

HISTORY OF ART

THEORETICAL ASPECTS OF THE PROBLEM OF SYNTHESIS IN THE PLASTIC ARTS

Hanna Pankiv¹

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The synthesis in art makes its presence felt in various ways: in the combination of different arts in the overall composition, in the development of the synthetic arts, in the relationship of art with other phenomena of culture and material existence, in the use of expressive means, artistic language and material of other arts by different types of art. If at the empirical (general) level the notion of synthesis is recognized by everyone, at the theoretical level the methodology for studying synthetic phenomena in art has not been sufficiently developed, the concepts that meet the requirements of theory and practice have not been created yet.

The article deals with the topic of synthesis in art, in the fine arts, in particular. The author outlines certain discrepancies in the representation of overall problems of synthesis and theoretical concepts of the scientific relation both to the theory of synthesis and to the general topic of synthesis in the group of the spatial arts.

The consideration of the general theme of synthesis in the fine arts and the presentation of a definite model of general synthetic relations is the basic and starting point for our further study of the specificity of synthetic relations between types, kinds and genres of art, particularly, between the easel art and the monumental art.

The study of processes of synthesis in art involves the correct determination of the level of elements. The author agrees with the main provisions of the theory of type classification and synthesis by Professor Yuliy Malyshev [1, p. 40], in which the psychological modalities of sensory perception are determined as the basis for defining the elementary components.

Painting, sculpture, and drawing cannot be considered as «simple», one-element arts, they can function as «binary», complex arts as well. Painting, for example, is a complex interaction and synthesis of colors, lines, spots, rhythm, texture and the like.

¹ Izmail State University of Humanities, Ukraine

The «level of complexity», or the number of components in each creation can be manifested in a variety of ways. For example, pictures in the rock art are created by means of lines, or spots. Perfect picture forms of oil painting represent a more developed complex (or, possibly, synthesis) of functional systems.

Quite a different level of synthesis manifests the practical realization of modalities of sensory perception. Each art is characterized by certain features, its own combination of material and technical means to create a specific art object, which can later be processed by elements of psychological modalities as well. Modalities of creation combine a lot of different modalities, including not only psychological but also physical, technological, intellectual modalities, etc.

Developing the theoretical provisions of Yu. Malyshev's theory, we are identifying four levels of synthetic processes in art and reveals the specific character of the relationship between them. We believe that different types of synthesis have a consistent, «step-by-step» model of the gradual acquisition or expansion of interaction from simpler entities to more advanced, complex, synthetic ones.

It is possible to designate the following levels of synthetic processes in art:

1. Synthesis within a particular type of art, between connatural «subtypes». For example, for the fine arts, this is the relationship between painting, drawing and sculpture, as the main types of the fine arts. As a result of this interaction, each type, without losing its specific expressive means, acquires its lapidary distinctiveness.

2. Synthesis within a certain group of arts (temporal, spatial, or synthetic). Synthesis within the spatial arts, between architecture, DAA and the fine arts, formulates the characteristic features for various kinds of the fine arts. So, the subdivision of the fine arts into various kinds of art (the easel, monumental and decorative arts) shows the synthesis of a different nature; it is more complex, because it can combine in itself not only the synthesis within the spatial group (the fine arts, architecture, DAA), but also the synthesis within certain types of art (painting, drawing and sculpture). In other words, the synthesis of complex forms, which have already been synthesized in their own way at the type level, can appear.

3. Synthesis between different arts. This synthesis is even more complex and, probably, forms the concept of style. This is the most common synthesis, which is manifested in the work of artists. And it was from this type of synthetic combinations that a theoretical discussion of the theme of synthesis in art began. The first completed doctrine on synthesis of arts can be found in the theoretical works of Richard Wagner in the second half of the 19th century. He was the first to introduce the term «synthesis of arts».

4. Synthesis between arts and «non- arts.» The four levels of synthesis identified by us are interconnected by means of direct conditionality. The complexity and specificity of each level are determined not only by the quantitative combination of characteristic features of this level, which are integrated in the synthesis, but also by the sum of synthetic indicators of the previous level (or levels).

It is possible to clearly distinguish the concepts of types, kinds and genres of art. The type is a morphological structure, which is formed as a result of the immanent development of expressive means and forms. The kind is a functional system created by the interaction of art forms with the environment of various origins, both social and material. The genre is a content structure that reveals sensory perception and a certain form of judgment.

References:

1. Malishev, Yu. (2002). Problema sinteza iskusstv v sovremennoy estetike [The problem of synthesis of arts in modern aesthetics]. *Ferents List i problemy sinteza iskusstv: Sb. nauchnykh trudov* / Sost. G. I. Ganzburg. Pod obshchey red. T. B. Verkinoy. Kharkov: RA – Caravel, pp. 38–54.

INTONATION AND INTONEMENT: TERMINOLOGICAL ASPECT

Zhang Jiaohua¹

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It is known that intonement is a specific sound process, which involves, on the one hand, the source of sound (vocal chords, musical instrument), and the human brain on the other. At the same time, the quality of intonement depends on the activity of the human central nervous system, because the brain acts as a source of physiological impulses, which have a direct impact on the choice of means of musical expression, including dynamics, register, duration, timbre, etc. However, qualitative intonement is impossible without the active participation of emotional and mental activity of the performer himself, and his ability to manifest and sound expression of his own professional, life, intellectual, spiritual and moral experience. Due to this, intonement acquires sense, persuasiveness, emotional saturation, meets the author's idea and style requirements. That is, the brain induces a certain source of sound to the beginning of the sound process, while the intellect fills it with content. In joint activity of brain and intellect, sound energy is

¹ A.S. Makarenko Sumy State Pedagogical University, Ukraine