of Scythian items, were actively employed by European craftsmen while retaining a deep connection with Scythian heritage. Scythian ornaments not only became a source of technological innovations but also laid the foundations for a new aesthetic that combined local European traditions with elements of nomadic culture. Promising directions for further research could involve examining the economic and social aspects of interaction between the Scythians and European peoples, particularly the impact of Scythian trade and migrations on the formation of economic and social structures in early medieval Europe.

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CONFLICT OF INTEREST

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Вплив скіфського декоративно-прикладного мистецтва на розвиток художньої культури народів Центральної та Західної Європи

Анотація. Метою цього дослідження було вивчити вплив скіфських орнаментальних мотивів на розвиток європейського мистецтва раннього середньовіччя, з акцентом на технологіях обробки металів. Дослідження зосередилося на тому, як скіфські культурні елементи трансформувалися та інтегрувалися в європейські ювелірні традиції та художню спадщину. Методологія дослідження включала порівняльний аналіз археологічних знахідок, таких як ювелірні вироби, зброя та ритуальні предмети. У процесі дослідження було вивчено, як скіфські технології, зокрема лиття, карбування та інкрустація, поширювалися через торговельні та військові контакти з європейськими народами, адаптуючись до місцевих потреб і естетичних традицій. Результати дослідження показали, що скіфські орнаментальні мотиви, особливо зооморфні та геометричні зображення, відіграли ключову роль у формуванні художньої мови ранньосередньовічного європейського мистецтва. Зокрема, мотиви тварин і абстрактні візерунки перейшли до європейського декору, змінюючись під впливом місцевих стилів та релігійних потреб. Аналіз також виявив, що скіфські технології обробки металів значно вплинули на створення складних ювелірних виробів і ритуальних артефактів у Європі. Важливу роль відіграли технології інкрустації, які були вдосконалені європейськими майстрами на основі скіфських зразків. Окрім цього, було доведено, що скіфська спадщина вплинула на розвиток культурних традицій середньовічної Європи, зокрема у сфері ювелірного мистецтва, де скіфські символи й технології трансформувалися в нові художні форми. Ці мотиви знайшли своє місце в релігійному контексті, набуваючи нових символічних значень у християнській Європі, де стали символами духовного захисту та влади.

Ключові слова: кочові культури; орнаментальні мотиви; технології обробки металів; інкрустації та карбування; мистецький обмін

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Dance as a cultural expression: Intersection of tradition and innovation

Abstract. The purpose of this study was to explore the role of dance in preserving cultural traditions, adapting it to modern innovations, and using it as a means of expressing cultural identity and social narratives. To fulfil this purpose, the study analysed scientific articles, monographs, and other sources, which helped to explore both historical and contemporary aspects of dance in depth. The study included an analysis of the cultural and social contexts of dance development, including ethnographic data, and the impact of digital technologies. The impact of virtual reality on new dance styles was investigated. The study also explored the role of dance in expressing cultural identity through traditional costumes, musical instruments, and cultural artefacts. The key findings of the study showed that traditional dance forms played a key role in preserving the cultural heritage of different peoples. They have been passed down through generations through oral tradition, training in dance schools, and participation in community events. This approach ensured the continuity of the cultural heritage and the preservation of unique aspects of life, beliefs, and values of peoples. The study also revealed the considerable influence of modern technologies on the development of dance. Interactive light shows, holographic projections, augmented and virtual reality have become new tools for creating exciting dance performances. Digital platforms and social media have become valuable tools for promoting new dance styles and facilitating cultural exchange. The interaction between traditional and contemporary dance forms demonstrated how different cultural elements could be combined to create new, unique art forms. This contributed to the development of dance as an art form, making it more accessible and understandable to a modern audience. Dance has also proved to be a powerful means of expressing cultural identity, helping peoples to preserve and transmit their traditions, history, and values across generations. It promoted social integration and cultural understanding by bringing together people from different social and cultural groups

Keywords: cultural heritage; movement art; interactive performances; social identity; social protest; cultural symbols

INTRODUCTION

Dance, as one of the oldest art forms, is an important means of expressing the cultural, social, and emotional aspects of human existence. The need to investigate the topic of dance as a cultural expression has arisen due to growing globalisation and technological advance, which are influencing the transformation of traditional art forms. Although dance is a universal language that unites people

around the world, it is also a specific reflection of the cultural identity of each nation. The present study aimed to identify how modern trends and innovations change traditional dance forms while preserving their cultural essence.

Numerous existing studies in this area show the breadth of this topic and demonstrate the various aspects to be studied. E. Kelly (2021) explored the impact of dance

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on society and education, noting that dance can be an effective means of cultural exchange and social development. L. Ashley (2019) examined innovations in dance and their impact on traditional forms, concluding that a synthesis of traditional and contemporary techniques can enrich dance. N. Bozic Yams (2018) studied the impact of modern dance methods on the development of innovation competence, emphasising the significance of integrating new techniques to maintain cultural relevance. L. Frederiksen and S. Li Chang (2023) explored the relationship between modernism and dance, focusing on how contemporary forms can influence traditional ones.

A. Giurchescu (2019) investigated the social and political significance of dance, noting that it can be a powerful tool for expressing cultural identity. H. Zeng (2023) analysed the integration of ethnic culture and modernity in dance teaching in schools, showing how dance can promote cultural inclusion. Y. Qu (2023) studied the use of contemporary dance knowledge for innovation in various fields, emphasising the importance of creative approaches. G. Lykesas (2018) examined the interplay between live performance and technology, emphasising how modern instruments can enrich traditional dance forms.

Having analysed all these studies, it can be argued that dance plays a vital role in expressing cultural identity and narratives, contributing to the preservation and development of the cultural heritage of different peoples. It not only reflects history and traditions, but also helps to address contemporary social and cultural issues, promoting mutual understanding and social integration. The purpose of this study was to investigate how dance forms preserve cultural traditions and develop under the influence of modernity. The study aimed to understand how contemporary trends and technologies influence traditional dance forms, and how dance can contribute to cultural exchange and social development.

The study analysed the cultural and social contexts in which different dance forms developed. For this, ethnographic data reflecting the traditional dance practices of different peoples were investigated. The study examined how dance forms are passed down from generation to generation through training in dance schools and participation in community events, as well as how these traditions are being adapted to modern conditions. To analyse the impact of modern technologies on the development of dance, a study was conducted to determine how digital platforms and modern technologies contribute to the spread of new dance styles and forms and promote the popularisation of dance art. Specifically, attention was paid to the impact of virtual reality on the preservation and transformation of dance traditions. The study included examination of projects that use virtual reality to create virtual stages where dancers can perform in fictional worlds. This helped to understand how modern technologies can be integrated into dance art to create new choreographic compositions and attract new audiences.

The study of traditional costumes, musical instruments, as well as feature films and documentaries about the dance cultures of different nations helped to assess the role of dance in expressing cultural identity. The analysis of cultural artefacts helped us to understand how dance influences the development and expression of cultural

identity, as well as what new narratives emerge in dance activity. To improve the understanding of the impact of dance on cultural identity, the study also analysed various forms of performing arts, including theatre, music, and cinema, which include dance elements. This helped to identify how different art forms interact with dance traditions and contribute to their development.

The study also included an analysis of the social and political aspects of dance. It explored how dance can be used as a means of social protest or political expression, and how it promotes social inclusion and cultural dialogue. This included analysing cases where dance forms were used to raise awareness of social issues or to promote cultural understanding between distinct groups. The role of dance in addressing social and cultural issues was also explored. This included an analysis of social rehabilitation and inclusion programmes that use dance as a means of empowering young people to develop their talents and achieve success. The study examined how such programmes promote social inclusion and reduce crime by helping young people find positive ways to express themselves.

PRESERVATION OF CULTURAL TRADITIONS IN DANCE

Traditional dance forms are an important part of the cultural heritage of many nations. They are passed down from generation to generation through oral tradition, training in dance schools, and participation in community events. These dances often have a profound historical and cultural significance, reflecting the unique aspects of a people's life, beliefs, and values. For instance, in Ireland, dances such as Irish step are preserved through the active involvement of children in dance schools, where they learn the basics of technique, rhythm, and music. Irish step is known for its speed and precision of movements, as well as a unique style that requires great level of skill. Through dance schools, children receive not only technical skills, but also cultural education, which includes an understanding of the history and significance of dance. Similarly, in India, dance traditions such as Bharatanatyam are passed on through the guru-shishya system, where a master passes on his knowledge and skills to a student. This training includes not only the technical aspects of dance, but also philosophical and spiritual knowledge, which forms an integral part of Indian dance. Bharatanatyam has a profound symbolic meaning, where every movement and gesture reflects religious and mythological aspects of the culture. The system of guru-shishya ensures not only technical mastery but also the transmission of values and spiritual depth of dance (Cote, 2013).

The richness of traditional dances can also be found in Mexican culture, as folkloric dances in this country stay popular to this day. The Ballet Folklórico de México is a vivid example of how traditional dance forms can be preserved and developed. This ensemble performs dances from different regions of Mexico, while preserving authentic costumes and music. Ballet performers travel around the world, demonstrating the richness of Mexican culture and contributing to its preservation and promotion (Jones, 2013).

In Japan, traditional dances such as bon-odori are performed during the Obon summer festivals, symbolising the return of ancestral spirits to their homes. These dances

are an important part of Japanese cultural heritage, and the younger generation is actively involved in their performance, thus supporting the preservation of traditions. Bon-odori has not only cultural but also social significance, as the community performs these dances together, which strengthens social ties and promotes joint celebration and preservation of traditions (Ugai, 2022).

Dance schools play a vital role in preserving dance traditions. For instance, the Alvin Ailey American Dance Theater school in the United States not only promotes contemporary dance but also preserves African-American dance traditions. The students at this school learn assorted styles of dance, which allows them to preserve and transmit the diversity of cultural heritage. Alvin Ailey, the school's founder, sought to preserve and disseminate the richness of African American dance traditions, making them accessible to a wider audience and future generations (Chen & Zhang, 2024). Globalisation has a twofold impact on traditional dances. On the one hand, it helps to promote them internationally, but on the other hand, it can lead to a loss of authenticity. For example, traditional dances are appearing on international platforms such as YouTube, allowing people from all over the world to learn about unfamiliar cultures. However, there is a risk of losing authenticity due to the adaptation of dance forms to modern trends. Globalisation can lead to the simplification or commercialisation of traditional dances, which diminishes their cultural value.

Overall, preserving cultural traditions in dance is a complex process that requires constant attention and support from the community, educational and cultural institutions. It is important not only to pass on dance forms from generation to generation, but also to maintain authenticity and respect for cultural heritage. Cultural institutions and governments should play an active role in preserving dance traditions by providing financial and organisational support to dance groups and educational programmes. The preservation of cultural traditions in dance requires the combined efforts of many participants: from dance masters and teachers to young dancers and festival organisers. Only through joint efforts can it be ensured that dance forms not only survive but thrive in the modern world. This requires the active participation of local communities, which should support and value their dance traditions, as well as the involvement of young people in learning and performing traditional dances.

INNOVATIONS AND MODERN TRENDS IN DANCE

Modern technologies have significantly influenced the development of new dance forms, creating conditions for the emergence of innovative styles and techniques. One of the most striking examples is the emergence of dance performances using interactive light shows and projections. Technological advances allow combining dance moves with holographic projections, light installations, and other visual effects to create exciting shows. Such performances are made possible using modern software and special technical solutions that allow the integration of virtual elements with real dancers on stage. Another innovative trend is the use of augmented reality (AR) in dance. Such technologies allow creating virtual elements that interact with dancers

in real time. This opens new horizons for choreographers who can incorporate virtual objects and animations into their productions, changing the audience's perception of dance. Augmented reality allows for new, interactive forms of performance where viewers can take an active part using mobile devices or other gadgets (Rosendorf, 2011).

Digital platforms such as YouTube, TikTok, and Instagram have become valuable tools for promoting new dance styles. These platforms allow dancers to share their performances with millions of viewers around the world, helping to spread new dance trends. For instance, TikTok has become a platform for the birth of numerous dance challenges that are rapidly gaining popularity among young people. Such challenges are usually accompanied by videos with short dance performances that are easy to repeat, making them viral. YouTube also plays a notable role in promoting dance. Choreographers use this platform to publish instructional videos and dance performances that gain millions of views. This not only helps to popularise new styles of dance, but also provides an opportunity to learn dance anywhere in the world. Thanks to YouTube, dancers can create their channels where they share their experiences, give lessons, and show new choreographic techniques (Johnson, 2021).

Social media, such as Instagram and Facebook, have become important platforms for the dissemination of innovative dance forms. They allow dancers to share their performances, new choreographies, and ideas with a large audience. Social media facilitates the creation of communities where dancers can share experiences, support each other, and learn new styles and techniques. It also facilitates collaborations between dancers from different countries and cultures. For example, projects such as DanceOn bring together dancers from all over the world to create international dance projects and challenges that quickly go viral. This allows not only to popularise new styles of dance, but also creates conditions for cultural exchange and mutual enrichment. Dancers can join forces to create collaborative videos that showcase a mix of distinctive styles and techniques (Nikander, 2015).

Virtual reality (VR) has opened new horizons for the development of dance art. Modern VR technologies allow creating virtual stages where dancers can perform in fictional worlds. This allows creating unique choreographic compositions that combine traditional and modern elements. Viewers can immerse themselves in virtual environments where they become part of a dance performance, creating an unforgettable experience and a new level of interactivity (Kico *et al.*, 2020). Artificial intelligence (AI) technologies also find their application in dance. Projects that use machine learning algorithms to create new choreographies allow experimenting with new forms and styles of dance. AI can analyse massive amounts of data about dance moves and create unique compositions that could not be developed by human imagination. This opens new opportunities for choreographers who can use AI to inspire and create innovative productions.

Interactive installations have also become a popular trend in contemporary dance. Such installations allow the audience to interact with the dancers in real time using motion sensors and other technologies. This creates a new level of audience involvement, where they can influence

the choreography and music to create unique performances. Interactive installations can be used to create educational programmes that help viewers better understand dance and its cultural significance.

Thus, modern technology has considerably influenced the development of dance art, created new forms and styles of dance, as well as promoted popularisation and cultural exchange at the international level. Innovations in dance not only open new horizons for creativity, but also enrich traditional dance forms, making them accessible to a wider audience. Dance, integrated with modern technology, is becoming a powerful means of self-expression and cultural exchange, contributing to the development of a global dance community. Innovations in dance also create new opportunities for education and development. The use of digital platforms for teaching dance allows creating online courses that make dance accessible to people anywhere in the world. This allows learning different styles and techniques of dance without having to attend dance schools or studios, which is especially important in modern contexts where physical attendance may be limited (Wang, 2019).

The introduction of modern technologies also promotes the development of new forms of collaboration between dancers and choreographers. Online platforms allow dancers from different countries to work on joint projects, exchange ideas and experiences, which contributes to the development of new, creative forms of dance art. This allows combining diverse cultural traditions and creating unique choreographic performances that combine elements from distinct cultures and styles.

INTERACTION BETWEEN TRADITIONAL AND MODERN DANCE FORMS

The synthesis of traditional and contemporary dance styles is becoming increasingly popular, demonstrating how different cultural elements can be combined to create new, unique art forms. This phenomenon emphasises the dynamic nature of dance, which allows it to combine deeply rooted traditions with modern innovations. One of the most striking examples of this synthesis is the works of the Cloud Gate Dance Theatre from Taiwan. Their performances combine traditional Chinese dance techniques with contemporary choreography to create sophisticated and emotionally rich performances. The dancers of this company use techniques originating in ancient Chinese martial arts and calligraphy, while incorporating elements of modern dance and ballet. This allows them to create performances that are both innovative and respectful of traditional roots (Chen, 2017).

Another example is the works of choreographer Pina Bausch, who is known for her productions that combine elements of European ballet and contemporary dance. Her choreographic works often incorporate elements of folkloric dances, which allows her to create profound cultural and emotional narratives. Bausch used not only modern dance techniques in her productions, but also folk motifs, which add to the versatility of her works (Liu, 2023). Modern dance forms also influence traditional dances, leading to their adaptation and evolution. New styles and techniques not only penetrate traditional forms but also enrich them, creating new hybrid forms of dance. This contributes to the development of dance art, making it more accessible and understandable to a modern audience.

For example, modern techniques and styles such as hip-hop and contemporary are increasingly being integrated into traditional dance. This can be seen in the performances of the dance group Jabbawoockeez, which uses elements of hip-hop and breakdance in its performances, while maintaining traditional rhythms and melodies. Their performances demonstrate how contemporary styles can enrich traditional forms, adding new energy and dynamics to them (Wolfrum, 2023). Furthermore, some traditional dance forms, such as Flamenco, have also been influenced by modern dance techniques. Contemporary Flamenco performances often include elements of modern dance and ballet, which gives traditional performances new expressive possibilities. This allows this dance to stay relevant and attractive to a modern audience, while retaining its cultural essence (Gomez, 2010).

Dance is a powerful means of cultural exchange and mutual enrichment. It allows peoples not only to preserve their traditions but also to exchange them, creating new cultural forms. For example, the Edinburgh Festival Fringe is a platform for dancers from all over the world to showcase their traditional and contemporary performances. This festival promotes cultural dialogue and mutual understanding by bringing together dancers from distinct cultures and countries. Distinctive styles and techniques meet here, allowing for unique collaborations. The integration of traditional and contemporary dance does not always go smoothly and can face certain challenges. One of the key challenges is to preserve the authenticity of traditional dances while introducing modern elements. There is a risk that traditional dance forms may lose their cultural essence by adapting to modern trends. For example, in some cases, dance performances aimed at a tourist audience may simplify or change traditional movements and costumes to make them more appealing to a modern audience. This can lead to a loss of the profound cultural significance and authenticity of the dance.

However, the integration of traditional and contemporary dance also opens new opportunities for creativity and development. This allows creating unique choreographic compositions that combine distinctive styles and techniques. For example, dance performances that combine ballet and traditional folk dances can be extremely expressive and innovative. Such productions can attract the attention of both classical ballet fans and folk-dance enthusiasts, creating new ways of interacting between distinct cultural traditions. Another prominent aspect is the role of education in supporting this process. Dance schools and programmes that teach both traditional and contemporary dance techniques are helping to create a new generation of dancers who can successfully integrate these different elements. For example, schools that provide students with the opportunity to learn a wide range of dance styles allow them to be more flexible and innovative in their creativity. Education programmes that combine the study of traditional dance with modern techniques contribute to the development of dancers who can work in assorted styles and genres (Liu, 2024).

The development of international exchanges and cooperation between dance schools and academies allows for new opportunities for cultural enrichment. Dancers can take part in exchange programmes, learn from teachers

from other countries, and learn about different dance traditions. This contributes to the development of a global dance community where assorted styles and techniques interact and enrich each other. It is also important to note the role of festivals and competitions in supporting the integration of traditional and contemporary dance forms. Such events create platforms for showcasing the best dance performances, where unique styles and techniques can meet. This promotes both traditional and contemporary dance, allowing them to interact and be enriched by innovative ideas.

The interaction between traditional and contemporary dance forms is a complex and multifaceted process that requires a careful approach and an in-depth understanding of both cultural contexts. It opens new opportunities for creativity and cultural exchange, while posing challenges to dancers and choreographers to preserve the authenticity and cultural essence of dance. The integration of traditional and contemporary dance elements also has significantly affects the development of new genres and styles of dance. This allows creating unique performances that reflect modern cultural trends and tendencies, while maintaining a connection with traditions. Such productions can be extremely creative and innovative, attracting the attention of both critics and the general public. This is an important aspect of the development of dance art. Through interaction, cultural heritage is preserved while allowing dance forms to evolve and adapt to modern conditions. This opens new opportunities for creativity, cultural exchange, and co-operation, contributing to the development of the global dance community and the mutual enrichment of cultures.

THE ROLE OF DANCE IN EXPRESSING CULTURAL IDENTITY AND NARRATIVES

Dance is a means of expressing cultural identity that allows peoples to preserve and transmit their traditions, history, and values through generations. Through dance, complex cultural codes, symbols, and traditions can be transmitted, which cannot always be conveyed verbally as effectively. This art often uses metaphorical movements to convey meanings that are understandable to those familiar with the culture and history of the people in question (de Lahunta, 2010). In the Indian dance art of Bharatanatyam, every movement and gesture have a profound symbolic meaning that reflects the religious and mythological aspects of the culture. Dance is used to express divine stories and legends that form an integral part of Indian cultural heritage. The movements of hands, fingers, face, and even eyes can tell stories that are intertwined with religious rituals and mythological stories (Fig. 1).

In Georgia, folk dances such as kartuli are used to express national pride and historical events. Traditional Georgian dances reflect courage, strength, and patriotism and are often performed during national holidays and ceremonies. Dances often include elements that symbolise historical battles, folk heroic figures, and important cultural events that preserve the cultural memory of the people (Fig. 2).

Dance performances can effectively communicate cultural narratives and tell stories that are important to a particular community. Such performances can include both traditional dances that convey historical and mythological stories and contemporary productions that reflect current social and cultural issues. In Mexico, the dance “La Danza

de los Viejitos” is a traditional folk dance performed during the Día de los Muertos celebrations. This dance tells stories about life and death, reflecting cultural ideas about the transition between these states. The dancers dress in costumes of old people, imitating their movements, which symbolises the connection between generations and the eternal cycle of life (Fig. 3).



Figure 1. Indian dancer performs Bharatanatyam dance
Source: Scroll.in (2024)



Figure 2. Kartuli dance performed by Georgian dancers
Source: Sukhishvili.com (2002)



Figure 3. Performance of “La Danza de los Viejitos” dancers at the Dia de los Muertos holid
Source: Juliasculturalblog.home (2019)

In New Zealand, the traditional Maori dance haka is used to tell the story of the history and spiritual values of the Maori people. Haka is an essential element in cultural ceremonies, war rituals, and sporting events, and it

conveys narratives of strength, unity, and heritage. This dance is often accompanied by loud shouts and rhythmic movements to show courage and cohesion (Fig. 4).



Figure 4. Mayan dance Haka

Source: Britannica.com (2020)

Dance plays a key role in the development and preservation of cultural identity, especially in the context of globalisation and cultural exchange. It allows peoples not only to preserve their traditions but also to adapt them to modern conditions, enriching their cultural experience. Dance is a dynamic art that can change and develop while staying true to its roots. For example, in Africa, traditional dances such as Zulu continue to play a significant role in community life. Zulu dancing is used to teach younger generations about the history and culture of their people, as well as to strengthen social bonds and community. They form an integral part of rituals, festivals, and ceremonies that help preserve cultural heritage and strengthen identity (Fig. 5).



Figure 5. Traditional African dance Zulu

Source: CNNTravel.com (2012)

In Japan, the Noh dance is an essential element of cultural heritage used to express religious and mythological narratives. Performing the Noh dance requires many years of study and practice, which contributes to the transmission of knowledge and techniques from one generation to the next, thus ensuring the preservation of cultural identity. Every element of the Noh dance, from costumes to movements, has a symbolic meaning, which makes it a valuable cultural heritage (Fig. 6).

Dance can be a tool for addressing social and cultural issues, promoting social inclusion and cultural understanding. Due to its universal nature, dance can unite people, regardless of their background or social status, creating

common spaces for creativity and self-expression (Katunaric, 2014). Firstly, dance can be used as a means of social inclusion. It gives an opportunity for people from different social and cultural backgrounds to work together on dance projects, developing a sense of community and mutual support. Dance classes and clubs can create a safe environment where participants learn cooperation, respect for others, and self-discipline (Yang, 2024). Dance promotes cultural exchange and mutual understanding. By studying the dance traditions of different nations, people get the opportunity to better understand and respect other cultures. This can reduce cultural barriers and prejudices, contributing to more harmonious coexistence in multicultural societies (Gard & Risner, 2011).



Figure 6. Performing the Japanese dance Noh

Source: Japantravel.com (2019)

Furthermore, dance can be a therapeutic tool, helping people cope with stress, trauma, and psychological problems. Dance therapy is used to improve emotional and physical health, creating a positive impact on the well-being of individuals and communities. Dance programmes can also contribute to the development of young people by providing them with positive alternatives and opportunities for self-expression. This helps to reduce crime and deviant behaviour among young people, promoting their social adaptation and professional development.

Thus, dance is a multifunctional tool capable of addressing a wide range of social and cultural issues, promoting social cohesion, cultural understanding, and personal development. In South Africa, dance programmes such as Dance for All use dance to empower young people to develop their talents and achieve success. These programmes promote social inclusion and reduce crime by helping young people find positive ways to express themselves. They provide young people from disadvantaged areas with the opportunity to learn dance, which helps them develop self-discipline, self-confidence, and social interaction skills.

In Brazil, capoeira dance is used as a means of social rehabilitation and inclusion. Capoeira, which combines elements of dance, wrestling, and music, gives an opportunity for young people from disadvantaged areas to find a positive outlet for their energy and develop skills of self-discipline and respect. Capoeira classes help young people avoid negative influences and find a positive path for development. Dance can also be used to raise awareness of social issues and promote cultural dialogue. In the

United States, dance performances that address issues of racial discrimination and social justice help to draw attention to important social issues and contribute to a change in public consciousness. Performances can be part of theatre productions or stand-alone performances held on the streets or in public places.

Dance is an important means of shaping and transmitting cultural narratives. Through dance, stories, myths, legends, and cultural values that underlie a people's cultural identity can be transmitted. Every movement, gesture, and pose can have a symbolic meaning, which allows dance to convey complex cultural codes and messages. Dance can be used to express political and social protest, where dance acts as a unique way to address pressing social issues. Because of its ability to express emotions and ideas without words, dance can effectively communicate a message of protest that people can understand regardless of their language or cultural context (Shapiro, 2008).

Dance performances can be used to highlight issues related to human rights, social justice, gender equality, and environment. Dancers can use their bodies, movements, and choreography to create powerful visual images that symbolise injustice, oppression, or the struggle for rights. For example, the movements can reflect imprisonment, struggle, or liberation, creating an emotional and visually engaging performance. Such performances can be part of protests, rallies, or mass gatherings where dancers perform in front of a large audience, drawing attention to a particular issue. They can also be standalone events that are organised specifically to raise awareness of certain issues. In this context, dance becomes not only an art form, but also a means of activism that can inspire and mobilise people to act.

Dance can also be used in video campaigns distributed through social media, where videos of dance performances can go viral, reaching a wide audience and raising awareness of issues that need attention. This makes dance a universal and powerful tool for expressing protest and promoting social change. Dance is an essential means of preserving cultural heritage, allowing traditions to be passed down from generation to generation. It can be a part of rituals, festivals, and ceremonies that aim to preserve the cultural memory and identity of a people. Traditional dances often include elements with religious or symbolic meaning, making them important cultural artefacts. For example, in many African cultures, dance forms an integral part of religious ceremonies and rituals. Dancing can be part of initiation ceremonies, weddings, funerals, and other major events. Performing traditional dances helps to preserve cultural traditions and pass them on to future generations.

In summary, dance plays a vital role in expressing cultural identities and narratives, contributing to the preservation and development of the cultural heritage of different peoples. It not only reflects history and traditions, but also helps to address contemporary social and cultural issues, promoting mutual understanding and social integration. Dance is a powerful means of self-expression that allows preserving and developing cultural identity in the modern world.

CONCLUSIONS

Analysing the results of the study, it can be argued that dance plays a crucial role in preserving cultural heritage, developing innovations in the arts, promoting cultural

exchange, and addressing social issues. Traditional dance forms are passed down through the generations through oral tradition, training in dance schools and participation in community events. This helps to preserve historical and cultural values, as well as the unique characteristics of different nations. Dance schools and the master-apprentice system are the main mechanisms in this process, ensuring the transfer of not only technical skills but also cultural, philosophical, and spiritual knowledge. Globalisation simultaneously promotes the spread of traditional dances on the international stage and raises the risk of losing their authenticity through adaptation to modern trends. In this regard, cultural institutions and government agencies should actively support the preservation of traditional dances by providing financial and organisational support for dance groups and educational programmes.

Innovations and modern technologies have had a significant impact on the development of new dance forms, creating conditions for the emergence of innovative styles and techniques. Technological advances, such as interactive light shows, holographic projections, augmented and virtual reality, have become new tools for creating exciting dance performances. Digital platforms, including YouTube, TikTok, and Instagram, are helping to spread new dance styles, allowing dancers to showcase their performances to a global audience. Social networks create the conditions for the formation of communities where dancers can share their experiences, support each other, and learn new styles and techniques. Artificial intelligence technologies open new opportunities for choreographers, allowing them to experiment with various dance forms and styles.

The combination of traditional and contemporary dance styles demonstrates how cultural elements can interact to create new, unique art forms. This contributes to the development of dance as an art form, making it more accessible and understandable to a modern audience. The interaction between traditional and contemporary dance styles opens new opportunities for creativity and development but poses challenges related to preserving the authenticity and cultural essence of dance. Dance is a means of expressing cultural identity, helping peoples to preserve and transmit their traditions, history, and values across generations. Dance performances can effectively communicate cultural narratives and tell important stories for a particular community. Dance promotes social integration and cultural understanding by bringing together people from different social and cultural backgrounds. It can also have a therapeutic function, helping people cope with stress, trauma, and psychological problems. Dance can also be an effective means of political and social protest, addressing important social issues such as human rights, social justice, gender equality, and environmental concerns. Using dance as a form of protest inspires and mobilises people to act.

Overall, dance is a multifunctional tool that can address various social and cultural issues, promoting social cohesion, cultural understanding, and personal development. One of the limitations of the present study was that it did not cover all possible regional and cultural variations of dance, which may lead to an incomplete understanding of the impact of dance on cultural heritage preservation and contemporary innovation. In addition, the study did not include the full range of practical aspects related to

the experience of dancers and choreographers, which may limit its applicability in a real-world context. Considering the diversity of cultural traditions and contemporary dance forms, the results may not be fully generalisable to all contexts.

Further research could focus on a more in-depth exploration of regional and cultural variations in dance, the impact of modern technologies such as virtual reality and artificial intelligence on dance, and the practical aspects of the experience of dancers and choreographers. Other major areas include research into the social and therapeutic aspects of dance, including its role in social inclusion and

mental health, and the expansion of interdisciplinary research that combines dance with other art forms to understand it as a complex cultural phenomenon.

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Танець як культурне вираження: Перетин традицій та інновацій

Анотація. Метою цього дослідження було вивчити роль танцю у збереженні культурних традицій, його адаптацію до сучасних інновацій та використання як засобу вираження культурної ідентичності та соціальних наративів. Для досягнення цієї мети було проведено аналіз наукових статей, монографій та інших джерел, що дозволило глибоко дослідити як історичні, так і сучасні аспекти танцю. Дослідження включало аналіз культурних та соціальних контекстів розвитку танцю, включаючи етнографічні дані та вплив цифрових технологій. Вивчався вплив віртуальної реальності на нові танцювальні стилі. Також досліджено роль танцю у вираженні культурної ідентичності через традиційні костюми, музичні інструменти та культурні артефакти. Основні результати дослідження показали, що традиційні танцювальні форми відігравали ключову роль у збереженні культурної спадщини різних народів. Вони передавалися через покоління за допомогою усної традиції, навчання у танцювальних школах та участі у громадських заходах. Такий підхід забезпечував безперервність культурної спадщини і збереження унікальних аспектів життя, вірувань та цінностей народів. Також було виявлено значний вплив сучасних технологій на розвиток танцю. Інтерактивні світлові шоу, голографічні проекції, доповнена і віртуальна реальність стали новими інструментами для створення захоплюючих танцювальних вистав. Цифрові платформи та соціальні мережі стали важливими засобами для популяризації нових танцювальних стилів і сприяння культурному обміну. Взаємодія між традиційними і сучасними танцювальними формами продемонструвала, як різні культурні елементи могли поєднуватися для створення нових, унікальних форм мистецтва. Це сприяло розвитку танцю як мистецької форми, роблячи його більш доступним та зрозумілим для сучасної аудиторії. Також танець виявився потужним засобом вираження культурної ідентичності, допомагаючи народам зберігати та передавати свої традиції, історію та цінності через покоління. Він сприяв соціальній інтеграції та культурному взаєморозумінню, об'єднуючи людей з різних соціальних і культурних груп.

Ключові слова: культурна спадщина; мистецтво руху; інтерактивні вистави; соціальна ідентичність; соціальний протест; культурні символи



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Sacred art and iconography in religious traditions

Abstract. This study was conducted to provide a comprehensive examination of sacred art and iconography, as well as their significance in shaping religious identity and conveying spiritual ideas across diverse cultural contexts. Key stages in the development of sacred art were explored, revealing its evolution and impact on religious and cultural traditions. Iconography was examined as a distinct form of religious expression, highlighting its role in constructing religious images and symbols used to communicate profound spiritual meanings. The research also addressed key concepts of symbolism, which play a central role in the transmission of religious messages through visual imagery. Symbols such as colours, forms, and animal motifs were analysed to better understand their function in the formation of religious ideas and concepts. It was found that metaphors and allegories present in sacred art play an important role in creating multilayered meanings, contributing to a deeper understanding of spiritual and moral truths. The study also encompassed contemporary approaches to the preservation of sacred art, including the role of museums and funds in safeguarding religious heritage. The use of digital technologies for creating high-quality reproductions of iconographic objects was examined, highlighting how such methods contribute to the preservation of these artworks for future generations and enhance their accessibility to wider audiences. The findings demonstrated that sacred art serves as a vital instrument in shaping religious identity, offering believers the opportunity for profound spiritual experiences through rituals and ceremonies. Iconography, with its intricate symbolism, emerged as a key medium for conveying religious messages, contributing to a deeper understanding of spiritual and moral truths. Overall, the study emphasised the importance of an integrated approach to the preservation, interpretation, and transmission of sacred art, which is essential for maintaining religious and cultural heritage for future generations

Keywords: symbolism; religious image; restoration; metaphorical approach; cultural heritage

INTRODUCTION

Sacred art and iconography occupy a special place in religious traditions, functioning not only as aesthetic but also as spiritual expressions of faith. In the contemporary world, where globalisation and technological progress are altering approaches to cultural heritage, there arises a need for a deeper understanding of the role of sacred art and its significance across various religious traditions. The current

approach to sacred art often focuses on isolated aspects, failing to account for the integrity of this phenomenon within the context of religious traditions. Furthermore, the increasing influence of new technologies on cultural practices presents fresh challenges regarding the preservation and transmission of sacred art. Concurrently, there is a growing need for dialogue between different religious

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traditions in the modern world, reflected in iconography, which serves as a crucial instrument of cultural mutual enrichment. These aspects necessitate a comprehensive approach to the study of sacred art, which will help address existing gaps in knowledge and foster the development of new scholarly methodologies.

The need for this research arose from the necessity for a deeper understanding of symbolism in the sacred art of various religious traditions, as well as an examination of contemporary methods for preserving iconographic heritage. Sacred art is a key element of religious identity, and its role in shaping the cultural and spiritual context of each religion cannot be underestimated. However, in the conditions of the modern world, there is a threat of losing this heritage due to insufficient attention to the preservation of sacred art and its transmission to subsequent generations. Furthermore, many studies lack a comprehensive analysis of symbolism and formative elements, which necessitates deeper theoretical reflection.

Research into sacred art and iconography attracts considerable attention from scholars who seek to understand more deeply the interaction between religious traditions and visual arts, the significance of symbolism in spiritual and cultural contexts, and the impact of contemporary technologies on these aspects. In this context, several key themes were considered, including the evolution of religious images, the significance of symbols in sacred art, and their impact on contemporary society. One direction of the research was the interaction between religion and visual arts, which was analysed through a bibliometric approach. H. Zhang and C. Zhenyu Qian (2024), in their study, covered scholarly literature from 1991 to 2023, enabling them to identify a growing interest in symbolism and its role in religious practices, and to confirm the importance of visual arts in strengthening religious identity. The role of church iconography in the spiritual life of believers also attracted the attention of researchers. V. Miron (2021) underscored the significance of iconography not only as a visual representation of religious doctrines but also as an important instrument for strengthening the spiritual connection between believers and their faith. His research showed how church iconography influences religious experience and plays a vital role in religious education within the Christian tradition.

Medieval art was also a subject of study, particularly regarding the interpretation of iconographic images in different cultures. S. Fozi (2019), in his analysis of Romanesque and Gothic art in Northern Europe, found that the iconography of these eras was adapted to local cultural conditions, which allowed for the preservation of religious ideas in various regions and ensured their transmission through visual images. Significant attention was also given to studying the origin and evolution of signs and symbols in sacred art. M. Bruce-Mitford (2019) researched the origins of these symbols and demonstrated that their meaning largely depends on the cultural context and religious traditions, making them important for understanding spiritual practices and religious perception.

Another important area of research concerned the interaction between spirituality and contemporary art. S. Arca (2019) found that modern artists often integrate sacred elements into their works, creating a bridge between traditional religious forms and new ways of expressing

spirituality. His research showed that contemporary art allows for a reinterpretation of sacred traditions in the context of new cultural realities. An analysis of Early Christian art revealed new approaches to interpreting its symbolism. T.F. Mathews (2022) proposed a new interpretation of Early Christian art, highlighting its role in creating a spiritual connection among believers. He showed that the iconography of this era reflected political and social changes while remaining an important element of religious life.

The role of public iconography in contemporary society was also a subject of research. A.L. Benedetti (2021) examined how religious symbols are used in public art to form civil religion and found that these symbols are an important means of shaping societal identity and consolidating the community. Another pertinent issue became the application of modern technologies for interpreting sacred art. S. Baroncini *et al.* (2021) developed models for describing iconology and iconography that help structure the analysis of symbols in sacred art. Their work underscored the importance of technologies for further study and interpretation of religious images.

Christian iconography and its development were also an important object of study. A. Grabar (2023) researched Christian iconography and emphasised its decisive role in the establishment of Christian art. His research showed how iconography contributed to the preservation and transmission of religious ideas over centuries. The evolution of religious communication under the influence of new technologies became the object of study for B.B. Albia *et al.* (2023). They analysed how technological progress, including artificial intelligence, is changing approaches to sacred art, opening up new opportunities for interpreting and transmitting religious images.

These studies demonstrate that sacred art and iconography remain important objects of study, requiring further investigation in the context of contemporary challenges and technological progress. Despite a considerable amount of research in this field, aspects remain that require further exploration, particularly concerning the comparison of iconographic styles across different religions, the symbolism in sacred art, and topical issues regarding the preservation of these unique works. This research aimed to examine the role of sacred art and iconography in religious traditions and to determine their significance for preserving religious identity in the modern world. To achieve this aim, several objectives were additionally set, namely: analysing the historical development of sacred art, studying the iconography of various religious traditions, researching symbolism in sacred art, and identifying contemporary challenges in preserving this cultural heritage.

In the process of the research, an analysis was conducted of the historical development of sacred art and its influence on the formation of religious identity. Defining the concept of sacred art allowed for a deeper understanding of its significance in a religious context, and the analysis of iconography, as a specific form of sacred art, made it possible to identify key elements that shape the visual language of religious traditions. The study of iconography in various religious traditions, such as Christianity, Islam, Buddhism, and Hinduism, allowed for the identification of common features and differences in approaches to sacred art, as well as an understanding of how different cultures

interpret spiritual ideas through visual images. Attention was also paid to researching symbolism in sacred art. The main symbols used across various religious traditions, their meanings and interpretations, were analysed. Symbols such as colour, shapes, and animalistic motifs play an important role in transmitting religious messages and ideas. Analysis of these symbols allowed for a deeper understanding of the metaphorical and allegorical approach in sacred art, which is key to comprehending the spiritual practices of different cultures. Another important aspect of the research was the study of contemporary challenges in preserving sacred art and iconography. The role of museums and fonds in safeguarding religious heritage was considered, as was the use of innovative technologies for creating digital copies of iconographic objects. Examining modern methods of preserving sacred art allowed for the identification of ethical questions associated with the restoration and conservation of these works. Separate attention was given to the role of educational programmes and exhibitions in transmitting sacred traditions to new generations, which contributes to the preservation of spiritual heritage in a globalised world.

DEFINING SACRED ART AND ICONOGRAPHY

Sacred art is an intrinsic part of religious traditions, reflecting the spiritual values and beliefs of specific cultures. It serves not only as an aesthetic expression but also as an instrument of religious practice, helping believers to focus on their faith and strengthen their spiritual connection with the divine. In a historical context, sacred art emerged as a response to the need for visual expression of religious ideas, symbols, and rituals. It encompasses a wide range of artistic forms, including painting, sculpture, architecture, and decorative arts, each fulfilling a particular function in religious life. The origins of sacred art date back to the earliest times, when humans began creating the first images and symbols that reflected their understanding of the world and humanity's place within it. For example, cave paintings created by primitive cultures can be seen as early forms of sacred art, reflecting belief in the spiritual forces of nature and animals. With the development of civilisations and the formation of organised religions, sacred art became more structured and regulated, acquiring characteristic features inherent to specific religious traditions (Stokstad, 2021).

Historically, sacred art fulfilled several primary functions. It served as a means of transmitting religious knowledge, particularly in contexts where the majority of the population was illiterate. Through visual images, believers could better understand and remember complex religious concepts. Furthermore, sacred art played a role in establishing and maintaining social order, underscoring the link between power and religion. For example, frescoes and mosaics in medieval churches not only depicted biblical narratives but also symbolised the power of the church and its authority in society. One of the important aspects of sacred art is its symbolism. The images and ornaments used in a religious context have multi-layered meanings, which can change depending on the culture and era. For instance, the depiction of the cross in Christian art holds profound symbolism, combining the ideas of sacrifice, resurrection, and hope for eternal life (Fig. 1).



Figure 1. The Cross – one of the main symbols of Christianity

Source: Encyclopedia Britannica (2024)

In the history of sacred art, there is a gradual evolution of forms and styles, reflecting changes in religious and social conditions. From classical examples of ancient Egyptian art to exquisite Byzantine mosaics and Gothic cathedrals, sacred art has always remained a vital element of religious culture, combining tradition and innovation. Iconography is one of the central elements of sacred art, lending religious images particular meaning and depth. It emerged as a necessity to create a system of visual codes that help transmit complex religious concepts through images. Iconography does not simply reproduce events or persons; it imbues them with symbolic content, making every element of the image part of a larger spiritual message. Unlike other forms of art, iconography is closely linked to religious texts and traditions, which determine the content and form of the images. It acts as a bridge between abstract ideas and concrete visual images, allowing believers to better grasp and embrace spiritual truths. Thus, in the Christian tradition, iconography developed as a visual commentary on Holy Scripture, providing believers with the opportunity to “see” the events and individuals described in the Bible, and through this, strengthen their faith. Iconography has a strictly regulated structure that determines not only the content but also the composition, colour palette, and even the stylistic approach of the images. For example, Byzantine iconography adheres to certain canons that dictate how saints, scenes from the life of Christ, and other religious subjects should be depicted. This creates a specific “language” of images, understandable to those familiar with these canons. However, despite this regulation, iconography remains dynamic and capable of adaptation under the influence of cultural changes, making it a living phenomenon within sacred art. One example of the dynamic development of iconography is the depiction of the Virgin Mary, which has changed over centuries in response to theological discussions and cultural influences. This image evolved from restrained and solemn to more human and relatable to believers, which can be seen in many examples of Western European art (Larson, 2020).

Furthermore, iconography plays an important role in shaping religious identity, as it not only reflects but also constructs the images that believers associate with their faith. By changing alongside society, it contributes to the

preservation of religious traditions and their adaptation to new conditions, while retaining its essential spiritual role. Understanding iconography as a specific form of sacred art is impossible without referring back to the historical origins of sacred art itself. The emergence of sacred art is closely linked to the development of religious traditions, which reflect fundamental aspects of a society's worldview. In different cultures and religions, sacred art emerged as a way of expressing the sacred, providing a visible image for the invisible divine, and also as an instrument for enhancing religious practices and beliefs. In the early stages of civilisation, sacred art was inextricably linked to rituals and religious ceremonies. In particular, in Ancient Egypt, art developed as a way of immortalising gods and pharaohs, who were considered their earthly incarnations (Fig. 2). Temples and pyramids were adorned with intricate reliefs and sculptures that had not only aesthetic value but also sacred significance, as it was believed they provided a link between the world of the living and the world of the gods.



Figure 2. Ancient Egyptian reliefs depicting gods

Source: The University of Memphis (n.d.)

At the same time, in the ancient world, such as Greece and Rome, sacred art also played an important role in temple architecture and sculpture, depicting gods and mythological subjects that emphasised their power and influence on human life. These images not only adorned the sanctuaries but also served a visual educational function, contributing to the spread of religious ideas among the populace. With the emergence of monotheistic religions, such as Christianity, Islam, and Judaism, sacred art underwent significant changes. In the Christian tradition, iconography became a central element of sacred art, intended to reflect events from the lives of Christ, the Mother of God, and the saints. Byzantine art, in particular, became a key stage in the development of Christian iconography, establishing canons that are used to this day. Islamic sacred art, in contrast to Christian, focuses on ornamental motifs and calligraphy, avoiding depictions of human and divine figures. This art creates a unique aesthetic where each element has symbolic meaning, and every ornament or inscription carries profound spiritual content (Dzalto, 2019).

With the development of religious traditions, sacred art continued to change and adapt, responding to new challenges and societal needs, while maintaining its primary purpose – the visualisation and glorification of the divine. Iconography, which developed in parallel with sacred art, played a key role in shaping the religious identity of various communities. As with sacred art in general, iconography served not only as a means of transmitting religious

knowledge but also as a tool by which believers could identify themselves with a particular religious tradition, culture, and history. Due to its visual power, iconography became an integral part of religious experience, influencing the collective consciousness and subconscious of believers. In Christianity, for instance, iconography shaped faith through depictions of biblical narratives, saints, and events from the life of Christ. These images not only reflected religious truths but also consolidated communities around shared symbols and beliefs. Byzantine icons, with their strict regulation of depictions and rich symbolism, became an important element of religious worship, providing a connection between the earthly and the heavenly, the material and the spiritual (Fig. 3). They not only adorned churches but also functioned as objects of veneration, through which believers could interact with the divine.



Figure 3. Byzantine icon of the Virgin Mary

Source: VintageLeGrecque (2024)

In Islam, although iconography in the traditional sense was not as widespread due to the prohibition on depicting living beings, ornamentation and calligraphy fulfilled a similar function. They became symbols of the unity and identity of the Islamic world, expressing the greatness of Allah through the beauty and complexity of geometric patterns and sacred texts (Fig. 4). Thus, even without direct depiction of the divine, Islamic iconography retained its role in shaping religious identity, particularly through mosque architecture and sacred texts.



Figure 4. Ornamental calligraphy on the wall of the Great Mosque of Cordoba

Source: X (2013)

Changes in society and culture also influenced the development of iconography, which, in turn, affected the transformation of religious identity. During periods of religious conflict, such as the iconoclasm in Byzantium, iconography became a battleground for the preservation or alteration of religious identities, reflecting internal conflicts and transformations within religious communities. Iconography serves as an important element not only of religious practice but also of the formation of collective identity, contributing to the preservation and transmission of spiritual heritage from generation to generation. Sacred art penetrates deeply into religious life, fulfilling important functions that extend far beyond decorative art. It is an integral part of religious practice, helping believers to focus on the spiritual aspects of their faith and establish a connection with the divine. This type of art, from sculptures and frescoes to calligraphy and ornamentation, serves as a medium through which religious ideas become accessible and tangible (Daskas, 2020). One of the most significant aspects of sacred art is its ability to create sacred space. Artistic works do not simply adorn religious buildings; they shape an atmosphere in which believers can immerse themselves in prayerful contemplation. For example, the use of colour, light, and symbolism in the creation of stained glass windows in Gothic cathedrals contributes to the creation of an elevated and spiritually charged space, fostering deep religious reflection (Fig. 5).

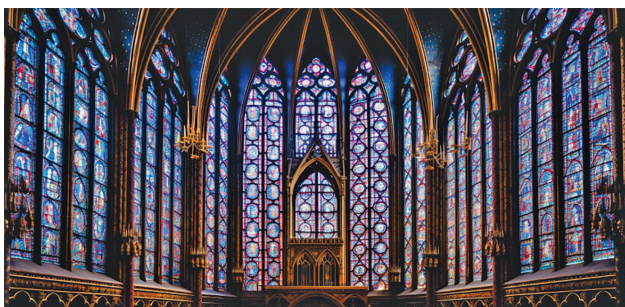


Figure 5. Stained glass windows in a Gothic cathedral
Source: Knights Templar (n.d.)

Another aspect is that sacred art is often used as a tool for religious education. Visual images can be just as important for understanding religious ideas as texts. Mosaics, icons, and frescoes placed in churches, monasteries, and shrines not only decorate the space but also serve as “books for the illiterate”, conveying biblical narratives, moral guidance, and religious truths. This allows even those who cannot read to understand and experience their faith more deeply (Dominte *et al.*, 2018).

Sacred art plays a crucial role in rituals and ceremonies, enriching them with aesthetic and symbolic content. Ritual objects, such as chalices for communion, exquisitely adorned crosses, or other sacred artefacts, are used not only for their utilitarian function but also as objects of veneration that intensify the meaning of the religious act. They become not just part of the rite but its important carriers, adding further depth to the ritual (Archbishop, 2017). It is also important to note that sacred art creates a sense of community among believers. Shared contemplation of holy sites, participation in rituals where sacred images or

objects are used, unite believers, strengthening their religious identity and shared faith. Art, therefore, becomes a channel through which the religious community feels its unity and strength. Sacred art is an indispensable element of religious practice, combining aesthetics with spirituality, creating an environment in which faith finds its highest expression.

SYMBOLISM IN SACRED ART

Symbolism is the heart of sacred art; it lends visual images multi-layered meaning, allowing profound religious ideas and sentiments to be conveyed through visible forms. Symbols in sacred art can only be understood within the context of the religious, cultural, and historical conditions that shape their meaning and usage. These symbols, while they may appear universal, often hold specific significance within each particular tradition, reflecting the characteristics of beliefs and spiritual practices. One of the most ancient symbols used in sacred art is the circle. It often symbolises eternity, infinity, and perfection. In Buddhism, the mandala is an example of the use of the circle as a symbol of the cosmos, reflecting harmony and order in the Universe (Winfield, 2019). The mandala not only serves as a visual representation of universal order but is also used as a tool for meditation, helping to achieve inner enlightenment (Fig. 6).



Figure 6. Buddhist mandala
Source: BuddhaNet (n.d.)

The symbolism of forms and geometric figures in sacred art is a powerful tool for expressing religious ideas, spiritual truths, and cosmological principles. These forms often possess a universal character, allowing them to convey complex concepts through simple yet profound images that influence the conscious and subconscious minds of believers. One of the most prevalent geometric figures in sacred art is the circle, which symbolises eternity, perfection, and divine order. The circle is frequently used to denote the endless cycle of life and death, the infinite, and the continuity of the divine presence in the world. In many religious traditions, the circle is also associated with the heavens, the sun, and other celestial bodies, underscoring its connection to the cosmos and the divine. For example, in the Christian tradition, the halo, depicted around the heads of saints, is an instance of the circle being used as a symbol of sanctity and divine light. Another important form is the triangle, which holds strong symbolic meaning in religious art. In Christianity, the triangle is often associated with the Holy Trinity: the Father, the Son, and the Holy

Spirit. The three sides of the triangle represent the unity of the three persons in one God, emphasising their equality and interconnectedness. In religious architecture, the triangle is used to create altar compositions symbolising divine order and harmony. The square is yet another geometric figure carrying deep symbolism. It is typically associated with the material world, earthly realities, and stability.

In Christian iconography, the square is often used to denote the four corners of the world or the four evangelists who represent the fullness of the Gospel. The square can also symbolise the New Jerusalem, the holy city described in Revelation, where its perfect proportions represent divine order and perfection. This symbol is frequently employed in iconography and architecture to emphasise the stability and steadfastness of the divine plan. The spiral is a form that also holds significant meaning in sacred art. It often symbolises movement and development, the continuity of the spiritual path. Spiral forms can be found in the architectural elements of temples and cathedrals, where they underscore spiritual progress and ascent towards the divine. The spiral can also symbolise the cyclical nature of time, continuous renewal, and transformation, making it a powerful symbol within the context of religious rites and rituals. These geometric figures and forms do not merely adorn sacred art; they serve as important symbols that help believers to apprehend and experience spiritual truths. Their universality and depth of meaning allow for the transmission of complex theological concepts through simple yet powerful visual images (Ujvari, 2020).

Symbolism in sacred art often includes animalistic motifs as well. For example, in medieval Christian art, the lion was frequently used as a symbol of courage, royalty, and strength. The lion could symbolise Jesus Christ as the King of Kings or relate to the Evangelist Mark, who was traditionally depicted accompanied by a lion. In this context, the lion became not only an embodiment of strength but also a symbol of spiritual guidance, authority, and steadfast faith (Fig. 7). It could also reflect victory over death, making it an important element in the iconography of the Resurrection (Saari, 2020).



Figure 7. Lion as an element of the Resurrection, embodying St. Mark

Source: Images of Venice (n.d.)

On the other hand, the lamb in Christian art symbolises Jesus Christ as the Lamb of God, who takes away the sins of the world. This symbol is central to depictions of Christ's sacrifice, especially in the context of the Eucharist. The lamb is often depicted with a halo and a cross,

symbolising its innocence and sacrificial nature. Such a depiction not only underscores the spiritual meaning of the sacrifice but also serves as a constant reminder of God's love and mercy. Another important animalistic symbol in sacred art is birds, especially the dove. The dove is a traditional symbol of the Holy Spirit in Christianity, but can also embody peace, purity, and grace. Its depiction is often used in the context of the Epiphany, when the Holy Spirit descended upon Christ in the form of a dove during his baptism in the River Jordan. This lends the image of the dove special significance, linked to divine intervention and spiritual guidance (Tyrwhitt, 2023).

In Ancient Egyptian art, the goddess Ma'at, who embodies truth and justice, is depicted with a feather on her head, which also becomes a symbol of the soul weighed in Osiris' judgment. Such animalistic symbols serve not merely as adornment but carry deep religious meanings that convey complex spiritual concepts through familiar images from nature. Furthermore, sacred art often employs symbols that reflect the idea of transition, transformation, and rebirth. For example, the snake shedding its skin can symbolise renewal, rebirth, or even immortality, which is particularly evident in various religious and cultural traditions (Strickland, 2016). This allows sacred art to reflect deep existential questions concerning human nature and its relationship with the divine. Symbols in sacred art serve not merely as decorative elements but as key carriers of religious meanings, enabling believers to apprehend and experience the spiritual truths that lie behind these images. It is also important to note the role of the snake in sacred art. The snake is an ambivalent symbol that can simultaneously embody both good and evil. In a Christian context, the snake is often associated with the Fall, temptation, and Satan, but in some cases, it can also symbolise wisdom and rebirth, particularly in the context of medicine and alchemy. This dual symbolism makes the snake one of the most complex and interesting animalistic motifs in sacred art.

Animalistic motifs in sacred art play an important role in transmitting religious ideas and symbols, embodying profound spiritual concepts through the depiction of animals. They often serve as metaphors for expressing complex philosophical and theological ideas, making them more accessible and understandable to a wider audience. Animals in sacred art can embody various aspects of the divine, the natural world, and human nature. Another significant aspect in sacred art is colour. It carries far more than just visual pleasure; it is a powerful symbol capable of conveying deep religious ideas, moods, and meanings. The selection of colours in religious images, architecture, and textiles has always been considered and aimed to evoke specific spiritual feelings in believers, attuning them to the appropriate mood during religious rites and worship. For example, in Christian iconography, the colour red is often associated with martyrdom, sacrifice, and love. It is the colour of blood shed for the faith, and it is used to depict saints who suffered martyrdom, as well as Christ himself. Red in this context not only recalls suffering but also the power of love that transcends earthly torment. Simultaneously, red can also symbolise the Holy Spirit, particularly during Pentecost, when the apostles receive the gifts of the Holy Spirit in the form of tongues of fire. The colour green in religious art is often associated with rebirth, hope, and

eternal life. It is the colour of nature regenerating after winter, symbolically recalling resurrection and new life. In the Christian tradition, green may be used in a liturgical context during Ordinary Time (between major religious festivals), when the emphasis is on the spiritual growth and development of believers. Green is also used in depictions of paradise gardens, where it symbolises spiritual flourishing and perfection. The colour blue has its own unique symbolic connotations. In Christian art, it is often associated with the heavens and, consequently, with the divine. It is the colour of the Virgin Mary, who is typically depicted in blue robes, underscoring her purity, heavenly protection, and special connection with God. The colour blue lends the image of Mary an elevated, serene, and detached-from-the-earthly-world character, symbolising her role as an intermediary between God and humanity. The colour gold in sacred art also holds special significance. It is associated with divine glory, light, and eternity. Byzantine icons often feature a gold background, symbolising the divine realm where time and materiality do not exist. Gold emphasises the sacredness and eternal nature of the figures depicted on the icons, transporting them beyond the earthly world into the kingdom of the divine (Kosloski, 2017).

In summary, colour in sacred art is not merely an aesthetic element but also a powerful means of spiritual communication that conveys religious truths and attunes believers to a deep spiritual experience. Sacred art is a multifaceted means of expressing spiritual ideas, and its interpretation often requires a profound understanding of the metaphors and allegories embedded within the visual images. Metaphorical and allegorical approaches allow for transcending a literal interpretation of images, enabling a deeper understanding of the religious and moral messages they carry. Metaphor in sacred art is frequently used to convey complex spiritual concepts through familiar images or situations. For example, the image of light in iconography can be a metaphor for divine presence, truth, or enlightenment. In this context, light does not simply illustrate a physical phenomenon but also symbolises spiritual illumination that reveals truth and leads to God. In some works of sacred art, light is depicted as a ray emanating from the heavens, indicating divine intervention or blessing. Another example is the use of the journey metaphor, which is often encountered in sacred art to represent the human spiritual path. The starting point might be a dark forest, symbolising ignorance or sin, while the destination is light or a city on a hill, representing the kingdom of heaven or spiritual enlightenment. This allows for the creation of a deep emotional and spiritual connection between the viewer and the artwork, making it more than just a visual object (Kuczok, 2020).

Allegory, in turn, allows for the transmission of multi-layered symbolism through complex compositional solutions. In sacred art, allegories are often used to depict moral truths, religious principles, or spiritual journeys. For example, the depiction of a tree can be an allegory for life, where the roots symbolise deep spiritual connections, the trunk represents a person's path through life, and the branches and leaves depict various aspects of personal and spiritual development. This allows the viewer to perceive the artwork not merely as a decorative object but as a guide to understanding their own spiritual journey (Fletcher, 2021).

Both metaphorical and allegorical approaches can also be used to interpret more abstract religious concepts, such as sin, salvation, or divine justice. For example, the depiction of scales can be an allegory for divine judgment, where good deeds are placed on one pan and sins on the other. Such an image prompts the viewer to reflect on their own life and spiritual balance, encouraging self-improvement and repentance. Thus, metaphorical and allegorical approaches in sacred art allow for the conveyance of complex religious and moral truths through multi-layered images and compositions. They provide a deeper understanding of spiritual ideas and encourage internal reflection, making sacred art an important tool for spiritual growth.

PRESERVATION AND TRANSMISSION OF SACRED ART

The preservation of sacred art in the modern era is a task faced by museums, fonds, religious communities, and state institutions. The diversity of materials from which sacred artefacts are created, as well as their age and cultural value, make this task extremely complex and multifaceted. Contemporary conditions for the preservation of sacred art include not only the physical safeguarding of objects but also the preservation of their spiritual and cultural significance for future generations. One of the main challenges is the impact of the environment on the materials from which sacred artefacts are created. Temperature fluctuations, humidity, air pollution, and other environmental factors can significantly accelerate the degradation processes of materials such as wood, textiles, paper, and paints. Ancient frescoes and icons, which can lose the vibrancy of their colours and the integrity of their structure, are particularly vulnerable to these factors (Peleggi, 2021). This necessitates the implementation of specialised preservation technologies that ensure stable conditions for exhibits, as well as regular monitoring of the condition of these objects.

Another significant problem is the human factor. A lack of proper education among those working with sacred objects can lead to improper handling, which may cause irreversible damage. Unintentional damage resulting from incorrect moving, storage, or restoration can have serious consequences for the preservation of sacred art. Therefore, it is crucial that specialists involved in working with such objects possess a high level of training and access to contemporary knowledge and technologies. The restoration and conservation of sacred art are important aspects of cultural heritage preservation, but they also give rise to several complex ethical questions. These questions pertain to both the technical aspects of restoration processes and respect for the religious and cultural meanings that these works of art embody. Restoration often requires intervention in the physical structure of a work of art, which can alter its original appearance and materials. In the process of restoration, a dilemma arises: how far can one go in renovating an artefact while preserving its authenticity? It is important to find a balance between the necessity of preserving the material integrity of the object and the risk of losing its historical and cultural context. Another important question concerns the restoration of artefacts that are objects of religious worship. These items hold not only artistic but also spiritual value, so any intervention in their structure must take into account religious traditions and

the feelings of believers. For example, some religious communities may consider that the ageing and natural wear and tear of an object are part of its sacred history, and therefore any attempt to “rejuvenate” it may be perceived as a violation of its spiritual meaning.

Ethical questions also arise in connection with the use of modern materials and technologies in the restoration process. On the one hand, modern methods allow for more effective preservation and restoration of sacred artefacts, but on the other, they can lead to a loss of authenticity of the work of art. For example, replacing original materials with modern equivalents can change not only the external appearance but also the symbolic meaning of the artefact. Furthermore, the restoration of sacred art can raise questions about ownership rights and access to these objects. Some artefacts may be the property of religious communities, and therefore, decisions about their restoration should be made in consultation with these communities. This also includes questions about whether these objects should remain in private ownership or if they should be transferred to public museums to ensure better preservation conditions and access for a wider audience (Boldrick, 2020). Thus, the restoration and conservation of sacred art are complex processes requiring a careful approach to ethical issues. These questions relate not only to the technical aspects of working with artefacts but also to respect for their spiritual and cultural value, which is crucial for the preservation of sacred art as an important element of world cultural heritage.

An important component of preserving sacred art is also the issue of funding. The restoration and conservation of ancient artefacts are extremely expensive processes requiring specialised equipment and materials. In many cases, a lack of funding leads to the postponement of necessary restoration work or even its complete absence, which jeopardises the preservation of cultural heritage. This is particularly relevant for religious communities, which often lack sufficient resources to finance such projects. Beyond the physical aspects of preservation, contemporary challenges also include questions of preserving the spiritual and cultural value of sacred art. In a world where technologies are rapidly changing lifestyles, it is crucial to maintain the connection between generations through cultural heritage. This demands not only technical efforts but also active public engagement in the preservation and study of sacred art. The absence of this connection can lead to a loss of interest in sacred art and, consequently, to its gradual decline. The preservation of sacred art under modern conditions is a complex task that encompasses technical, educational, financial, and cultural aspects. Only through the synergy of these efforts can the long-term preservation of this important element of the cultural heritage be ensured.

Museums and fonds play a critically important role in preserving religious heritage, ensuring the safeguarding, research, and accessibility of sacred art for future generations. They serve not only as storage locations but also as active centres for scientific research, education, and the popularisation of cultural heritage. In contemporary conditions, where threats to the preservation of sacred art are increasing due to environmental, social, and technological factors, the role of museums and fonds becomes even more significant. One of the key functions of museums is to create optimal conditions for storing sacred artefacts. This

includes controlling temperature, humidity, and lighting, which is critically important for preserving fragile materials such as ancient icons, manuscripts, textiles, and sculptures. Furthermore, museums provide physical security for artefacts, protecting them from theft, vandalism, and other threats. Museums also act as centres for scientific research. They grant researchers access to collections, enabling detailed analysis and interpretation of sacred art. This can include studying the techniques used to create artefacts, analysing the materials from which they are made, and researching the historical and cultural contexts behind the creation of these works. Through collaboration with universities and research institutes, museums contribute to the development of new knowledge in the field of preserving and restoring sacred art (Mairesse, 2019).

Fonds, in turn, focus on preserving documentary heritage that often accompanies sacred art. This can include liturgical texts, architectural plans, and historical records related to specific religious objects or communities. Preserving this documentation is important not only for understanding the history of sacred art but also for researching the context in which these works were created and used. Furthermore, museums and fonds fulfil a vital educational function. They organise exhibitions, lectures, seminars, and other events aimed at raising public awareness about the meaning and value of sacred art. Such activities not only help to preserve cultural heritage but also contribute to its transmission to new generations, fostering in them respect for and understanding of religious and cultural heritage. The educational programmes of museums and fonds allow people of different ages and cultural backgrounds to deepen their knowledge of sacred art and its role in society.

Digital technologies have opened up new horizons in the preservation and transmission of sacred art, particularly iconography. The use of digital tools allows not only for the recording and storage of images of icons, frescoes, and other religious artefacts but also for ensuring their accessibility to a wide audience, especially through virtual exhibitions and digital fonds. This is particularly relevant in the contemporary world, where physical objects may be under threat of disappearance due to environmental disasters, wars, or other factors. One of the key technologies used for preserving iconography is high-quality digital scanning. This process allows for the creation of detailed digital copies of artworks, which can be stored in electronic fonds and used for further research and restoration. Digital copies can also be useful in cases where original artworks have been damaged or destroyed, allowing their visual form and information to be preserved. Another important technology is three-dimensional modelling. This method allows for the creation of three-dimensional models of religious artefacts, such as sculptures, reliefs, and architectural elements. Three-dimensional models can be used for detailed analysis of the structure and materials from which artefacts are made, as well as for the virtual reconstruction of damaged or lost parts. Furthermore, three-dimensional models can be integrated into virtual museums, where they are accessible for study and viewing without the need for physical contact with the originals. A significant aspect of using digital technologies is also the creation of digital fonds and databases. These resources allow for the storage not only of images and models of religious artefacts but also of

accompanying information, such as historical data and information about the materials and techniques used in creating the works of art. This approach ensures the comprehensive preservation of iconography, including both physical and contextual aspects (Marra *et al.*, 2021).

Digital technologies also open up new possibilities for popularising sacred art. Virtual exhibitions and online collections allow a wide range of people to become acquainted with religious art without leaving their homes. This is particularly important for those who do not have the opportunity to visit the museums or religious sites where these works of art are held. Online resources can also be used for educational purposes, helping students and researchers to access rare or hard-to-obtain materials (Gahtan, 2022). The transmission of religious traditions and the preservation of sacred art largely depend on the effectiveness of educational programmes and exhibition activities. In the contemporary world, where younger generations are increasingly distancing themselves from religious practice and cultural heritage, educational initiatives and exhibitions are becoming critically important tools for preserving and disseminating knowledge about sacred art. Educational programmes focused on the study of sacred art help to develop an understanding and appreciation of cultural heritage among students, researchers, and the wider public. They can encompass different levels of education – from primary schools to universities, where teaching can include not only theoretical knowledge but also practical sessions. Such programmes may involve lectures, seminars, workshops, and practical work, where students have the opportunity to study the techniques used to create sacred works, their symbolism, and historical context. This allows not only for a deeper understanding of sacred art but also contributes to the development of critical thinking regarding its significance in contemporary society (JagielskaBurduk *et al.*, 2021).

Exhibitions dedicated to sacred art also play a key role in the transmission of traditions and the popularisation of cultural heritage. They allow a wide audience to become directly acquainted with works of religious art, contributing to a deeper understanding of their meaning and influence. It is important that exhibitions can be organised not only in traditional museum spaces but also in religious institutions, where they can become part of the spiritual life of the community. This allows for the creation of a living connection between art and religious practice, which is essential for preserving cultural heritage. Contemporary exhibitions increasingly utilise multimedia technologies that enable interactive engagement with exhibits, significantly enhancing visitor involvement. Virtual tours, animations, and other digital elements can make exhibitions accessible to people from different parts of the world, expanding their impact and promoting a global exchange of cultural knowledge. This also provides the opportunity to virtually reconstruct the lost context of sacred artefacts, adding new dimensions to their perception. Furthermore, exhibitions can foster intercultural dialogue. They can bring together works of sacred art from different religions and cultures, highlighting common features and the uniqueness of each tradition. This promotes understanding and respect between different religious communities and expands knowledge about the diversity of global cultural heritage.

CONCLUSIONS

Research into sacred art and iconography has revealed several key aspects that define their significance and role in religious and cultural contexts. Sacred art plays an important role in religious life, being not only an aesthetic phenomenon but also a carrier of profound religious ideas and spiritual practices. The historical development of this art demonstrates its ability to adapt to changes in society while retaining its fundamental mission – the expression of the divine through visual images. Iconography, as a specific form of sacred art, is of decisive importance in transmitting complex religious messages. The use of visual symbols containing multi-layered symbolism allows iconography to function as a deep communicator between religion and society. The research underscores that this form of art is structured and ordered, enabling it to clearly convey religious ideas and principles, forming religious narratives that are perceived and interpreted by believers.

The study of the evolution of sacred art in different religious traditions shows its ability to reflect not only spiritual but also social changes. This art mirrors the transformations occurring in religious and social conditions, while maintaining its capacity to integrate new elements that emerge in response to societal changes. Iconography contributes to the formation of religious identity, uniting religious communities and providing them with the means to express their faith. This ensures not only a spiritual experience through rituals and ceremonies but also strengthens the connection between believers and their religious traditions. Research into symbolism in sacred art has also revealed the importance of elements such as colours, animalistic motifs, and geometric figures. These elements play a vital role in transmitting religious ideas and provide a deep level of understanding of religious concepts. Metaphors and allegories, which are frequently used in sacred art, serve as tools for conveying multi-layered spiritual and moral truths, fostering a deeper apprehension and interpretation of religious messages.

The preservation of sacred art is an extremely important task that requires attention to environmental, technical, and social factors. Museums and fonds have proven to be key institutions in this field, playing a significant role in safeguarding religious heritage and popularising sacred art. They not only preserve these works of art but also actively work towards their presentation to a wide audience, thereby contributing to their understanding and interpretation. The use of digital technologies, such as scanning and 3D modelling, significantly expands the possibilities for preserving iconography. These technologies allow not only for the safeguarding of works of art but also for making them accessible to a wider audience, including researchers, students, and the general public. This is a crucial step in ensuring access to sacred art for future generations.

Educational programmes and exhibitions play a decisive role in the transmission of sacred art traditions, engaging new generations in the learning and preservation of cultural heritage. Concurrently, the ethical questions associated with the restoration and conservation of sacred art underscore the necessity of preserving the authenticity and spiritual meaning of these works, which is critically

important for safeguarding religious and cultural heritage for future generations. Overall, the research highlights the importance of a comprehensive approach to the preservation, interpretation, and transmission of sacred art, which is crucial for ensuring its longevity and significance amidst continuous societal changes. Prospective directions for further research include examining the impact of digital technologies on the preservation of sacred art and investigating intercultural interaction through sacred art in the context of the modern world. A limitation of the study is its focus on specific aspects of sacred art and iconography without

a deep analysis of their variations across different religious and cultural contexts.

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Сакральне мистецтво та іконографія в релігійних традиціях

Анотація. Дослідження було проведено з метою всебічного вивчення сакрального мистецтва та іконографії, а також їхнього значення у формуванні релігійної ідентичності та передачі духовних ідей у різних культурних контекстах. Вивчались основні етапи розвитку сакрального мистецтва, що дозволило виявити його еволюцію та вплив на релігійні та культурні традиції. Вивчення іконографії як специфічної форми релігійного вираження допомогло розкрити її роль у структурі релігійних образів і символів, які використовуються для передачі глибоких духовних значень. У процесі дослідження були розглянуті основні поняття символізму, який є центральним елементом у передачі релігійних послань через візуальні образи. Символи, такі як кольори, форми та анімалістичні мотиви, були проаналізовані з метою розуміння їхньої ролі у формуванні релігійних ідей та концепцій. Було встановлено, що метафори та алегорії, присутні у сакральному мистецтві, відіграють важливу роль у створенні багатозначних значень, що сприяють глибшому розумінню духовних і моральних істин. Дослідження також охоплювало сучасні підходи до збереження сакрального мистецтва, включаючи роль музеїв та архівів у забезпеченні збереження релігійної спадщини. Було досліджено застосування цифрових технологій для створення високоякісних копій іконографічних об'єктів, що дозволяє зберегти ці твори мистецтва для майбутніх поколінь і зробити їх доступними для ширшої аудиторії. Результати дослідження показали, що сакральне мистецтво є важливим інструментом у формуванні релігійної ідентичності, забезпечуючи вірянам можливість глибокого духовного досвіду через ритуали та обряди. Іконографія, зі своєю складною символікою, виявилася ключовим засобом для передачі релігійних послань, що сприяє поглибленню розуміння духовних і моральних істин. Загалом, дослідження підкреслило важливість комплексного підходу до збереження, інтерпретації та передачі сакрального мистецтва, який є ключовим для збереження релігійної та культурної спадщини для майбутніх поколінь.

Ключові слова: символізм; релігійні зображення; реставрація; метафоричний підхід; культурна спадщина

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<https://orcid.org/0000-0003-2665-390X>**Exploring the combination of visual
and performance arts in contemporary installations**

Abstract. This study aimed to examine the collaborative process between artists and performance artists in creating interactive, multisensory artistic experiences that challenge conventional boundaries between visual and performance arts. A range of contemporary installations and performances was considered, illustrating the capacity of art to engage audiences through active participation, transforming observation into a profound emotional and intellectual encounter. The research focused on installations that employ interactivity as a means of involving the viewer, shifting their role from passive observer to active participant in the artistic process. It was found that such works frequently incorporate temporal and spatial elements that evolve in response to changing conditions, resulting in a dynamic and ever-shifting artistic experience. The findings of the study also revealed that the integration of visual and performative elements enables the creation of multidimensional forms of expression, in which various components interact dynamically, enhancing the immersive experience for the viewer. The results highlighted the role of contemporary art as a powerful medium for social and political influence, as well as a means of evoking profound emotional responses. The use of emerging technologies, such as virtual reality and artificial intelligence, allows artists to push the boundaries of traditional art, creating complex and multidimensional works that actively engage audiences and offer new modes of interaction. These aspects underscore the significance of contemporary installation and performances as key sociocultural phenomena that shape the modern world, offering new pathways for engagement with both art and society

Keywords: artistic transformations; technological innovations; audience participation; artistic integration; cultural interpretations

INTRODUCTION

Contemporary art is in a state of constant transformation, where new forms of expression, such as the integration of visual and performance arts, are becoming increasingly relevant. However, despite the growing popularity of these integrated artistic approaches, research dedicated to their analysis remains limited. The issue lies in an insufficient understanding of precisely how these two distinct art forms can be combined to generate novel, multidimensional

experiences capable of stimulating audience sensibilities and engaging them in the creative process. Traditionally, visual and performance arts have been considered separately, which has complicated their integrated study. Consequently, there is a need to investigate how contemporary artists and performance artists collaborate to create multisensory installations that blur the boundaries between these art forms. This research aims to examine the

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mechanisms of such collaboration, as well as its impact on the viewer's emotional perception, which is crucial for comprehending the potential of these artistic forms. Furthermore, the question of how such installations can foster the development of new art forms and the new opportunities they unlock for artists remains underexplored. This problem is particularly relevant within the context of contemporary art, where the lines between different disciplines are becoming increasingly indistinct, necessitating in-depth analysis and investigation.

The lack of in-depth analysis into the integration processes of these art forms limited the understanding of how new types of artistic installations could be created by merging these two disciplines. The study identified the mechanisms of such integration and sought to determine how these artistic forms might interact to generate novel modes of artistic expression. Furthermore, the research focused on how artists and performance artists collaborated to produce a multisensory experience for viewers. In contemporary art, where interactivity and audience engagement are increasingly crucial, these aspects have been insufficiently explored. Analysis of this process helped to broaden the understanding of how works can be created that elicit profound emotional responses in viewers and involve them in the creative process. The topic of combining arts has indeed been addressed by various researchers, each contributing significantly to the understanding of this process.

A.K. Korkeaoja (2023) investigated performance art, concentrating on its interaction with the audience. He underscored the importance of spectator interaction and interactivity as key elements in the creation of multidimensional artworks. The author demonstrated that performance art possesses significant potential for transforming the perception of art by engaging the viewer in the creative process. C. Bishop (2023) researched the issue of audience participation in contemporary art. She emphasised that the integration of performative elements into traditional art forms contributes to the creation of works that powerfully impact the viewer's emotional and psychological state. Her research indicated that contemporary art should be interactive, drawing the spectator into active participation in its creation.

L.M. Straffon (2019) focused on the importance of site and documentation in performance arts. He considered how the context and location of a performance art influence its audience reception, and how these factors can be employed to enhance the impact of the artwork. S. Jackson (2022) analysed the historical development of performance art. The author examined its evolution from Futurism to the present day, highlighting the role of performance art as a means of social and political expression. S. Pera Rusca (2020) underscored the significance of collaboration in contemporary art. The scholar discussed how cooperation between artists from different disciplines can contribute to the creation of new art forms, opening up fresh possibilities for practitioners. M.T. Vassallo and A.P. Debattista (2023), in their research, investigated the transformative power of performance art. They emphasised that the interaction between artist and viewer can exert a profound emotional and psychological impact, resulting in multidimensional works that actively engage the

audience. P. Auslander (2022) investigated the impact of mediatisation on performance art. The scholar concluded that contemporary art is increasingly reliant on media, which alters its nature and mode of audience interaction. T. Giannini (2024) explored the power of art that transcends the traditional representational approach. The study analysed how contemporary artists utilise performative and visual elements to create innovative artworks. A.D. Bleichmar and V.R. Schwartz (2019) published a study on the interrelationship between communicative, visual, and performance arts, highlighting their significance in the development of education and literature.

These studies provided a rich context for understanding the integration of visual and performance arts, but simultaneously indicate the necessity for further analysis of this process, rendering the present research important and timely. Hence, this study aimed to analyse the collaborative process between artists and performance artists in creating an interactive and multisensory art experience that dismantles traditional boundaries between visual and performance arts.

The research methodology was based on selecting diverse examples of installations that demonstrate the integration of visual and performance arts. These installations were examined to identify how visual elements combine with performative ones to create unique multisensory experiences for viewers. The evolution of performance art was also considered, tracing its development from early forms to contemporary approaches. Changes influenced by social, cultural, and technological factors were tracked, as was how these changes fostered closer interaction between performative and visual arts. Attention was focused on contemporary trends in the development of this art form, particularly the creation of interactive and engaging experiences. The study explored how contemporary artists employ cutting-edge technologies and approaches to expand the boundaries of traditional art and forge new forms of artistic expression that actively involve the viewer and impact their perception.

THEORETICAL ASPECTS OF COMBINING VISUAL AND PERFORMANCE ARTS

The combination of visual and performance arts constitutes a complex and multidimensional process, involving the integration of various forms of expression to create unique artistic experiences. Within this context, several core concepts define the essence and methods of interaction between these two art forms. Interactivity is one of the key concepts determining the interplay between the viewer and the artwork. In traditional art forms, the viewer often acts as a passive observer, whereas in the combination of visual and performance arts, they become an active participant. This is achieved through various methods of audience engagement, such as the possibility of interacting with installation objects or participating in a performance. Interactivity allows the viewer to influence the course of unfolding events and even alter the nature of the work in real-time, significantly expanding their emotional and sensory experience. The model of interactivity is central to the study of the relationship between visual and performance art. This model views the artwork as a process in which the viewer becomes an active participant capable of

influencing the development of events. Interactivity in this context is considered not merely as the possibility of interacting with objects, but as a fundamental characteristic that alters the very essence of the work. For example, contemporary installations frequently employ this model, engaging viewers in direct interaction with objects that change in response to audience actions. Thus, the interactivity model allows researchers to consider artworks not as static objects but as dynamic processes that involve the viewer in their creation (Coessens, 2016).

Another important concept is the synergy between visual and performative elements. In this context, visual elements such as set design, lighting effects, and installation objects serve not merely as a backdrop for a performance but as active participants in the event. They can interact with performance artists, change during the action, or even dictate the rhythm and flow of the performance. Such synergy creates an immersive effect, where the viewer feels part of a live, multidimensional artistic space where all elements work in harmony. Synergy focuses on how different sensory channels function in combination, creating a multidimensional experience. This model is particularly relevant in studying the integration of visual and performance arts, where various sensory stimuli (visual, auditory, tactile) are synchronised to create a holistic experience. For instance, contemporary multimedia installations often utilise light, sound, movement, and even scent to create a comprehensive perception of the work. Synergy, or multisensory perception, assists researchers in understanding how these disparate elements affect the viewer and how they can be coordinated to achieve a specific effect (Schechner, 2017).

Temporality, or the sense of time, is another crucial concept defining the combination of visual and performance arts. Performance art is inherently an ephemeral phenomenon, existing only at the moment of its execution. Visual art, conversely, can possess a more static character, retaining its form and meaning over extended periods. Combining these two aspects allows for the creation of works that simultaneously exist in time and space, changing and developing as they are performed. This imparts an additional dimension to the work, rendering it dynamic and vibrant. Temporality focuses on how time influences the perception of an artwork. Performance art is typically a temporary event that exists only during its execution, whereas visual art can be more static and permanent. This model considers how the combination of these two aspects can produce dynamic works that change and evolve over time. Contemporary artists employ this model to create installations that can alter depending on the time of day, weather conditions, or even the viewer's actions, adding an extra dimension to the work (Bantinaki, 2006).

Spatiality also plays a significant role in the combination of visual and performance arts. In traditional performance, space is utilised as a stage or location for action, whereas in visual art, space can be an integral part of the work (for instance, in sculpture or installation). Combining these approaches allows for the creation of works where space not only serves as a backdrop for the action but is also an active participant in the process. For example, an installation might change depending on the movement of a performance artist, or the space itself could be

transformed during the performance, creating a new dimension of perception for the viewer (Bolt, 2010). The model of spatiality emphasises the importance of space in creating the artistic experience. It considers how space is used in visual and performance arts and how these approaches can be integrated. In contemporary installations, space often plays a key role, shaping the structure of the work and determining the interaction between its elements. Space can be transformed during the performance, creating new conditions for the viewer and altering their perception of the work. Thus, the model of spatiality enables researchers to view the artwork not as an isolated object but as part of a broader context that includes interaction with space and the environment (Lapp *et al.*, 2009).

Another concept determining the success of integrating visual and performance arts is emotional engagement. Performance art traditionally elicits strong emotional reactions in viewers witnessing a live execution. Visual art also has the capacity to influence emotions, but in combination with performative elements, this effect can be significantly amplified. The emotional engagement of the viewer with the work is achieved through creating situations where they feel part of the event, and their reactions become an integral component of the artistic process. By studying emotional engagement, one can ascertain how an artwork influences the viewer's emotional state. Within the combination of visual and performance arts, this model considers how the viewer's emotional reactions become part of the artistic process. Contemporary installations are often aimed at provoking specific emotional responses through the combination of visual and performative elements. This model helps to understand how artists utilise emotions as a tool for engaging the viewer and how these emotions impact the perception of the work (Fischer-Lichte, 2008).

The final important concept is transformation, which occurs both within the artwork itself and with the viewer during the process of perception. The combination of visual and performance arts allows for the creation of works that change in real-time, transforming their appearance and content. The viewer also undergoes a process of transformation, perceiving these changes and adapting their understanding of the work as it develops (Kaye, 2000). These fundamental concepts provide a framework for understanding precisely how visual and performative elements can interact, creating new art forms that transcend traditional notions. They offer a basis for further research and analysis of how contemporary artists employ these concepts in their work to create innovative artworks. The combination of visual and performance arts is a complex process that evolves under the influence of various theoretical approaches and models. These models help to elucidate the mechanisms of integrating two distinct art forms and offer tools for analysing such works within the context of contemporary art. All these concepts have broad application in contemporary studies of visual and performance art integration. They assist not only in analysing existing works but also in developing new approaches to art creation that extend beyond traditional ideas and actively involve the viewer in the creative process. The application of these models facilitates the creation of innovative works that reflect the complexity and multidimensionality of contemporary art.

HISTORICAL DEVELOPMENT AND EVOLUTION OF THE COMBINATION

The combination of visual and performance arts is a complex and multidimensional process with origins stretching back to ancient times, when art first became a tool for expressing human emotions, cultural values, and rituals. From ancient theatrical performances to contemporary installations, performance and visual art have always coexisted as parts of a larger cultural whole, but their paths of integration and interaction have evolved over time. In ancient cultures, such as Greece and Rome, art was an inseparable part of rituals and celebrations. The theatrical performances of antiquity combined elements of drama, music, dance, and painting. For example, Greek theatre frequently utilised painted backdrops and costumes that complemented the performance and heightened the dramatic effect. This early synthesis of the arts created a comprehensive experience for the spectator, who was immersed in the world of mythology and tragedy.

The Middle Ages and the Renaissance also significantly influenced the development of interaction between visual and performance arts. Medieval mystery plays and religious dramas, performed in town squares, were frequently accompanied by elaborate sets and costumes symbolising biblical scenes and spiritual themes. During the Renaissance, with the flourishing of painting, sculpture, and architecture, these art forms began to integrate with theatre and music. Eminent artists such as Leonardo da Vinci and Michelangelo were actively involved in theatrical productions, creating stage designs and costumes that complemented the performance and amplified its impact on the viewer.

With the emergence of the Baroque and Rococo periods in the 17th and 18th centuries, the interaction between visual and performance art became even more intensive. Baroque theatres were venues where painting, sculpture, architecture, and music merged into a unified whole, producing grand theatrical spectacles. This was a period when theatrical sets became a crucial part of productions, helping to create the illusion of reality and transport the audience to another world. Innovations in architecture, such as scenography, allowed for the transformation of space during a performance, significantly broadening the possibilities for integrating different art forms (Bishop, 2006). In the 19th century, with the rise of Romanticism and Realism, interest in the integration of the arts began to grow. Romantics aimed to create a complete aesthetic experience where literature, music, painting, and theatre collaborated to evoke profound emotional responses in the viewer. This period was marked by the development of new theatrical forms, such as opera, which combined music, vocals, acting, and scenography into a unified artistic spectacle.

With the dawn of the 20th century, avant-garde movements such as Futurism, Dadaism, and Surrealism made revolutionary strides in the development of integrating visual and performance arts. Futurists sought to dismantle traditional notions of art, creating performances that combined dynamic visual elements, music, and movement. Dadaists, in particular, experimented with form and content, producing performances where the boundaries between viewer and performer were blurred, and art objects became part of the action. Surrealists employed techniques of automatism and engagement with the subconscious,

creating performances where visual imagery acquired symbolic meaning. In the first half of the 20th century, avant-garde artists, including Futurists, Dadaists, and Surrealists, began actively experimenting with the combination of different art forms. Futurists, notably, aimed for dynamism and movement, believing that art should reflect the fast pace of modern life. They combined painting, sculpture, musical compositions, and performance to forge a new type of art that appealed to all of the viewer's senses. For example, Futurist performances incorporated the use of machines, lighting effects, and rapid movements, which complemented the visual elements. Dadaists, conversely, concentrated on the deconstruction of traditional art forms and content. They combined randomness and spontaneity in their performances, where visual and performative elements interacted to create chaotic yet simultaneously meaningful works. Installations and performances produced by the Dadaists often transcended the boundaries of traditional art, challenging the viewer and compelling them to reevaluate the role of art in society. Surrealists, in turn, used the subconscious as a source of creative inspiration, merging visual imagery with spontaneous performances that reflected profound internal experiences. They employed techniques such as automatism to create works that combined dream and reality, visual symbols, and theatrical actions. This resulted in integrated artworks that elicited strong emotional responses from audiences (Hannabuss, 2012).

In the latter half of the 20th century, the development of technology and mass culture further facilitated the integration of artistic forms. Artists began actively using video, light, sound, and other technologies to create multimedia installations, which became foundational for the development of contemporary art. Postmodernism, with its propensity for eclecticism and deconstruction, created conditions for an even greater fusion of different art forms, where performance and visual elements could freely interact, generating new, innovative modes of expression. In the post-war period, with the advent of conceptual art, the emphasis shifted to the idea and concept as the primary elements of the work. Visual and performative elements began to converge around a specific idea that became central to understanding the piece. Artists such as Joseph Beuys actively experimented with combining objects and actions to create works where the very process of creation became the art. This approach expanded the possibilities for integrating different art forms, where performance became part of the installation, and the viewer a participant in the process (Goldberg, 2013). In the 1960s and 1970s, with the development of Happenings and Performance Art, the combination of visual and performance arts reached a new level. Artists like Allan Kaprow and Marina Abramović created works where the boundaries between visual art, theatre, and life were blurred. Their performances frequently involved interaction with the audience, who became part of the work. Installations and performances from this period were characterised by a high degree of interactivity, where visual elements and the artist's actions formed a unified artistic space (Glendinning, 2004).

In the modern era, with the advancement of digital technologies and multimedia art, the integration of visual and performance arts has become even more profound.

Contemporary artists utilise video, projections, interactive objects, and even artificial intelligence to create installations that actively engage with viewers. These works frequently change in real-time, responding to the viewer's actions or presence, thereby facilitating the creation of unique, multidimensional experiences. Visual elements and performance in such works do not exist in isolation but constantly interact, shaping new modes of expression and communication (Kester, 2011). Thus, the historical development of the combination of visual and performance arts demonstrates a gradual evolution from early synthetic forms to contemporary integrative approaches. This process has been driven by both socio-cultural shifts and technological innovations, which have enabled artists to experiment with new forms of expression and create multidimensional artistic experiences. The evolution of approaches to combining visual and performance arts attests to a continuous search for novel forms and methods that expand the boundaries of art. Contemporary artists, building upon the experiences of their predecessors, continue to experiment with the integration of different art forms, producing works that not only reflect the complexity of the modern world but also actively involve the viewer in the creative process.

CONTEMPORARY TRENDS AND INNOVATIONS

Contemporary art continues to evolve, reflecting the profound changes occurring in society. Installations and performances have become key forms of expression that enable artists to interact actively with viewers, generating new modes of perception and contemplation. These artistic practices are characterised by the intensive use of technology, which significantly expands creative possibilities. One of the most prominent trends is social and political engagement, which is becoming a central element of many contemporary works. D. Boll (2024) emphasises that contemporary artists are increasingly utilising installations and performances as tools to draw attention to pressing social and political issues. Artists address themes of human rights, environmental problems, gender equality, and social justice, making their works not only aesthetically appealing but also meaningful. For example, projects focusing on the refugee crisis or ecological disasters often elicit strong emotional reactions, engaging viewers in active discussion of these issues. Another significant trend in contemporary art, highlighted by M. Wickham *et al.* (2020), is the rise of interactivity and active audience participation. Contemporary artists strive to create works that are not merely contemplated but actively involve the audience. This can involve using interactive elements where viewers directly influence the artwork, or creating spaces where spectators become part of the installation or performance. Interactivity enables viewers to shape their own experience and the meaning of the work, drawing them into active participation in the artistic process. This enhances the personalisation of the artistic experience, making each visit unique.

According to the findings of T. Giannini (2024), contemporary art is also characterised by the integration of natural and technological elements. Artists are increasingly incorporating natural materials and phenomena, such as light, water, and plants, in combination with high-tech solutions. This facilitates the creation of new forms of

expression that underscore the connection between humanity and nature, whilst also drawing attention to ecological issues. Such an approach reflects contemporary trends in art where technology becomes a means for a deeper understanding of and interaction with the natural world. Installations that combine natural elements with technology generate new visual and sensory experiences that captivate viewers and offer novel ways of engaging with the surrounding environment. K. Chávez and J. Pape (2024) underscore the significance of multisensory experiences in contemporary art. Artists are actively experimenting with the use of various sensory stimuli, such as sound, light, scents, and even tactile sensations, to create multidimensional works that engage the viewer on different perceptual levels. This approach allows for the creation of profound and multi-layered artistic experiences where the spectator feels part of the work, and art becomes a tool for deep emotional engagement. They emphasise that the use of multisensory elements in art can enhance the viewer's perception, rendering their experience more intense and meaningful.

Another notable trend is the deconstruction and reinterpretation of classical art forms, as observed by E. Single (2020). Contemporary artists are increasingly turning to a re-examination of traditional forms and themes, employing modern technologies and approaches. This enables the preservation of cultural memory while simultaneously offering new avenues for its interpretation through the prism of contemporary realities. The deconstruction of classical forms allows artists to create works that provoke new reflections and contribute to a deeper understanding of historical events and cultural phenomena. This also opens up possibilities for critical analysis of the past and its influence on the present, which is a vital aspect of contemporary art.

Technology also plays a pivotal role in the development of contemporary installations and performances. It unlocks new possibilities for artists, enabling them to experiment with form, content, and interaction with audiences. As T. Giannini (2024) notes, digital tools and cutting-edge technological advancements allow artists to create innovative works that extend beyond traditional forms of expression. These can include interactive and multimedia spaces where viewers become active participants in the artistic process rather than mere observers. Virtual and augmented reality technologies also open up new avenues for artists, creating spaces that transcend physical limitations. Virtual worlds enable viewers to interact with digital elements that coexist with real objects, expanding the boundaries of traditional art. Technologies such as virtual and augmented reality facilitate the creation of multi-layered installations where the physical and digital realms interact, offering new ways of perceiving art. Artificial intelligence is another significant technology transforming contemporary art. AI algorithms can generate or transform visual imagery and musical compositions in real-time, providing artists with new tools for realising their creative concepts. Artificial intelligence can also participate in performances, interacting with the audience and generating unpredictable and unique artistic experiences. This makes it possible to create works capable of adapting to context and changing depending on conditions.

3D printing and new material technologies also offer the possibility of creating complex structures and forms

that were previously technically unattainable. This allows artists to create installations with novel tactile and material properties, adding an extra layer of interaction with viewers. Such installations are not only visually appealing but also unlock new possibilities for interactive experiences, making art more accessible and engaging for a wider audience. Communication technologies and social media similarly play a significant role in the development of performance art. The ability to stream performances in real-time enables artists to expand the audience for their work to a global scale. Social media platforms facilitate interactive projects where artists can engage with viewers in the digital space. This generates new forms of communication between the artist and the audience, where physical presence and the digital realm interact and merge. This blurs the boundaries between them, allowing artists to reach wider audiences and create more interactive and personalised artistic experiences. Social media also provides artists with the opportunity to involve viewers in the creative process, opening up new possibilities for collective creativity and collaborative project work.

Thus, contemporary installations and performances are not merely artworks but complex socio-cultural phenomena that both reflect and shape the modern world. They propose new avenues for engaging with art, where the viewer becomes an active participant and art serves as a tool for reflection and change. The use of technology in contemporary art unlocks new horizons for creativity, enabling artists to generate innovative and multidimensional works that actively involve viewers and offer novel ways of interacting with art. Technologies such as virtual reality, artificial intelligence, 3D printing, and social media allow artists to experiment with new forms of expression, rendering art more accessible, interactive, and relevant within the context of contemporary society.

CONTEMPORARY INSTALLATIONS: A LIVING EXPERIENCE OF ART

Contemporary installations have become a significant phenomenon in the art world, offering viewers a unique, interactive experience that transcends traditional artistic perception. These installations not only demonstrate technical innovations but also engage the viewer in active interaction, transforming them from passive observers into active participants in the event. The living art experience offered by these installations allows viewers to immerse themselves in the work, sensing it on physical, emotional, and intellectual levels. The installation *The Red Line* by artist C. Shiota is a powerful and symbolic artwork that explores themes of connection, memory, and interaction between people (Fig. 1). The project consists of thousands of red threads stretched across space, forming a complex web that encompasses and connects various objects, often household items or parts of an interior, such as chairs, tables, or even suitcases.

The main idea of the installation lies in reflecting the invisible connections that exist between people, objects, and places. The red colour of the threads symbolises blood, life force, and the strong bonds that unite people, regardless of distance or time. The installation creates the impression of a complex but harmonious network where every thread has its place and meaning, emphasising that

even the most tenuous connections are important and influence the overall structure (Levin, 2022). The outcome of this project was the creation of a space where viewers feel part of this network, in which they can see a reflection of their own lives and interactions with others. The installation garnered widespread attention among the audience, prompting reflection on the importance of connections and how they shape the perception of the world.

The slide installation created by C. Höller and installed at Tate Modern (London) is a striking example of an artwork that combines play, architecture, and social experiment (Fig. 2). This installation, titled *Test Site*, was presented in 2006 as part of the Unilever Series programme and consisted of five enormous metal slides descending from different levels of the Tate Modern's Turbine Hall (Kwon, 2004).

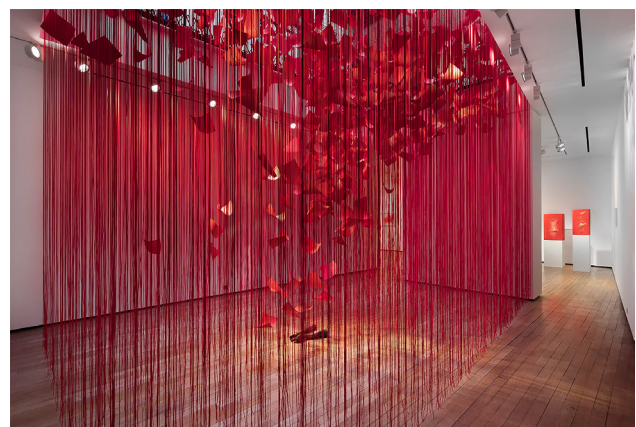


Figure 1. Installation *The Red Line* by artist C. Shiota
Source: Templon (2023)



Figure 2. Slide installation at Tate Modern, London
Source: Arthur is a Digital Museum (n.d.)

The main idea behind the installation was to explore the interaction between people and space through an unusual playful element that simultaneously offered a physical and psychological experience. The artist viewed the slides not merely as a means of entertainment but as a tool that compelled people to rethink their attitudes towards risk, control, and freedom. The descent down the slide symbolised a moment of losing control and, at the same time, a moment of liberation from the routine constraints people face in daily life. The installation resulted in the creation of an active artistic space that invited visitors to participate directly. Visitors not only observed but also physically interacted with the work, which intensified the emotional and sensory experience. The installation received a strong response from the audience, drawing attention to the idea of art's interaction with corporeality and space.

The installation *The Floating Piers* by Christo and Jeanne-Claude, installed on Lake Iseo in Italy in June 2016, is a striking example of a temporary artwork that engages viewers in physical interaction with the natural environment (Fig. 3). The project consisted of floating walkways, with a total length of 3 kilometres, connecting the mainland to two islands on the lake. The walkways were covered with golden-yellow fabric, which accentuated their integration with the landscape and the water's surface.

The idea behind the installation was to create the sensation of walking on water, an experience combining physical and metaphorical meaning. Christo and Jeanne-Claude aimed to offer viewers the opportunity to feel a closeness to nature by moving across a shifting surface that changed under the influence of waves and wind (Gibbons, 2007). The installation symbolised the idea of connection between people and nature, as well as the temporality and fragility of this bond, given that the project was open to visitors for

only 16 days. The outcome of the project exceeded expectations, attracting over 1.2 million visitors. The *Floating Piers* became not only an artistic achievement but also a social phenomenon, connecting people from around the world in a shared experience that transcended the usual perception of space and time. *The Visitors*, created by Icelandic artist R. Kjartansson, is a video installation comprising nine screens that synchronously play a musical performance (Fig. 4). Each screen shows a separate musician playing and singing in different rooms of an old house in Hudson, New York. Together, they perform a melancholic composition that creates an effect of simultaneous isolation and unity.



Figure 3. Installation on Lake Iseo in Italy, *The Floating Piers* by Christo & Jeanne-Claude
Source: Visit Lake Iseo (2016)



Figure 4. Multi-screen musical performance video installation *The Visitors*
Source: Esker Foundation (2023)

The idea behind this installation lies in exploring themes of loneliness, communication, and collective experience. Kjartansson combines the intimate experience of each musician with a profound sense of community that arises from their shared musical interaction (Jones, 2012). The performance participants, though separated by space, are united by the common melody, symbolising the connection between people despite physical distances. The project demonstrated the creation of an emotionally rich artistic experience where viewers not only observe but also immerse themselves in the feeling of joint music-making. *The Visitors* generated significant

resonance in the art world, becoming one of the most notable video installations of the last decade. It was highly acclaimed for its ability to convey a deep sense of human interaction and emotional closeness through the medium of contemporary art. The installation *Sunflower Seeds* by Chinese artist A. Weiwei, presented in 2010 at Tate Modern, London, is one of the artist's most renowned and ambitious works (Fig. 5). It comprises over 100 million porcelain sunflower seeds, each individually hand-painted by artisans from the town of Jingdezhen, a centre of porcelain production in China. The seeds were spread across the floor of Tate Modern's Turbine Hall, creating a

striking carpet of tiny, ostensibly identical but simultaneously unique objects.

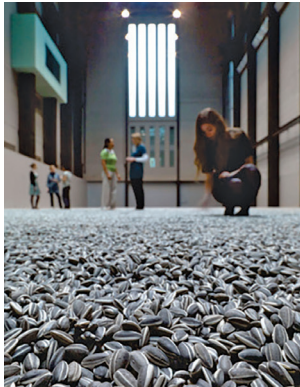


Figure 5. Installation Sunflower Seeds at Tate Modern, London, consisting of millions of porcelain sunflower seeds
Source: Designboom (2010)

The primary idea of this installation lies in exploring the concepts of mass and individuality within contemporary society. Each porcelain seed symbolises a single person, their uniqueness and importance, but together they form a mass representing the collective. Through this contrast between the individual and the mass, A. Weiwei addresses the themes of totalitarian control, standardisation, and mass production in China, as well as the consequences of the Cultural Revolution. The installation Sunflower Seeds also holds deep historical significance for the Chinese people, as sunflower seeds are traditionally considered a symbol of life and hope. During Mao Zedong's rule, the sunflower was often associated with the people looking towards the "sun" – their leader. Thus, the installation also serves as a critical commentary on Chinese history and the political regime.

Initially, it was planned that visitors would be able to walk across the installation, but due to the potential risks from dust rising from the porcelain, access to the seeds was restricted. This, however, did not diminish its impact – Sunflower Seeds became a symbol of contemporary art that combines profound social commentary with high craftsmanship. The installation prompted active discussion among both art critics and the general public, becoming an important example of politically charged art that achieves its objectives through aesthetics and conceptual depth. The installation Memory by artist Anish Kapoor (Potts, 2001), first presented in 2008 at the Solomon R. Guggenheim Museum, New York, is a landmark work embodying deep reflections on memory, space, and human perception (Fig. 6). Crafted from rusted steel, the installation takes the form of a massive, ungainly shape that fills the exhibition space, simultaneously creating a sense of massiveness and elusiveness.

The installation's idea is to create an experience that prompts the viewer to reflect on the nature of memory and space. Memory takes the form of a giant egg or cosmic capsule that appears to have no clear function or purpose. This abstract shape, which is simultaneously monumental and enigmatic, compels the viewer to focus on what is hidden and inaccessible. An important aspect of the installation is that the viewer cannot see the entire object at once.

Its different parts are positioned in such a way that they cannot be viewed from a single vantage point, symbolising the fragmented nature of human memory, where something inaccessible, hidden deep within the consciousness, always remains.

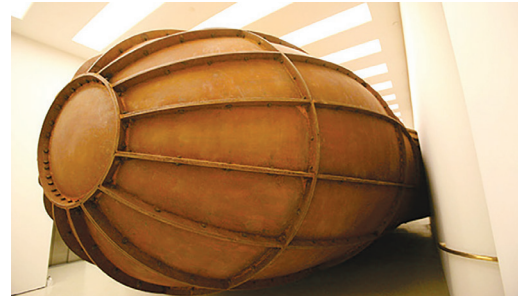


Figure 6. Installation Memory by artist Anish Kapoor
Source: K. Johnson (2009)

Memory symbolises the notion that memory is partial and never complete. Like the installation itself, memory consists of fragments that constantly shift depending on context and time. This work underscores the significance of what people do not see or remember and how these unseen elements shape the understanding of the world. The outcome of this installation generated considerable interest and acclaim within the art world. Memory became an exemplar of how abstract form can evoke profound emotional and intellectual responses, prompting viewers to contemplate complex questions of human existence, memory, and space. The installation cemented A. Kapoor's reputation as one of the foremost contemporary artists capable of combining physical grandeur with conceptual depth. Each of these works actively engages viewers in participation, offering them not only a visual experience but also deep intellectual and emotional reflections. All these installations underscore the importance of art as a means for exploring human experience and societal processes, rendering art more accessible and meaningful for contemporary audiences.

CONCLUSIONS

Contemporary installations and performances significantly influence the development of art and its interaction with audiences. These art forms demonstrate not only technical skill and innovation but also considerable social and cultural significance. One of the most important aspects distinguishing these works is their interactivity, which provides viewers with the opportunity to participate directly in the artistic process. This transforms spectators from passive observers into active participants, which in turn alters their perception of art. Interactivity not only engages the audience but also heightens their emotional and sensory experience, making art dynamic and capable of changing in real-time under the influence of audience actions and reactions. This interaction creates new possibilities for artists to experiment with ways of engaging viewers, rendering each work unique and unrepeatable.

The combination of visual and performative elements is a significant factor influencing contemporary art. Visual components in such installations no longer serve a purely

decorative function; they become active participants in the action, interacting with performance artists and determining the rhythm and flow of events. This combination creates a multidimensional artistic space where viewers feel part of a holistic experience. Contemporary artists actively employ this approach to extend the boundaries of traditional art, generating new forms of expression that move beyond conventional notions of what art can be.

Time and space also play a crucial role in contemporary installations and performances. Modern works often incorporate temporal and transformative elements that change according to external conditions or the actions of viewers. This adds dynamism to the artistic experience, compelling viewers to adapt their perception to the constantly shifting conditions of the work. This not only enhances the sense of immersion but also prompts viewers to reflect on the changes occurring and their significance. This approach enables artists to create works that are not static objects but living processes that change and develop over time. The emotional engagement that arises from the combination of visual and performative elements is another crucial aspect of contemporary art. Performance art traditionally elicits strong emotional responses from viewers, and in combination with visual elements, this effect is significantly amplified. Viewers do not simply observe the event; they become part of it, and their emotions become an integral component of the artistic process. This makes the artistic experience more intense and meaningful, leaving a lasting impression on the viewer's consciousness. Contemporary installations and performances are also actively utilised as platforms for critical social and political commentary. Artists address pressing societal issues such as human rights, ecology, gender equality, and social justice. This renders

art not only aesthetically appealing but also a meaningful tool for social change. The use of such themes allows artists to connect with a broad audience and draw attention to important social problems, making art a powerful means of influencing society.

Cutting-edge technologies, such as virtual reality, artificial intelligence, and interactive media, play a key role in the development of contemporary art. They facilitate the creation of complex, multidimensional works that expand the boundaries of traditional art and unlock new possibilities for viewer interaction. Technology enables artists to experiment with new forms of expression, making art more accessible, interactive, and relevant in the modern world. All these aspects underscore the significance of contemporary installations and performances as crucial socio-cultural phenomena that actively shape the modern world, offering new avenues for engagement with both art and society. A notable limitation of this study is its focus on specific examples of installations and performances, which may not encompass the full breadth of contemporary art's diverse aspects. Promising directions for further research could include examining the impact of cutting-edge technologies, such as artificial intelligence and virtual reality, on the integration of visual and performance art.

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Дослідження поєднання візуального та перформативного мистецтв у сучасних інсталяціях

Анотація. Метою дослідження був аналіз процесу співпраці між художниками та перформерами для створення інтерактивного та мультисенсорного мистецького досвіду, який руйнує традиційні межі між візуальним і перформативним мистецтвом. Було охоплено різноманітні сучасні інсталяції та перформанси, що демонструють здатність мистецтва залучати аудиторію до активної участі, перетворюючи споглядання на глибокий емоційний та інтелектуальний досвід. Під час роботи були проаналізовані інсталяції, що використовують інтерактивність як засіб активного залучення глядача, перетворюючи його з пасивного спостерігача на учасника мистецького процесу. Було встановлено, що такі твори часто використовують часові й просторові елементи, що змінюються в залежності від умов, створюючи динамічний та змінюваний мистецький досвід. Результати дослідження також показали, що інтеграція візуальних і перформативних елементів дає можливість створювати багатовимірні форми вираження, де різні компоненти активно взаємодіють між собою, підсилюючи ефект занурення для глядача. Отримані результати підкреслили значення сучасного мистецтва як потужного інструменту для соціального й політичного впливу, а також як засобу для виклику глибоких емоційних реакцій у глядачів. Використання новітніх технологій, таких як віртуальна реальність та штучний інтелект, дозволяє художникам розширювати межі традиційного мистецтва, створюючи складні й багатовимірні твори, які активно залучають глядачів і пропонують нові способи взаємодії з мистецтвом. Усі ці аспекти підкреслюють значення сучасних інсталяцій і перформансів як важливих соціокультурних явищ, що активно формують сучасний світ, пропонуючи нові шляхи для взаємодії з мистецтвом та суспільством.

Ключові слова: мистецькі трансформації; технологічні інновації; глядацька участь; художня інтеграція; культурні інтерпретації

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