
SYNTHESIZED NATURE OF FINE ARTS AND BALLET THEATER SYSTEM ANALYSIS OF GENRE DEVELOPMENT

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Abstract

Modern art is characterized by a rapid and contradictory development that leads to a multitude of scientific discussions and studies. This article analyses the main aspects of this process. The main attention is focused on factors, causing the current specifics of the artistic situation: genres and genre structures, styles and features of their synthesis.

Nowadays both ballet and fine arts, in particular painting, consider both traditional forms of art, already several millennia of different influences on the formation of personality, modelling the emotional impulse to various activities and performing a huge role in serving among members of one society.

The modern ballet theatre is formed, first of all, as a syncretic theatre. This is determined by the tendency to interpenetrate the arts, while demonstrating the eclecticism of any form of tradition in the current theatrical aesthetics. At the same time, realization of the synthesized nature of the ballet theatre and painting, including the organic interaction of the arts, becomes possible only on the condition that each of these arts, performing a certain function, creates a single artistic image in the audience perception.

Analysis of the differences in monographs and articles that appeared in special editions in different years makes it possible to identify the fact that researchers have not been approached to study the synthesis of the arts of researchers more than once. At the same time, in the process of such analysis, the history of the development of art synthesis, the compositional problems of the synthesis of art and its species, were typified. And even in spite of such efforts of art scholars, nevertheless, some aspects of the synthesis of the arts still await their deep understanding.

Keywords: synthesis, ballet theatre, painting, transformation, religious art

1. Introduction

Genre art system attracted the attention of many art experts. Referring to the experience of the comparative analysis of painting and ballet, it should be noted that at the beginning of the XXI century ballet theatre continues to constitute a large number of embodiments being not only the

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essential, but also the dominant component of the modern world and national culture and art. Today, both ballet and visual art, painting in particular, are regarded as the traditional forms of art, multidimensionally influencing the formation of identity, modelling the emotional impulse to all sorts of activities and performing a great educational role among the members of society for millennia. Art functions have not changed for centuries, although at each historic period, performing arts and painting had different accents reflecting the spirit of the age, its values, morals and ideals.

Art is a creative reproduction of the world in artistic images. Through this sphere of spiritual life, everyday moral and behavioural experience is fixed and transmitted to other generations. Religion and art are related by long and deep roots. In the history of painting and literature there are works on religious themes. Many of the paintings presented in the State Hermitage or in any art museum of the world are incomprehensible if you do not know the biblical subjects. It is well known that the authors of great works of art and literature were inspired by religious feelings and biblical subjects. But the relationship of religion and art is more complex. They are different in different ages and in different religious systems. For example, the religion of Islam does not allow the image of a person, and therefore Islamic art displays texts-sayings from the Koran.

Some secular scholars believe that art emerged in the pre-religious era, that is, much earlier than religion. On the contrary, theologians believe that the belief in the sacred appeared before art. However, it is more correct to assume that the rudiments of art and the original religious beliefs arose simultaneously, but these two spheres of spiritual life have different causes and meanings.

Art arises together with mythology and religion, and therefore religious art exists (more precisely - the cult art). Since ancient times art has been an indispensable component of cultic action.

As L.N. Mitrokhin notes, “one does not need to think that this is an invention of intelligent priests who aspire to make the most of the aesthetic impact for the formation and strengthening of religious faith among their fellow tribesmen. The reason is simpler: religious beliefs are real, earthly experiences of people, and therefore art forms one of the forms of their expression.” [1]

The most famous example of church art is icon painting. The icon is one of the key symbols and images that reveal the divine world before a person. For an Orthodox Christian, the icon is a way of sharing in secrecy, a means of obtaining grace that can influence man, miraculously solve his problems and even influence the course of events. It is not by chance that Russia enjoys wide fame of the icon - intercessors, defenders, healers. Thus, the Kazan icon of the Mother of God protects the well-being and preservation of the country from various adversities and invasions.

Not always and not all the icons were perceived as an art object; for believers the aesthetic principle of the icon is entirely subordinated to the cult, the religious significance. According to the official definition of the Russian Orthodox Church, each new icon or a copy of an already painted icon cannot be entered into liturgical usage without authoritative examination and sanctification, which must attest to its sacred character.

The outstanding Russian philosopher E.N. Trubetskoy wrote about the icon in 1915: "Iconography expresses the deepest that is in the ancient Russian culture; moreover, we have in it one of the greatest world treasures of religious art, and, however, until very recently the icon was completely incomprehensible to the Russian educated person. He indifferently passed by it, not honouring her even with a passing attention." [2]

There is an art that can be called religious in a broader sense. These are works of art and literature which use religious themes and subjects. They have no direct relation to the religious cult and are intended for exhibitions, art galleries and private collections. Some art historians believe that world masterpieces such as 'Sistine Madonna' of Raphael are captivated not by the heavenly experiences of a religious character, but by the earthly feeling of a young mother. And in general, in art, everything that is perfect comes from the real life of man, while religious components bind the artist and mortify art. In our opinion, this is an incorrect position. Religious images and characters were an important part of the essence of the culture. They were its full value components. The famous Russian artist I.N. Kramskoy, who painted a remarkable picture of the Gospel story 'Christ in the Wilderness', said that the Gospel story, whatever its historical authenticity, is a monument to the truly psychological process experienced by mankind [3].

In other words, the experiences of a believer can be caused by the notions of supernatural objects and characters, but from this they do not cease to be earthly experiences. "Otherwise, it would have to be assumed that Rafael, Leonardo da Vinci, Michelangelo would have reached incomparably higher artistic heights, if instead of the legendary Madonna, mythological heroes and absolutely doubtful angels, they realistically captured the simple toilers of Italian fields and foremost smiths, high-quality inventory." [1, p. 123]

Thus, art has arisen in organic connection with religion. Only gradually it acquires an extra-religious character, but preserves interaction with religion to this day.

Non-religious forms of art also have something to do with religion. First of all, it is theatre, cinema, television. Regarding contemporary ballet theatre, we should note that it is formed primarily as a syncretic theatre. This is determined by the trend towards the interpenetration of art, characteristic of the era of postmodernism. It started to refute the postulate of José Ortega y Gasset about "...tradition has exhausted itself and art must seek a different form" [4], while demonstrating the eclectic of any

tradition's forms in current theatrical aesthetics. The realization of a synthesized nature of ballet theatre and painting, including harmonious interaction of arts is possible only on condition that each of these arts, performing a specific function, creates a single artistic image in the viewer's perception.

Analysis of existing monographs and articles that have been appearing over the years in the special editions indicates that both domestic and foreign researchers have addressed multiple times the study of the arts synthesis. The history of arts synthesis development, compositional problems of art synthesis and its forms were characterized at the same time in the course of such analysis. And even despite the efforts of art experts some aspects of the arts synthesis still await careful understanding.

Nowadays by the arts synthesis we usually consider one of the ways of thinking which is a combination of different phenomena or components of the same phenomenon as a whole. We also know that the arts synthesis has always existed and has been traced [5].

The concept of 'arts synthesis' considers the formation of a qualitatively new artistic phenomenon. The features in art that are able to activate perception and spread the idea of diversity have appeared. They are also able to have a multilateral emotionally rich influence on a person, referring to the entirety of their feelings. All of this is due to the ideological worldview, figurative and compositional unity, community involvement in the artistic organization of time and space, consistency of scale, proportion and rhythm. The arts synthesis is determined by such grand socio-educational opportunities.

The issue which is the subject of scientific analysis in this article is relevant. The practical significance of the study lies in the possibility for a wide range of people interested in the analysis of genre art system as a whole and by the example of the comparative characteristics of painting and ballet, in particular, to access previously understudied information in this context. The material expounded in the article will help to fully re-evaluate the essence of the genre art system and the degree of its study in the domestic and world science.

2. Methods

The methodological basis of the research was constructed with the principles of a comprehensive and systematic analysis, comparative-historical and socio-psychological approaches. An important role in the research process has a fragmentary analysis of the artistic peculiarities of theatrical ballet performances figurativeness and their relationship with the visual art. The article also used the historical-typological approach, as well as the formal and stylistic method.

The comparative method was applied to determine the effect the ballet theatre artistic heritage has on the conceptual component of the visual art and vice versa.

The main method used in the research is a systematic analysis of some of the ballet theatre and the visual art works. Article is based on a complex approach to the subject of study. Principles of contextual analysis are fundamental when considering the topic of article.

Analysing the works of foreign and domestic researches on the theory, history and philosophy of art the author tried to ascertain, preserve and emphasize the essence of the problem.

3. Literature review

Art experts paid a lot of attention specifically to the study of arts synthesis. In his article 'Synthesis and Function' Y. Gerchuk defines the characteristics of arts synthesis goals [5]. The first monograph devoted to the analysis of the internal structure of the world of art called 'Morphology of Art' in the Soviet aesthetic science was written by M. Kagan [6].

The study of the interrelation problems and arts synthesis was launched in the collected book 'Interaction and Arts Synthesis' [7], prepared by the commission of a comprehensive study of the artistic creation at the scientific council on the world culture history of the USSR Academy of Sciences. It contained theoretical materials of a general nature, as well as articles whose authors discuss various aspects of the interrelation and arts synthesis including literature, theatre, cinematography, music, visual art, architecture and certain kinds of artistic creation.

I. Hangeldieva in the 'Interaction and arts synthesis' analysed the processes of interaction, inter-influence and arts synthesis stipulated by the development of scientific and technical revolution. The variety of connections and relationships forms of arts promotes deeper and complete reflection of contemporary reality using theatre, television, cinematograph and music [8] as the example.

The monograph 'Species Specificity and Arts Synthesis' [9] examines the questions of specificity and arts synthesis in terms of targeted treatment of the person under the conditions of the developed socialism. In the collected book 'Synthesis' Problems in Artistic Culture' [10] Editorial Board selected one clearly delineated and well-developed area of artistic culture to identify synthesis problem related to it (synthesis of animated art).

In the 'Art Models of the Universe' [11] which consists of two books under the editorship by V. Tolstoy, the task is set within a large historical material (from the most ancient specimens of art to the present day). The task was to examine how artistic models of the universe evolved in the world culture. The second book [12] of the same monograph is dedicated to the understudied point of art and culture cooperation in the XX century.

One of the authors of Popular Artistic Encyclopaedia was interested in the analysis of arts synthesis [13]. He offers a very detailed description of the arts synthesis development from ancient time to the present in different states and countries around the world. It also provides differentiation of arts synthesis into two types – plastic and theatre arts synthesis.

A. Kantor having reviewed the history of the formation and development of arts synthesis from ancient times to the end of XX century, offers a detailed definition of the arts synthesis in the terminological dictionary ‘Apollo’ [14].

The definition of the general notion of ‘synthesis’ is proposed in the first volume of the ‘Styles in Art’ dictionary by V. Vlasov [15]. In it the author also points out that this is one of the ways of creative thinking and a synthetically complete work of art. Characteristics and definition of the arts synthesis offers A. Melik-Pashayev in the ‘Modern Dictionary-Thesaurus of Art’ [16].

Accurate and comprehensive definition of arts synthesis is also given in the dictionary of I. Lisakovski ‘Artistic Culture’ [17]. This researcher offers three types of arts synthesis: plastic, theatrical and film art synthesis.

Doctor of Art appreciation V. Vanslov has considered the problems of interaction between the arts, their relationships, inter-influence and the resulting difficulties in the contemporary art practice in his work ‘Fine Art and Music’ [18]. In another one of his books – ‘Aesthetics, Art, Art Appreciation’ [19], the same researcher studied current problems of aesthetics and visual art, reviewed art progress aspects, the essence of socialist realism and the stages of its development, and analysed the creative problems of Soviet art, arts synthesis, of traditions and innovation.

A. Zis discloses the peculiarities of different types of artistic synthesis on examples of the connection of architecture, sculpture, monumental painting and decorative art in the volume ‘Theoretical Background of Arts Synthesis’ [20], as well as peculiarities of synthetic arts – theatre, film, television, stage, circus.

I. Azizyan in the ‘Dialogue of Silver Age Arts’ monograph characterizes the specificity of interaction of arts in the culture of Russia in the late XIX – early XX century. The art critic noted that “dialogue of Silver Age arts is a great dialogue of symbolist and avant-garde culture as well as a dialogue of different kinds of art within their own culture, their holistic images, which embody the meanings of culture, their iconography, stylistics, their reflections in each other, their unity in the arts synthesis work” [21].

In the context of the above designated, the question of where is the line between the synthesis and syncretism in the theatrical aesthetics in general and musical theatre productions in particular becomes relevant? And also, what is the ratio of traditional arts’ components, such as theatre, painting and music – when combined in a theatrical aesthetics of the XXI

century? With what means a connection with the audience is established in the play? Many similar questions have not been disclosed in musicology yet because their formation is in line with recent reformations in theatrical and visual arts [22].

First of all, let us turn to the most musical process, from which opera and operetta in the XXI century were born. In recent years, the search of synthesis in genres mixture has been happening in the musical theatre art: from the beginning of the XXI century “was formed a whole generation of professionals for whom the performance of new music is not a strange experiment on the verge of breaking the rules but the natural form of music-making” [A. Rakhmanova, *"Love and Other Demons": Cologne premier of a new opera*, 2010, <http://www.dw.de/dw/article/0,,5559605,00.html>]. This process happens contrary to the many critics who pronounce the ‘death of the opera’ as such.

Concluding the analysis of the source base study of genre art system, processes of formation and development of the school of theatre (ballet) performing, we consider it necessary to note that during the preparation of the article its author did not encounter any of the works wholly dedicated to the theme of this publication.

4. Results

Art as a special specific branch of spiritual production acquires reality aesthetically. In its aesthetic assessment of reality, art proceeds from a certain aesthetic ideal, although in itself it can be realized or not realized. At the heart of this ideal lies the understanding of the beautiful and derived from it of other aesthetic categories. The aesthetic approach distinguishes art from religion, which, like art, is also a special type of spiritual and practical mastery of the world. But the basis of religion is not aesthetics, but faith in the sacred, the supernatural, in God. At the same time, the moral orientation of religion has been and remains the reason for the close connection of art with religion throughout its historical development.

Aesthetic feeling under the influence of contemplation of a work of art or the beauties of nature creates only an unconscious impulse of our soul to the higher world. The religious feeling also opens up to our soul the possibility of living with God through prayer and sacrament.

Any artistic images, no matter how fantastic they are, always appear only as special tools and techniques for a deeper understanding of real human characters and destinies. This is the fundamental difference between a non-religious and a religious art. Religion transforms things into special objects and gives them a special meaning.

Art in this regard is fundamentally different from religion. With all the diversity and richness of artistic fantasy, art never claims to substitute reality with its works. Art reflects reality, evaluates it from certain positions, but it is not considered and cannot be regarded as reality itself. Fantasy is a way of

mastering reality in non-religious art and the way to find a mediator between man and god in the religious art. The recognition of the supernatural reality is the most important sign that separates religion from art.

The similarity between aesthetic and religious feelings affects mainly the form of the flow of emotional processes. As for their content, their orientation, there are fundamental differences between aesthetic and religious experiences. Aesthetic feelings are directed at real objects: natural phenomena, objects of labour and everyday life, people, finally, works of art - paintings, statues, novels, poems, movies, etc. In all these cases, aesthetic feeling arises in the process of aesthetic mastering of the world by the person and contributes to a deeper knowledge of the objective world, people, human relationships and characters.

Nowadays the popularity and demand of integrative thinking in the art of choreographer have greatly increased, which in turn makes high demands to the research in the field of plastic arts synthesis that manifest in various modifications of their artistic structure and composition.

Genres are considered by theory and criticism as a given, as if they do not require such a justification and detailed study. Not to mention the fact that the ballet theatre genre specificity based on the plastic interaction of its inherent properties in connection with other related arts, have not become the subject of a special study yet. Ballet theatre is called a synthesized art, ignoring the degree and nature of presence and the synthesis of genre features in it; those features inherent to the adjoined types of plastic arts and, above all, a beautiful picturesque substance.

The article uses the comparative and integrated analysis methods that allow us to understand the idea of genre components synthesis and see a plastic image of choreographic piece in it, explore potential genres abilities stored in the system of artistic language of painting and ballet. However, these methods allow us to solve production and performing tasks, thus revealing the importance of the analytical development of ballet pieces for future choreographers and art directors in their practical work on stage.

The conclusion is that this phenomenon is presented in the form of a complexly organized multilevel plastic synthesis system, comprising of both general logical norms of a visually staged thinking and hierarchically differentiated set of immanent regularities inherent to the ballet language, as constituent components.

5. Discussion

In the context of this research, interest rises not only to the process of transition from synthesis to syncretism, but also to the search for the unified nature of the arts (synthesis) in polyart mixing (syncretism) of contemporary theatre aesthetics.

It is more difficult to detect connections to the other genres such as portrait, landscape, still life, animalistic genre. If the common ground in plot genres can be found in choreographer's or artist's equal addressing of a

particular topic (fairy-tale, military, historical, etc.), this situation is much more complicated.

So far, there is no ballet where the main character is not a human but a plant or an animal. Perhaps with the exception of the landscape, where it is shown in the images of nature created by leading artists, expresses the basic theme of the ballet ('The Four Seasons' by A. Glazunov et al.) or images of animals, usually in fairy-tale ballets ('Goldfish' by L. Minkus et al.). These genres are more like an integral part of the structure of choreographic performance. However, the connection with them is substantial as they are involved in creation of an artistic image. This is a new spatial unity which is the result of the division, coordination and generalization of various components of the performance.

The ballet choreographer and performers create the kind of heroes' portraits who, unlike paintings, unfold in the course of play. The apparent connection between the two is that the portrait, created by means of choreography, as well as a painted one, may be a collective, generalized, reveal a complex multi-faceted nature. Of course, the iconic principle inherent to choreographic work is deprived of the structural and compositional forms, inherent to painting.

Heroes' faces so expressive in a painting are deliberately close to the viewer and cannot be shown in a similar way in ballet. Usually choreographer does not have to deal with long and complicated work – facial features 'modelling'. Portrait of a hero is born in model of conduct, dance style, nature of gestures. It displays the thoughts and feelings in unusual, inherent to this role only positions, movements, rhythms. It can have vibration of many emotional shades, a huge range of feelings.

An important aspect of art and religion is the attitude to the life, spiritual and practical experience of man. Reflecting and knowing it, at the same time expands and enriches this experience. The boundaries of direct experience in art and religion are expanding. Art and religion are drawn not only to the present, but also to the past and the future, to the world of fantasy and dreams. In interaction with art, religion refers to a person's spiritual life and interprets the meaning and goals of human existence in his own way.

Art and religion reflect the world in the form of artistic images; comprehend the truth intuitively, through insight. They are inconceivable without an emotional attitude to the world, without a developed imagery, fantasy. But art has broad possibilities of figurative reflection of the world. Common in religion and art is the fact that they tend to express ideas not in an abstract form (as, for example, in Philosophy), but in a specific figurative expression.

In religion, as in art, a pure idea is clothed in the corresponding pure and together beautiful cover of the image, which causes all the soul-bodily feelings of the person to participate in the spiritual contemplation of the idea. Dogmatic and moral concepts Church not only puts on highly artistic verbal images and

fine musical clothing of church hymns, but also symbolizes them in the splendour of ritual forms of worship.

6. Conclusions

Art as well as religion is one of the forms of social consciousness, the most important component of spiritual culture. A special kind of spiritual development, knowledge of reality in all the richness of its manifestations, one way or another connected with man. Art as well as religion arises at the earliest stages of the development of society and gradually becomes a powerful tool for realizing the world, a great tool for the spiritual formation of man. Religion and art are a specific way of reflecting reality.

Like religion, art fulfils worldview functions; it knows the world through imaginative thinking. Reality appears holistically, the essence stands in the richness of its sensory manifestations, singular and unique. Simultaneously, 'great' art as well as religion deeply penetrates into the essence of the phenomena under consideration, revealing their true nature. All that has been said makes art and religion a powerful factor in the development of the human person. The power of art and religion is in intelligibility, in its emotional and psychological impact. The same is about the theatre (ballet, opera) and pictorial arts. Religion and art are similar in that they both try to create a complete holistic picture of the world, but religion, unlike art, is always based on belief in the supernatural, while art does not.

Artistic consciousness, like religious, does not set itself the goal of giving any special information about private branches of social practice and revealing their regularities, such as physical, economic, etc. Their subject is everything that is interesting to man in life.

Study of genre art system on the example of theatrical art and painting gave the opportunity to conclude a number of important scientific findings.

Every historical epoch creates its own genre system, and in entirety of genres we see the artistic image of an era. Contemporary art is characterized by the variety of genres that reflect the complexity of today's reality. Genres often intertwine, complement each other. For example, usually the genre painting includes a landscape, but the most important part of a piece of art is a person. The portrait a person is sometimes depicted in a landscape or in an interior, where things play an important role that characterize the environment in which he lives, his occupation and hobbies. Sometimes landscape paintings have human figures or the greatest genre scenes introduced by the artist. Similarly, a variety of reminiscences along with the lyrics, comedy or drama along with comedy or tragedy, etc. can be met in the ballet. Hence they are called: lyrical and comic, lyrical and dramatic, tragicomedy, satirical comedy. Most genres are universal. Painting, graphics and sculpture – all refer to them. Those are religious-mythological, fairy-tale and epic, domestic, historic, battle genres. There are genres that are largely developed in some particular form of fine arts. Still-life genre, for example, is more typical for painting than for graphics,

animalistic genre is more developed in graphics and sculpture but rare in painting. Fairy-tale and epic along with religious-mythological from the ancient times were typical for painting, however is also found in sculpture, but almost never in graphics, except for the sketch of the future picturesque painting. The same can be said about the dance genres, some of which are dominant in one or another kind of genre. This can be seen especially in the example of contemporary choreography searches. Without offering decisively new forms of storytelling, fable techniques, plot concepts – it finds ways to adequately incarnate complex material, using its own expressive means.

It is proved that the specific genre features lead to new forms of connections. The author made an attempt to identify their aspects on the examples of the interaction between genre features of pictorial art and ballet genres. It should be noted that the aspects of these connections, to a greater extent, are affected by the specificity of pictorial genres. Since the definition of dance genres is always associated with performance, and in some cases with a characteristic appearance of the actor, in the visual arts the genre is determined by the choice of a subject capture (the possibilities are truly endless). However, in both cases it appears as a sphere of expressive methods formation – semantics of artistic images is displayed through it.

We also conclude that the genre painting is considered the most complex kind of pictorial art. Most often, it represents not one, but several characters that are in certain relationships, linked by some event, action, as is the case in the choreographic text and drama ballet performance.

Every art form, focusing on the priority display of a certain range of reality events, uses its own expressive means, seeks to identify, strengthen and develop what makes it original and unlike others. The same applies to the theatre – one of the dominant kinds of art, from ancient times until today.

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