

## **INTEGRATION IN WORKS OF MUSICAL ART, INSPIRED BY FINE ART**

**The purpose of the work.** The research is related to the study of modern cultural and artistic integration process, which receive their embodiment at different levels of human art existence. The article deals with the concept of musical art under the influence of fine art in the context of modern cultural space. The research emphasises typical component in music from by fine art, which reflects all historical, social and cultural changes of being. The work analyzes importance of integration of art in historical process as well. The methodology of work is to use comparative, historical and logical methods, a hypothetical and deductive method, which suggest the consideration of integration of art as a glocal phenomenon in the globalization processes of culture. This **methodological** approach contributes to the analysis and formation of the phenomenon of integration in musical art by fine art in the cultural space of creative processes .Which helps to determine its place and role in the system of existing artistic forms. **Scientific novelty** is the positioning of integratiion in art as a existence and the transfer of values and norms of culture. For the first time, integration musical works by fine art, presents a new level of imagery. Underline, that directly under the influence of other types of arts such as painting (prints, paintings, murals, etc.), musica make new form of artistic expression emerges within cultural spaces. **Conclusions.** Understanding integration process in art as a process of producing new form of the spiritual culture raises up the importance of communication between the kind of arts. Musical reflection on the fine art as processes of integration today reaches the level where art proceeds to a qualitatively new level of existence, based on the dominant system of value orientations in the modern context of the era.

**Key words:** music; fine art; globalization; integration; creative process.

*Каблова Тетяна Борисівна, кандидат мистецтвознавства, доцент кафедри академічного та естрадного вокалу Інституту мистецтв Київського університету ім. Бориса Грінченка*

### **Інтегративність у творах музичного мистецтва, інспірованих живописом**

**Мета роботи.** Дослідження пов'язане з вивченням сучасного процесу культурної та художньої інтеграції, який отримує втілення на різних рівнях існування мистецтва. У статті розглядається концепція музичного мистецтва під впливом образотворчого мистецтва в контексті сучасного культурного простору. Дослідження підкреслює типовий компонент у музиці з образотворчого мистецтва, який відображає всі історичні, соціальні та культурні зміни буття. Робота аналізує важливість інтеграції мистецтва в історичному процесі. **Методологія** роботи полягає у використанні порівняльних, історичних та логічних методів, гіпотетичного та дедуктивного методів, які пропонують розглянути інтеграцію мистецтва як світового явища в глобалізаційні процеси культури. Цей методологічний підхід сприяє аналізу та формуванню явища інтеграції в музичному мистецтві образотворчим мистецтвом у культурному просторі творчих процесів, що допомагає визначити його місце та роль у системі існуючих художніх форм. **Наукова новизна** – позиціонування інтеграції в мистецтві як існування та передачі цінностей та норм культури. Вперше інтеграція музичних творів образотворчого мистецтва, представляє новий рівень зображення. Підкреслюється, що безпосередньо під впливом інших видів мистецтва, таких як живопис (принти, картини, фрески тощо), музика, створює нову форму художнього вираження в культурних просторах. **Висновки.** Розуміння інтеграційного процесу в мистецтві як процес формування нової форми духовної культури піднімає важливість спілкування між різними видами мистецтва. Музичне осмислення образотворчого мистецтва як процесів інтеграції сьогодні досягає рівня, на якому мистецтво переходить на якісно новий рівень існування, спираючись на домінуючу систему ціннісних орієнтацій у сучасному контексті епохи.

**Ключові слова:** музика; образотворче мистецтво; глобалізація; інтеграція; творчий процес.

*Каблова Татьяна Борисовна, кандидат искусствоведения, доцент кафедры академического и эстрадного вокала Института искусств Киевского университета им. Бориса Гринченко*

### **Интеграция в произведениях музыкального искусства, вдохновленных изобразительным искусством**

**Цель работы.** Исследование связано с изучением современного процесса культурной и художественной интеграции, который получает воплощение на разных уровнях существования искусства. В статье рассматривается концепция музыкального искусства под влиянием изобразительного искусства в контексте современного культурного пространства. Исследование подчеркивает типичный компонент в музыке изобразительного искусства, отражающий все исторические, социальные и культурные изменения бытия. Работа анализирует важность интеграции искусства в историческом процессе. **Методология** работы заключается в использовании сравнительных, исторических и логических методов, гипотетического и дедуктивного методов, которые предлагают рассмотреть интеграцию искусства как мирового явления в глобализационные процессы культуры. Этот методологический подход способствует анализу и формированию явления интеграции в музыкальном искусстве изобразительным искусством в культурном пространстве творческих процессов, помогает определить его место и роль в системе существующих художественных форм. **Научная новизна** – позиционирование интеграции в искусстве как существование и передачи ценностей и норм культуры. Впервые, интеграция музыкальных произведений изобразительного искусства, представляет новый уровень изображения. Подчеркивается, что непосредственно под влиянием других видов искусства, таких как живопись (принты, картины, фрески и т.д.), музыка, создает новую форму художественного выражения в культурных пространствах. **Выводы.** Понимание интеграционного процесса в искусстве как процесс формирования новой формы духовной культуры поднимает важность общения между различными видами искусства. Музыкальное осмысления изобразительного искусства как процесса интеграции сегодня достигает уровня, на котором искусство переходит на качественно новый уровень существования, опираясь на доминирующую систему ценностных ориентаций в современном контексте эпохи.

**Ключевые слова:** музыка; изобразительное искусство; глобализация; интеграция; творческих процессов.

The modern development of society is characterized by a deepening knowledge of a cultural and artistic integration process. Globalization, which accompanies today's life, provokes the merger and the emergence of new artistic artifacts that will come to reflect our lives.

Integrative tendencies in the work of artists of the twentieth century constitute the basis for the appearance of a new type of work, which in their essence is a profound basis of the traditions and the newest spheres of application and expression. There is no doubt that this tendency to the formation of art as an all-encompassing system, is a reflection of social consciousness and life. The occurring tendencies of a merger could be enjoyed as an expressiveness of art – under all circumstances. There is a need for updating the means of expressing art based on socially important images of the corresponding cultural-historical process. X. Ortega-i-Gasset emphasized that every historical epoch lays preserved in her artistic works. Her lifestyle and inspirations manifests themselves differently, and in dramatically different fields of art. "And this community of artistic feelings involuntarily should lead to the same sociological consequences" [4].

The art of the twentieth century represents a mosaic, motley picture, characterized by bright intertextual borrowings from other types of arts. The range expansion of the style and genre, and the growth of the role of new technologies within the world of music. The number of musical works presents a new level of imagery. Often, they are written directly under the influence of other types of arts such as painting (prints, paintings, murals, etc.), and a new form of artistic expression emerges within cultural spaces.

It is the integrative processes that can be observed in musical works inspired by fine art that is the subject of this article.

Artists that can be seen as prone examples and representatives of the subject include A. Zis, M. Kagan, O. Kirichenko, T. Kuryshva, E. Murin, O. Sokolov, V. Tasalov, O. Shevchenko, I. Yudkin; Separately, music and light-color are considerate of the science of B. Galieva; interesting developments in the field of synesthesia are talked about in the studies of L. Sabaneev and I. F. Yur'ev; Integrity in the field of a separate temporal continuum is considered in the work of V. Redi. But at the same time the integrity in the works of musical art inspired by paintings, lack an accurate representation of scientific literature. The basis for studying this aspect was the works of A. Schopenhauer, B. Asafiev, O. Losev and others.

As is commonly known, art is often created by the spiritual atmosphere of one or another era. The retrospective or present appeal to existing models of fine arts in music is primarily due to the fact that music itself appears as the most abstract form of art, which often requires clarification from the author aided by additional verbal or visual queues.

Art of the twentieth century has got the syncretic basis, which emphasises the achievements of various types of art. It is very popular among performers who aspire to reach a sense of originality both within the stage process as well as to the public. The unity of artistic culture can be reflected in the proximity alongside the response of the masses. A musical work exists as a multidimensional phenomenon, its origins being followed by countless numbers of prototypes – both musical and non-musical – which eventually result in an infinite number of performing interpretations. Integration in this context is considered a process of identifying a single basis from which the most significant features of all integrated objects, including in the form of opposites, flow through it. It is through them that the mechanism of their movement and life manifests itself in the merged concussions.

With such a difficult to describe concept, let us refer to the semiotic comprehension of the role of each element of the text according to its role in the overall process, since the bridge concept of "musical meaning" requires attention to every detail. R. Bart in many of his works called for the study of attaching a meaning to the basis of all attached "voices" into the artistic whole. It is understandable that the desire to understand the meaning of a musical composition accompanies all kinds of activities of the musician: music performing and music pedagogy.

Musical art appears as a metaphysical activity and the truth about the world rests "hidden" in images connected to a piece. A. Schopenhauer pointed out that "the clarification of the inner essence" of music and "the nature of its reproduction of the world" consists in establishing "the attitude of music as a representation to the fact that in essence can never be filed" [6, 255]. That is, even with the inspiration of fine arts, the musical work transmits not only the impression of painting or architecture, but rather a will, directed at the catharsis of capturing the desires of the composer. In a way, it is bound to the things surrounding us that make up all the macro and microcosm of existence and of the individual. Musical works inspired by fine arts or architecture are the result of the integration of these types of art, a certain assimilation and transformation of the genre-style, figurative paradigm. This leads to the fact that in such relationships, the musical composition acts as a holistic system where it is almost impossible to differentiate the borrowed components from the originals.

Such works of art appear in multi-layered structures. In the process of perception, we comprehend deeper layers of a work, where one layer of a structure is the basis for the perception of another. With that held in mind, there is an opportunity to consider the content of the work's introspective aspects of its existence.

First of all, it should be noted that under the introspection it should be interpreted as the subjective observation of the phenomenon's own consciousness. In other words, the analysis of their own structures, principles and forms, and the immersion of the inner layers of the composition.

In the projection of a musical work, this notion should be interpreted as immersion into the internal foundations of an artistic work – the cultural and aesthetic realities of the artistic primary source and its reflection in music. Introspection is only available to the consciousness. Another text (consisting of fine arts) is, for a composer, not just an object to utilize for reproduction, but also emphasizes another semantic authority. A world of values that either admits a different position or turns out to be closed – closed off to potential discussions and interpretations. This is a complex process in which the transition of visual representations to the rank of artistic images and reverse movement – the formation of the final concept of musical work to it, so to speak, the vision in mind specific picture when setting a certain perception becomes the starting point for the further implementation of specific well defined images Musical work can be considered as such a whole, "in which all the links (stages and moments) are correlated with each other dialectically" [2, 127-128].

In this context, the source and the musical composition appear as two independent systems, where the first is presented as clear material and real and the other as completely abstract and, in a way, perfect. The result is a relay of elements, subsystems and systems, which leads to their balanced behavior and, as a result, the formation of an innovative structure – the musical artifact.

It's presented as such an artistic artifact, where one can consider it the true example of integration. In this context, such a process must be linked to the experience of the spiritual and practical development of the unique position as a person in this world, which, refracting in a different and changing cultural-historical environment, gives birth to a rainbow of various types of artistic creativity. It is this interpretation that corresponds to the idea of genuine integration and its leading method of cognition – the ascent from abstract to concrete. In musical works inspired by fine arts, the transition is one from concrete to abstract and an ascension is one leading to a concrete one.

Integration, which by its essence is an addition and reconstruction of the whole, correlates with the notion of musical work as a structurally ordered system, as the embodiment of the assimilation of the means of expressiveness of painting in music, and the provision of "external-internal integrity of two or more system models" [7, 267-269]. In other words, it is the disclosure of the inner affinity of various artistic manifestations, but the transition, transforms the work of a given artist into another space of existence.

It is birthed into a new dimension of the existence, where the formation of its figurative structure, the presentation and mastery of the musical material, lays in conjunction with a specific graphic source. Such a complex process gives the creators the opportunity to get rid of a strictly regulated canon, which can restrict its creative implementation. V. Silantyeva states: "... art is mutually acting, reforming the creative methods of each other, thereby giving rise to unexpected impulses for further separate development and independent growth of each type of art" [5, 18].

Emphasizing the interest in external factors in the work of art, integrity in such works appears as a system-forming, system-saving factor. This is all while it should have the heterogeneity and contradictory elements of it emphasised. AF Losev in the work "Music as the subject of logic" gives the definition of music: "the merger of opposites, given as a long-changing today" [3]. This most accurately can characterize a musical composition inspired by fine arts and represents the embodiment of the integrative process.

The processuality of the disclosure of vital senses is a very important essence of music: no type of art can compete with it. According AF Losev, that the pure musical being is the existence of the giletic (non-existent) ... Eidos music has revealed to us its essence, and the essence of this – in unreal, unidentified and unarticulate. In this, perhaps, a solution to the all-encompassing power of music, created by her suffering, grief and mystery of joy [3].

In the artistic consciousness traditionally there is a set of concepts related to the problem of similarity, imitation – a certain manifestation of mimezis. And this is not only an imitation of nature, but a high specimen, an aesthetic canon that exists in the universe and in art. That is, the foundation for art is a real world that is perceived and perceived by man.

Painting, based on objects and lines that exist in life, embodies images using paint and lighting (the ratio of light and shadow). Music, by virtue of its specificity, can not literally reflect the visual representations that are more often associated with visual perception, but it actively incorporates into the musical content a rich world of associative connections. If artistic creativity is defined as an image and an expression of an objective and subjective world, then the correlation of musical imagery with the phenomena of material and emotional and psychological life is possible, due to the presence in the musical material of components borrowed from other forms of art.

Both types of art are perceived sequentially, both spatially and temporally. Any work of art is an associative series of the recipient and bringing certain abstractions into a concrete figurative embodiment. The only thematic source justifies the conciseness of the expression of the whole with the help of all components, and this forms the main task of creating a composition of musical works inspired by painting.

Despite the duality of the transformations of the only image, the main task remains the tendency to balance and integrity of the composition, which is especially important when integrating the painting and the musical composition. In essence, an integrated work embodies the dialectical process, which B.V. Asafiyev spoke as follows: "Only in the constant relation of the complex-thesis and the complex-antithesis we learn the effective stimuli of musical formation, all elements of which are functionally conditioned. Only in this case,

it makes no sense to accumulate and list the concreteness from which the whole will not succeed, therefore, "It does not consist of parts, but rather allows us to trace the process that reveals the birth of all parts of the whole ... on the sole basis, which is expressed in initial limit abstraction" [1, 127-128].

The embodiment of the true integration of arts occurs only when the categories of two types of art are in a state of interaction, exchange and assimilation. This creates a qualitatively new unity – a musical artifact that appears not only by the unity of the components of the form, but as a correlation between the composition of painting and musical art. The essence of the integration of fine and musical art embodies the transition from the material general principles to the field of the ideal, spiritual, since the essence of the work is essentially not material, and is essentially a relay of images of painting and architecture in music.

This allows us to consider a musical composition inspired by fine arts from the standpoint of multidimensional artistic integrity, spiritual and material penetration into the depths of artistic spaces of the existence of works of various types of art, their creators and epochs.

#### *Література*

1. Адорно Т. Вибране: Соціологія музики / Т.Адорно. -М., СПб.: Университетская книга, 1998. 445 с.
2. Бахтин М. М. Проблема содержания, материала и формы в словесном художественном творчестве [1924] / Бахтин М. М. // Работы 20-х годов. – Киев, 1994. – С. 259–318
3. Лосев А.Ф. Музыка как предмет логики / А. Ф. Лосев [электронный ресурс] Режим доступа: [http://lib100.com/book/philosophy/music\\_logic/](http://lib100.com/book/philosophy/music_logic/)
4. Ортега-и-Гассет Х. Дегуманизация искусства / Х. Ортега-и-Гассет, пер. С. Л. Воробьева [электронный ресурс] Режим доступа: [http://www.gumer.info/bibliotek\\_Buks/Culture/Ortega/\\_Degymaniz\\_01.php](http://www.gumer.info/bibliotek_Buks/Culture/Ortega/_Degymaniz_01.php)
5. Силантьева В. И. Художественное мышление переходного периода (литература и живопись) : А. П. Чехов, И. И. Левитан, В. А. Серов, К. А. Коровин / В. И. Силантьева. – Одесса : Астропринт, 2000. – 352 с.
6. Шопенгауэр А. Мир как воля и представление, Т. 2 / А.Шопенгауэр. – Мн.: ООО "Попурри", 1999. – 832 с.
7. Юрчук В. В. Современный словарь по культурологии / В. В. Юрчук. – Мн. : Современное слово, 1999. – 736 с.
8. Легенький І. Міфологічна образність як парадигма музичного мистецтва ХХ століття // Вісник Національної академії керівних кадрів культури і мистецтв. Київ: Міленіум, 2015. № 2. С. 144-148

#### *References*

1. Adorno T. (1998) Selected: Sociology of music. SPb .: University's book [in Russian]
2. Bakhtin M. (1994) The problem of content, material and form in verbal art work. Kyiv [in Ukrainian].
3. Losev A. Music as a subject of logic Retrieved from: [http://lib100.com/book/philosophy/music\\_logic/](http://lib100.com/book/philosophy/music_logic/)
4. Ortega y Gasset H. Dehumanization of art Retrieved from: [http://www.gumer.info/bibliotek\\_Buks/Culture/Ortega/\\_Degymaniz\\_01.php](http://www.gumer.info/bibliotek_Buks/Culture/Ortega/_Degymaniz_01.php)
5. Silantjeva V. (2000) Artistic thinking of the transition period (literature and painting): A. Chekhov, I. Levitan, V. Serov, K. Korovin. Odessa: Astroprint [in Ukrainian].
6. Schopenhauer A. (1999) The World as a Will and Representation. Minsk: Popurri [ in Belarus].
7. Yurchuk VV The modern dictionary on cultural studies. Minsk: The modern word [ in Belarus].
8. Legenky, I. (2015). Mythological imagery as a paradigm of musical art of the XX century. Visnyk Natsionalnoi akademii kerivnykh kadriv kultury i mystetstv. Kyiv: Milenium, 2, 144-148 [in Ukrainian].

*Стаття надійшла до редакції 01.03.2018 р.*