

**RESEARCH ARTICLE**

**Manifestations of the presence of plastic art in theatrical performance  
- a study in the correspondence of arts -**

**Dr. Riyadh BENCHAIB**

Faculty of letters and languages-department of arts, abou bekr belkaid university, Tlemcen-Algeria. Email: [benchaibriyadh@gmail.com](mailto:benchaibriyadh@gmail.com), [riyadh.benchaib@univ-tlemcen.dz](mailto:riyadh.benchaib@univ-tlemcen.dz); ORCID ID: 0009-0003-6203-2673

**Received: 10-08-2025 , Accepted:10-10-2025 , Published: 01-01-2026**

**ABSTRACT:**

This study addresses the issue of integration and interaction between the arts, through an aesthetic and critical approach that focuses on the inspiration that theatre draws from plastic art, revealing the impact of this artistic overlap on the structure of theatrical performance and the dramatic experience in general. The research is based on a fundamental hypothesis: building bridges of cognitive communication between the arts, as overlapping and interacting fields, is not merely a fleeting aesthetic experience. Rather, it represents a creative strategy that reshapes theatrical discourse visually and philosophically, giving it new symbolic dimensions. Correspondence between the arts provides interdisciplinary knowledge that contributes to enriching the artwork by lifting it from the confines of a single cognitive field into the vast ocean of other artistic sciences and disciplines.

**Keywords:** The presence of one art in another, Correspondence Arts, plastic Arts, theater.

**1. Introduction:**

The intersection of arts is one of the fundamental pillars of the modern creative process, as it holds great potential to enrich artistic production and deepen the aesthetic experience of both the recipient and the creator. The seeds of the arts do not grow in isolation; rather, they feed off one another, drawing from different sources of expression to produce richer and more diverse visions.

From this standpoint, drawing inspiration from one art form is not a flaw or a lack of originality; rather, it is a creative act that adds a new dimension to the work and infuses it with renewed expressive energy. In this context, theater emerges as a comprehensive art form, capable of embracing elements from multiple arts, including visual art, which can play a pivotal role in shaping the theatrical scene. A painting is not merely a static visual space; rather, it can be viewed as a scene ready to be animated, possessing dramatic elements that can be transformed into a lively performance pulsating with movement, sound, and lighting. Moreover, the painting may contain, among its elements, an implicit narrative from which a scenario for an entire play can be extracted, to be dramatically reconstructed on stage.

The visual arts also provide crucial support for the art of scenography and theatrical decor, through the visual visions and spatial and temporal suggestions they contain. These visions enable theatrical scene designers to build a rich and expressive visual space, drawing inspiration from the atmosphere, colors, and visual elements that constitute the theatrical space. This contributes to creating an integrated visual environment that enhances the message of the show and adds additional aesthetic depth. Hence, the importance of researching the overlap between visual arts and theater, and exploring the creative horizons that can arise from this creative interaction between the arts... Many theater directors and scriptwriters have clearly demonstrated the effectiveness of drawing inspiration from

visual arts for the theater, and the profound impact this has on both the theatrical work and the recipient alike. This effectiveness is evident in countless experiences, demonstrating how artistic paintings can become a source of inspiration for scenes, characters, and even the dramatic plot.

This interaction between the arts is not limited to the relationship between theater and visual arts, but extends to encompass all artistic and scientific disciplines. The arts cannot bear fruit abundantly except in the fertile and rich soil that encompasses many other artistic disciplines, where ideas intermingle across different fields to enrich human creativity in all its aspects. For this reason, artwork that does not draw inspiration from other sources is viewed as aesthetically poor, lacking the depth and dimension that creative interaction with diverse sources of inspiration provides.

### **Research Problem:**

From the above, we raise the following questions, the most important of which are:

- What is the importance of the correspondence between the arts?
- How does theater draw inspiration from the elements of visual art to achieve visual and dramatic integration?
- Can a painting be a ready-made scene for theatrical representation?

We will attempt to answer these questions and others in this research, in order to establish the foundations for scientific research and artistic creativity under the umbrella of the correspondence of the arts.

### **Purpose :**

- Establishing a Visual Reference: Proving that visual art constitutes a visual and methodological reference for scenography, from which the basic rules of theatrical composition, visual balance, and color expression are derived.

- Emphasizing the Unity of Creativity: Establishing the concept that scenography is a visual language in its own right, and that this artistic integration breaks the traditional boundaries between artistic disciplines, emphasizing the unity of creativity in formulating contemporary aesthetic discourse.

- Presenting Analytical Models: Studying exemplary theatrical performances (as case studies) to illustrate how directors and scenographers successfully transform visual vision into a tangible and kinetic theatrical reality.

- Demonstrating that visual art can be a scene ready for theatrical representation.

- The Importance of Correspondence Between Visual Arts and Theater.

### **Design/methodology/approach:**

This study is based on an analytical-descriptive-comparative approach supported by an aesthetic and semiotic approach, aiming to uncover the manifestations of visual art in contemporary theatrical performances and to elucidate the interaction between visual and dramatic spaces within the framework of the correspondence of the arts. The research relies on an analysis of a group of theatrical performances that drew inspiration from visual art in their visual and symbolic structure. This is achieved by tracing how the elements of color, light, line, space, and movement are employed in constructing the theatrical scene, and studying their impact on shaping aesthetic and semantic meaning.

The comparative approach also relies on balancing concepts and techniques between visual art and theater, to reveal the points of overlap between the painting and the scene, between visual composition and dramatic expression. The semiotic approach is employed to analyze the visual signs within the theatrical performance as semantic patterns that express the symbolic structure of the visual text. Thus, this integrated approach contributes to achieving the research goal of demonstrating the role of visual art in renewing theatrical discourse and highlighting how contemporary performance has become an aesthetic space based on the creative interaction between the visual arts and performance art.

### **The importance of correspondence between the arts:**

Before delving into the first importance of the correspondence between the arts, it was necessary to stop automatically at the issue of

the overlap between the sciences, because of its delay in scientific research and its results, as many studies have shown that this overlap produces a wealth of knowledge that transcends the traditional stifling boundaries of specializations, and there is nothing in that that detracts from the small amount of science, but on the contrary, this overlap contributes to the inability for a long time, very late, and enriching the results, "which and much research is more in-depth and closer to accuracy in its final outcome, "which means that the sciences serve some (Benomar, 2003) It is never as discordant or divergent as some might think. This current division, which is increasing dramatically in the sciences, has been widely welcomed in the ages, because it was necessary to find solutions that detail the growing knowledge so that it is easy to control it within one specialization. However, this has constituted an obstacle to scientific research in the current era, because the researcher understood that the separation between the sciences means a break between them, and there was a grave mistake that caused paralysis and an intractable obstacle that prevents the sciences from developing rapidly and keeping pace with everything that is new and contemporary. "Hence, universities today find themselves in dire need of redesigning their programs so that they create a kind of cognitive integration." (Al-Omari, 2012) This allows sciences to move between common points of view, expand, and draw from what is called interdisciplinary knowledge.

The arts were not immune to this shift in the view of the nature of the relationship between specializations, which is clearly evident in "Investing in the Interplay of Arts in the Renaissance." (Al-Jumaili, 1993) While that era was a period calling for separation from other sciences, the arts were the first to activate the role of cooperation for the sake of creativity, "interaction and creativity are two intertwined things, and the most creative works are those that are influenced by different sciences." (Hammam, 2017) The arts thus established the first building block and the fundamental foundation for the concept of interpenetration, which in the modern era

opened the way for the emergence of other concepts such as juxtaposition, convergence, borrowing, synergy, integration, and finally correspondence...

Perhaps the best example of what we are saying is Leonardo da Vinci's painting The Last Supper, which changed the world of art forever since its display in 1499, due to the great and extremely important impact it had on the history of art in terms of technology. The truth is that da Vinci would not have achieved this success without his investment in the laws of linear perspective discovered by the painter and architect Filippo Brunelleschi (1377-1446), as this revolutionized the visual arts. Suddenly, artists were able to create the illusion of three-dimensional space. For the first time in history, overlap proved its importance in creativity through the experiment of employing architecture with visual arts. Since that pioneering experiment, artists have no longer hesitated to borrow from other arts and exploit their technical and aesthetic functions in order to enrich their creative experiences. A prominent example is the interesting correspondence between visual arts and cinema, as cinema was one of the most prominent arts influenced by visual arts. (Eid, 2023) Given the close connection between painting and cinema, as both rely on the same elements of visual composition such as color, symbol, light, shadow, scene composition and other elements such as narration, a painting can constitute a complete narrative of the events of a cinematic film, due to the ability of visual art to condense the narration and events into a single, static image. In contrast, cinema possesses the ability to decode the symbols of the painting and transform its subject into a scenario containing many moving images and scenes. This correspondence has developed into a relationship of influence and being influenced, as cinema, in turn, has become an inspiration for the visual artist, due to the enormous number of images it provides on a single subject, which can serve as a pillar and foundation for the composition and creation of a distinctive visual work.

When we talk about cinema, the correspondence between it and the arts is

endless. We can mention the exchange of experiences with theatre, for example, where theatre has had a profound impact and influence on cinema since its early beginnings, especially in terms of themes, decor, lighting techniques, and acting styles. Theatre, in turn, has benefited from advanced technologies in photography, sound and visual effects, and editing methods, which has allowed theatre to create a new and integrated creative experience, including countless creative experiences. In fact, this correspondence between the arts has proven its effectiveness and importance in breaking restrictions and destroying the boundaries between disciplines, which has allowed the artist the freedom of expression and research in other arts and sciences for innovative styles and methods of creativity. Remaining within the shell of a single discipline leaves the artist immersed in the problem of stereotyping, which is fatal to the spirit of renewal and keeping pace with modernity, especially in the current era of openness, which is witnessing a tremendous acceleration in technology and artificial intelligence. Correspondence between sciences and arts has become a necessity for expression and research into human experiences, despite their diversity and many complexities.

### 3. Patterns of theatre inspiration from visual art:

Theatrical inspiration from visual art is numerous and varied, including subject matter, composition, colors, lighting, and shadows. As for inspiration from visual art subjects, this is deeply rooted in the history of the relationship between the two arts. The subjects of visual works have always been an incentive and driver for great theatrical works, such as the play *Sunday in the Park with George* by writer James Lapine and musician Stephen Sondheim. This theatrical piece, which belongs to the musical comedy genre, won the Pulitzer Prize for Best Play in 1985, in addition to two Tony Awards and a large number of other honors, such as several awards from the Drama Desk and the Laurence Olivier Award in 1991, among other awards. This play was

inspired by the subject of the painting *A Sunday Afternoon on the Island of La Grande Jatte* by the French visual artist Georges Seurat (1859-1891), and it summarizes the most beautiful images of theatrical inspiration from visual art.



Georges Seurat – Painting:  
*Afternoon on the Island of La Grande Jatte*  
Oil on canvas (1884–1886)

A s  
Sunday in t  
Booth The

This theatrical work represents a pioneering artistic experiment in the interaction between visual art and live performance. The director did not limit himself to drawing inspiration for the general theme from Georges Seurat's painting, but rather transcended the boundaries of visual metaphor to employ the same visual techniques in constructing the theatrical image. He utilized the Pointillism style, a distinctive feature of Seurat's works, not only as a formal technique, but also as an intellectual and aesthetic mechanism for shaping the theatrical performance space.

The director sought to transform the painting's formative logic into a dramatic visual logic, redistributing light, color, and space on the stage in a style that mimics precise color pointillism, which breaks down colors into small, adjacent dots that visually coalesce to generate the complete image in the viewer's eye. This clever deployment gave the show an undulating visual structure that combines stillness and movement, lending the scene a contemplative character that evokes the essence of Neo-Impressionism, which sought to capture the moment of shifting light and fleeting time.

Through this deployment, the director succeeded in breaking the traditional rigidity of theatrical decor, transforming the

background into an active element in the visual narrative. It was no longer a mere frame for events, but rather an expressive space pulsating with internal movement. Time, which had been frozen in the painting, regained its vitality on stage, as the show seemed to free time from its stillness within the image, resuming its flow before the audience's eyes in successive scenes that summoned life anew.

This approach is distinguished by its ability to convey the painting's general psychological atmosphere—that sense of social isolation and emotional coldness—to a dramatic level. This is achieved through the use of cold lighting, the actors' controlled movements, and a repetitive visual rhythm, making the performance sensually reflect the social stagnation and existential emptiness that Seurat captured with his brush. This treatment highlights the director's profound awareness of the nature of the relationship between visual formation and theatrical expression, as he was able to transform the visual work into a dramatic visual text that retains its original spirit but acquires a new dynamism through the language of the theater.

In this sense, it can be said that the theatrical experience has transcended the boundaries of aesthetic intertextuality to establish a true correspondence between the arts, based on the interaction between visual techniques in visual art and narrative mechanisms in theater. This makes this work a mature example of the possibility of transforming a painting into a live dramatic event without losing its visual specificity. The first act of the play revolves around the turbulent creative relationship between the imaginary painter "George" and his partner "Dot". George is portrayed as an obsessive character who is dedicated to applying the Pointillism technique, which belongs to the visual movement called Neo-Impressionism.

This theatrical experience is a distinguished model of the new visions that can be produced by the creative interaction between the visual and performing arts in aesthetic expression. It not only re-reads the

visual work in light of the theater, but also seeks to expand the horizon of contemporary theatrical discourse by integrating visual techniques and visual composition into the dramatic structure itself. The director has succeeded in transcending the concept of the painting as a static entity to consider it a transforming entity that breathes with movement, light, and time, thus redefining the relationship between the viewer and the visual space.

This experience opens the way for contemporary theater to become a laboratory for artistic correspondence between image and word, between visual art and performance, affirming that the arts not only intersect, but also intertwine to produce new aesthetic languages that enrich the human experience and expand the boundaries of creative expression. Thus, reviving Sora's techniques on stage represents a conscious step toward a visual visual theater that reconsiders the aesthetic dimension of the performance without neglecting its semantic and human depth.

#### **4. The relationship between plastic art and scenography:**

Scenography and visual art are closely intertwined, sharing a visual and aesthetic essence. They rely on the principles of formation and sensory perception to produce spaces that express ideas and serve meaning. Scenography is considered theatrical formation, or what can be called the "visual language of the show," employing visual elements such as colors, lines, shapes, materials, light, and shadow to construct the theatrical space in harmony with the text, dialogue, music, and movement. Visual art, on the other hand, relies on the organization of color composition and the aesthetic dimension to embody ideas in paintings and images that bear a visual contemplative character.

##### **4. 1. Images of the overlap between visual art and scenography:**

**- The Integrated Visual Aspect:**  
Scenography relies on the principles of fine art

in dealing with color, light, shadow, and materials, creating an integrated visual environment that enriches the theatrical experience and enhances its aesthetic value. Embodying the Artistic Concept: Scenography contributes to transforming the visual concept into tangible, organized images within the performance space, such that the aesthetic compositions interact with the theatrical text in expressive and aesthetic harmony.

**- Focusing on the Theatrical Space:** Fine art and scenography share a concern for organizing space. Both aim to direct the viewer's gaze within the scene and enable them to understand the artistic message through the thoughtful arrangement of visual image elements.

**- Impact on the Viewer:** Scenography contributes to shaping the overall mood of the performance through the use of light, colors, and materials to create a psychological and visual impact on the audience. It may also extend to employing auditory and kinetic elements that enrich the sense of the scene.

**- Directorial Vision:** Scenography is an accurate visual translation of the director's vision, enabling the director to transfer an idea from its mental dimension to a tangible space through visual images, visual rhythm, and the interaction between light and movement.

**- Plastic Scenography:** This approach focuses on the aesthetic and pictorial dimensions of a theatrical performance, transforming the stage space into a living, artistic canvas that combines the values of drawing, sculpture, and photography into an integrated structure.

#### **4. 2. plastic art in the service of scenography:**

The visual artist can assume the role of the scenographer, given their visual and cognitive abilities in the fields of color, line, form, material, and lighting. When working in a theatrical space, the visual artist does not merely arrange the physical elements; rather, they seek to construct an integrated visual world that reflects the dramatic idea and

translates the symbolic connotations of the theatrical text.

The visual artist employs their technical and sensory expertise to create a visual balance between the scene and the performance, between the theatrical image and the dramatic text, achieving artistic harmony that enriches the recipient's aesthetic experience.

In many cases, the visual artist uses the stage as a space for live sculpting, where the static painting is transformed into a moving image that interacts with light, movement, and music. Scenography thus becomes a stand-alone artwork, encapsulating their visual vision and expressing their aesthetic philosophy.

#### **4. 3. Scenography in the service of plastic arts:**

Scenography is a practical extension of visual thought, allowing the artist to transform their visions from the pictorial to the lively, kinetic level. It provides the means to embody their ideas within a tangible space, integrating image, sound, movement, and light, creating a complete sensory and aesthetic experience.

Scenography contributes to transforming the visual idea from a static theoretical or visual concept into a vibrant, dramatic construction, allowing the audience to interact with the artwork in a deeper, more emotional way.

Scenography also enhances the aesthetic dimension of visual works by presenting them within an integrated temporal and spatial context, highlighting color, light, and movement relationships and lending the visual experience a semantic dimension that transcends the confines of traditional painting.

Through this mutual interaction, the presence of visual art in the theater is renewed, and scenography becomes an effective tool for translating visual visions into vivid scenes that appeal to both the senses and the emotions.

The relationship between visual art and scenography is an interactive, dialectical one, based on the principle of creative integration between the static image and live movement. Visual art represents the aesthetic and intellectual source from which scenography draws its formative and visual vocabulary, while scenography gives it a temporal and

dramatic dimension that transforms a static painting into a vibrant entity.

This integration is evident in the visual artist's ability to employ his expressive tools in constructing the theatrical space, and in the scenographer's ability to transform the visual vision into a tangible scene that employs light, color, material, and movement to shape the recipient's visual experience. In this way, the stage is transformed into an integrated aesthetic space, where the senses converge and the elements of imagination and scene interact in a harmonious artistic unity.

Scenography cannot be viewed merely as a complementary element to theatrical scenery. Rather, it is an integrated visual language, possessing its own unique ability to express and construct meaning, contributing to guiding the recipient toward a profound intellectual and aesthetic experience. As for visual art, when it intersects with scenography, it renews its visions and methods, transcending the boundaries of the traditional painting into a dynamic, interactive space that transforms beauty into a temporal and spatial act characterized by movement and change.

Accordingly, studying the relationship between scenography and visual art reveals the importance of integrating the arts in formulating contemporary aesthetic discourse. The arts are no longer separate fields, but rather merge within a comprehensive creative vision that redefines the concept of aesthetics in light of the interaction of image, space, and time.

## **5. The contribution of the visual arts to deepening the dramatic experience:**

The visual arts are one of the most important aesthetic sources that nourish theatrical creativity and deepen its dramatic dimensions. With its colorful and compositional symbols and connotations, the painting is not merely a static visual product; it represents a semantic space capable of evoking meaning, constructing sensation, and directing reception within a theatrical performance.

When the visual arts are employed in a theatrical space, they transform from a static pictorial surface into a living dramatic

structure that interacts with light, movement, and sound. They become part of the narrative and a means of revealing the psychological and aesthetic dimensions of characters and events. In doing so, they contribute to enriching the viewer's visual experience and deepening their understanding of the dramatic subject by suggesting connotations that go beyond the spoken word.

The visual art also enables the director and scenographer to reshape time and space by creating visual atmospheres that express the characters' internal conflict or the social and cultural context from which events emerge. It often contributes to building dramatic tension through the contrast between colors, shadows, masses, and lines, thus becoming a means of highlighting the emotional and intellectual contradictions within the theatrical text.

The integration of the visual art into a theatrical performance aims not only to beautify the scene or visually enrich it, but also to reshape the dramatic vision according to a deeper visual and philosophical perspective, making the recipient a partner in the interpretation process, rather than a mere passive spectator. The visual art therefore becomes an effective tool in constructing meaning and achieving a balance between beauty and thought within the contemporary theatrical experience.

Examples demonstrating the contribution of visual art to deepening the dramatic experience include, but are not limited to, the work of French writer and director Antonin Artaud, considered one of the most prominent creators who combined visual vision with theatrical drama in the twentieth century. In his famous theory of "Theatre of Cruelty" (Le Théâtre de la Cruauté), Artaud sought to transform the theatrical scene into a living canvas, pulsating with movement, light, and symbolism, where verbal performance transcends the limits of words, so that the actor himself becomes part of the visual structure of the dramatic space. Artaud treated the theatre as a dynamic formative space, where meaning is built through visual imagery, not just dialogue. He also used lighting as a basic formative element to create shadows and color

levels that reflect the characters' deep psychological emotions. He also relied on pure, warm colors such as red and orange to embody internal conflict and violence, in a manner reminiscent of the Expressionist school of fine art. In designing the theatrical space, he drew inspiration from abstract symbolic formations reminiscent of abstract paintings, where shapes transform into visual symbols that express unspoken emotional and intellectual states.

Artaud believed that a theatrical scene should appeal to the eye before the ear, just as a painting does, and that true drama is constructed through visual sensation and physical experience. From this perspective, his experiment represented a pioneering attempt to create a "plastic drama" that embodies ideas through movement, color, and light, rather than language alone.

This concept contributed to enriching the philosophical and emotional dimension of theatre, as Artaud transformed the theatrical space into a visual world that reveals the inner violence and human turmoil that language cannot convey. His vision paved the way for great directors such as Peter Brook and Jerzy Grotowski to draw inspiration from the plastic approach to theatre as a means of exploring the essence of human experience through image, movement, and symbolism.

While Artaud's experience represented the pinnacle of interaction between visual art and theater in its harsh expressionist dimension, Jean Cocteau's experience presented another facet of this interaction, based on visual poetry and the search for symbolic beauty. As a painter, poet, and director, Cocteau treated the stage as a visual artist treats his painting, where lines, lights, and movements transformed into a symbolic language that evoked the characters' inner worlds. While Artaud used painting to express the violence inherent in the human psyche, Cocteau used it to reveal the dreamlike and mythical dimension of human existence. Through this convergence of their visions, it becomes clear that the painting was not merely a visual reference for modern theater, but rather became the essence of the dramatic experience itself, with its emotional

and aesthetic depth that redefines the relationship between image and event.

## **6. The importance of drawing inspiration from the visual arts in renewing contemporary theatre:**

Visual art constitutes the epistemological reference that reinforces the methodological structure of contemporary scenography. This enrichment is translated through the establishment of strict visual rules; basic formative concepts, such as composition, perspective, and chromatic contrast, are directly applied to set design and staging. The development of dramatic lighting is a clear manifestation of this inspiration, as lighting techniques are borrowed from the works of great painters - most notably Caravaggio's use of chiaroscuro - to generate theatrical lighting with psychological depth capable of identifying focal points of dramatic tension and effectively directing the viewer's perception.

Drawing inspiration from contemporary visual arts, particularly abstract and cubist art, provides crucial directorial tools for liberating oneself from the realistic imitation of the set. This transformation allows for the deconstruction of the theatrical space and its reconstruction in symbolic and suggestive images that dissolve the barrier separating art from life, making the theatrical space itself an active entity in the dramatic narrative. This vision is complemented by an emphasis on the aesthetics of materials and textures; the set transforms into something resembling a sculptural installation, drawing on the values of sculpture and installation art. It is viewed not as a passive background, but rather as a semantic element possessing its own physical presence and interacting with the actor and light, thus reviving the concept of traditional set design.

Contemporary theater has undergone a radical transformation, moving beyond the traditional dominance of text and dialogue to become a central space for visual spectacle and sensory experience. Accordingly, elements such as scenography, lighting, and body shaping have become the fundamental pillars

for generating meaning. The secret to this transformation lies in the profound cross-pollination with the visual arts, which have provided theater with essential concepts such as perspective, artistic composition, color balance, and the expressive exploitation of space. Under this influence, the theatrical performance is no longer merely a narrative, but rather a living canvas in which movement, light, and sound intertwine to create new meanings. This artistic fusion has transformed the role of the director, who is no longer merely a drama coordinator, but a visual artist working in a living space. They employ color and light with the same precision and awareness with which a painter uses their tools on canvas. Thus, theater has become a visual laboratory that reconstructs reality through images and stimulates the viewer through visual contemplation, not just through following the story.

Drawing inspiration from the visual arts is crucial for modern theater, as it frees dramatic expression from stereotypical constraints and opens up broad horizons for experimentation and creativity. This makes theater an open aesthetic space that is constantly renewed through the development of its visual languages.

The influence of plastic arts on contemporary theater is evident in the works of many directors who have used the canvas as a starting point for renewing theatrical language. American director Robert Wilson presented a unique model for transforming the stage into a purely visual space, relying on light compositions, color blocks, and slow motion to create scenes reminiscent of still life. His works, such as "Einstein on the Beach," demonstrate how light and lines can replace dialogue in constructing dramatic meaning. In Eastern Europe, for example, Czech set designer Josef Svoboda revolutionized the concept of set design, combining architecture, lighting, and modern optical techniques, transforming the stage into a three-dimensional canvas whose perspective changes with light and time. Svoboda transformed the theatrical space into a moving

visual work, expressing the psychological transformations of the characters.

In the Arab world, notable experiments have drawn inspiration from the plastic arts in constructing theatrical performances. These include director Jawad Al-Asadi, who used color and visual symbols to embody characters' internal conflicts, and Algerian playwright Ziani Cherif Ayad, who employed visual scenography in his plays to transform the stage into a contemporary image that reflects collective consciousness. These experiments, and others, demonstrate that contemporary theater is no longer merely a dialogue on stage, but rather a visual and aesthetic act that reinterprets the world through an integrated visual system, making color, light, and space essential tools of expression, comparable in their semantic impact to words.

## 7. Conclusion:

Tracing the manifestations of plastic art in theatrical performance reveals the profound relationship between the visual arts and the stage. It confirms that theater is not merely a narrative art, but rather a comprehensive visual art based on composition, color, light, and movement, just as a painting is based on the harmony of aesthetic elements within a specific space. Contemporary theatrical performance has become a living visual space that translates ideas not only through words, but also through images, rhythm, and symbols, restoring the essence of art in its holistic dimension, based on the unification of the senses and the integration of expression.

Drawing inspiration from the visual arts has contributed to renewing the aesthetic vision of theater, granting directors and scenographers broader capabilities to shape the theatrical space as a moving canvas pulsating with life. Thus, theater has transcended its traditional boundaries to become a visual laboratory open to all forms of human creativity, where lines and colors interact with sound and movement to generate a comprehensive artistic experience that simultaneously addresses the mind and the conscience. From this perspective, it can be said that the integration of the arts is no longer a cosmetic or technical

option, but rather an aesthetic and cognitive necessity for producing a contemporary theatrical performance that responds to the challenges of modernity and post-modernity, and expresses humanity in its multiplicity and complexity through a profound visual language. Thus, visual art, through theater, reformulates the concept of beauty itself, as a living act that transcends the rigid framework of a painting, becoming a vibrant dramatic experience that redisCOVERS the world through both the eye and the imagination.

## REFERENCES

1. Muhammad Bnomar, The Interaction of Sciences in the Arab-Islamic Heritage and Its Impact on Terminological Studies, Al-Tafahum, Sultanate of Oman, 2003.
2. Al-Omari Harboush, Cognitive Integration and its Role in University Education, Journal of Human Sciences, Issue 37, June 2012, University of Constantine 1.
3. Saddam Al-Jumaili, The Openness of the Visual Text: A Study of the Interplay of Fine Arts, Al-Faisal, Saudi Arabia, 1993.
4. Muhammad Hammam, The Interpenetration of Knowledge and the End of Specialization in Arab Islamic Thought: A Study of the Relations between the Sciences, Namaa Center for Research and Studies, Beirut, 2017.
5. Ahmed Gamal Eid, The Complementary Relationship between Visual Imagery and Cinema, International Journal of Contemporary Educational and Human Sciences, Issue 2, 2023.