

CONVERGENCE OF FINE AND MUSICAL ART AS A COMPONENT OF CURRENT ARTISTIC PRACTICES (SPECIFICITIES OF DISCOURSE IN THE EU AND UKRAINE)

CONVERGÊNCIA DAS ARTES PLÁSTICAS E DA MÚSICA COMO COMPONENTE DAS PRÁTICAS ARTÍSTICAS CONTEMPORÂNEAS (ESPECIFICIDADES DO DISCURSO NA UE E NA UCRÂNIA)

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Tetiana Prokopovych*

*Lesya Ukrainka Volyn National University, Lutsk, Ukraine

Orcid: <https://orcid.org/0000-0001-9935-6645>

prokopovych_tetiana@vnu.edu.ua

Ivan Kosynets*

*Lesya Ukrainka Volyn National University, Lutsk, Ukraine

Orcid: <https://orcid.org/0000-0001-9788-9077>

ivan_kosynets@gmail.com

Vitalii Okhmaniuk*

*Lesya Ukrainka Volyn National University, Lutsk, Ukraine

Orcid: <https://orcid.org/0000-0001-9762-4968>

fedorovuchl@ukr.net

Ivan Tarasiuk*

*Lesya Ukrainka Volyn National University, Lutsk, Ukraine

Orcid: <https://orcid.org/0000-0002-4531-2054>

tarasiuk@vnu.edu.ua

Tetyana Kryvytska*

*Lesya Ukrainka Volyn National University, Lutsk, Ukraine

Orcid: <https://orcid.org/0000-0002-0496-4590>

krivitskatania@vnu.edu.ua

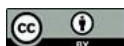
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Abstract

The article attempts to comprehend contemporary trends in the development and practical embodiment of interdisciplinary and convergence paradigm in fine arts and music. Based on a philosophical perspective and the elements of content analysis, a concept and nature of synergetic arts phenomenon is investigated, in particular, the notion of synesthesia inherent in it. The research shows that aesthetic values and experiences are contextual to activities and can be transformed into other values. The historical evolution of 'painting music' is followed from the nineteenth century to the present. It is also demonstrated that teamwork is essential in the world of artistic expression, bringing together varied abilities and disciplines to create compelling works that appeal with audiences. Collaboration is

Resumo

O artigo procura compreender as tendências contemporâneas no desenvolvimento e na concretização prática do paradigma interdisciplinar e de convergência nas artes plásticas e na música. Com base numa perspectiva filosófica e nos elementos da análise de conteúdo, investiga-se o conceito e a natureza do fenómeno das artes sinérgicas, em particular a noção de sinestesia que lhe é inerente. A investigação mostra que os valores e as experiências estéticas são contextuais às atividades e podem ser transformados noutros valores. A evolução histórica da "pintura musical" é acompanhada desde o século XIX até o presente. Também é demonstrado que o trabalho em equipe é essencial no mundo da expressão artística, reunindo habilidades e disciplinas variadas para criar obras atraentes



especially important in the performing arts since it promotes synergy among musicians, actors, dancers, and other performers. Performers combine their talents to bring stories to life on stage, enthraling audiences with compelling performances. Some practical examples of artists' and galleries' activities in this vein are considered.

Keywords: Synesthesia. Synergy. Painting Music. Interdisciplinarity. Artistic Expression. Collaboration.

que cativam o público. A colaboração é especialmente importante nas artes cênicas, pois promove a sinergia entre músicos, atores, dançarinos e outros artistas. Os artistas combinam seus talentos para dar vida às histórias no palco, cativando o público com performances atraentes. Alguns exemplos práticos das atividades de artistas e galerias nesse sentido são considerados.

Palavras-chave: Sinestesia. Sinergia. Pintura Musical. Interdisciplinaridade. Expressão Artística. Colaboração.

1 INTRODUCTION

Fine and musical art convergence refers to the crossing and integration of numerous artistic disciplines, such as painting and sculpture, with music, dance, and theater. This mixing can take many forms, including musical performances that combine visual aspects and visual work that is inspired by music. For example, operama mixes opera and musical theater elements, demonstrating the convergence of classical and modern musical drama (Augsburg, 2017). Convergent artistic practices, in turn, characterize instances in which disparate art forms, disciplines, or technologies collaborate to generate new artistic possibilities or explore similar themes and concepts.

The fusion of visual arts and music exemplifies artistic convergence. Music has always had a significant impact on the visual arts. Artists frequently draw inspiration from the harmonies and rhythms they see and apply them to their artistic mediums. The merging of music and visual arts creates a multisensory experience for both the creator and the observer. The relationship between visual arts and music presents itself in a unique way: music can suggest specific visual pictorial pictures, even paintings; when seeing paintings and sculptures, one can hear this or that music in one's thoughts. Leonardo da Vinci referred to music as the sister of painting (López-Varela Azcárate, 2023). Essentially, art serves as a direct transmutation of music onto canvas or any chosen medium, capturing not only auditory elements but the emotions kindled by music. Through the interplay of music and visual arts, artists invoke the essence of imagination, crafting works that deeply resonate with viewers. A viewer is called to be whisked away

into a realm where hues dance with tunes and brushstrokes harmonize with rhythm (Shin, 2016).

For certain musicians, the physical strokes of an artist's brush have sparked a symphony of melodies and harmonies; art has the ability to influence and shape the domain of music, as evidenced by its track record. Modern artists in the early 1900s laid the groundwork for this fusion of creative styles. Both James McNeill Whistler's *Nocturnes* and Paul Klee's *Polyphony* were inspired by music, and their paintings evoked its rhythmic patterns and harmonies. Artists such as Stuart Davis, Piet Mondrian, and Henri Matisse were inspired by jazz music and incorporated its colorful energy into their works. Kandinsky believed in combining art and music to create a multisensory experience. He was influenced by Arnold Schoenberg's atonal works, which inspired him to seek a new painting language capable of capturing the spirit of music. Kandinsky's artworks were closely related to musical compositions, with colors and shapes serving as instruments to transmit emotions and rhythms.

Moreover, modernist painters recognized the contributions of black musicians to their artistic aspirations. They saw jazz as more than a genre; it was a cultural movement that challenged traditions and redefined music. Stuart Davis used jazz as inspiration for his paintings, incorporating vibrant colors and dynamic compositions to mirror the spontaneous nature of the music. When artists embrace music's influence, they are able to produce compositions that have a deeper and broader impact. The tunes that pass through their heads are transformed into colors on canvas or clay sculptures. The end effect is an immersive experience in which the viewer can nearly hear the notes resonating against the artwork. The combination of music and visual art offers a distinct opportunity for emotional resonance and intellectual development. The interaction of these mediums broadens our understanding of human expression and cultural exchange. At the same time, music and visual art are not simply intertwined; they have a shared essence, and one is not complete without the other.

John Cage is one of the most famous and well-known figures in synergetic art. Working during the peak of Abstract Expressionism, John Cage refined his craft in the midst of the rising American avant-garde. Cage, who is not a painter or sculptor, is best known for redefining modern music with his use of unorthodox instrumentation and the concept of chance-driven ambient music. His compositional approach was heavily

influenced by Asian philosophy, with a concentration on natural harmony and elements of chance. Cage is well-known not only for his radical works, such as *4'33"* (1952), in which the ambient noise of the recital hall generated the music, but also for his groundbreaking collaborations with artists such as Merce Cunningham and Robert Rauschenberg. These collaborations served to break down the barriers between different areas of art creation, such as music, performance, painting, and dance, allowing new multidisciplinary work to be created. Cage's impact ushered in new stylistic developments that are central to contemporary art, as well as postmodern creative questions that began in the late 1960s and challenged the conventional notion of fine art. Cage opened up a new plethora of possibilities within modern art by challenging the historically established idea that music was created by musicians utilizing traditional instruments to perform planned and prearranged pieces. His revolutionary performances ushered in a period of experimentation across all mediums, shifting the emphasis away from the artist's inner mind and toward the artist's modern environment (Abella, 2012). Cage's experiments were thought to break down the barriers between the arts and require more active participation from audiences to make sense of what they were experiencing as art, establishing the groundwork for co-creation in art.

Art has a significant impact on music, influencing aesthetics, emotions, and even cultural movements. The blending of these two creative forms results in a complex tapestry in which creativity knows no bounds. These convergence tendencies are increasingly visible in current artistic endeavors. Today, researchers discuss a unique phenomena known as "painting music" (Yucel, 2012).

In recent years, an increasing number of artists have investigated and explored interdisciplinarity, combining their art with that of their colleagues to create highly unique projects. Interdisciplinary activity broadens perceptual and associative capacity, enabling the development and presentation of novel mental systems. Interdisciplinary activity, on the other hand, strengthens the elements that converge, and hearing and vision support one another (Vergo, 2013).

There are other integrative methods to mention. First and foremost is the methodological idea of hybridization, which was taken from agriculture and biology. It suggests the smooth, if not natural, blending of two or more distinct forms or materials. James W. Davis distinguished seven categories of hybrid elements in art in 1972 (Davis,

1972). As a consequence of hybridization, the term "hybridity" has been widely used since the 1990s to refer to both technology art and contemporary art in general (Drucker, 2005). In fact, according to Simon Shaw-Miller, hybridity may be the norm in the arts (Shaw-Miller, 2002).

The technology itself can be viewed as integrative within the constellation of potential interactions between art and technology. When technology and art are used to create immersive worlds, as those created by virtual reality, the term "immersive art" is frequently used. These pieces of art blend mediated and "real-world realities" (Benford, & Giannachi, 2011). Utilizing computer-mediated communication or communication technology is the foundation of network or communications arts. New digital technologies, especially immersive technologies and AI, further broaden the possibilities for convergence of fine and musical art in artistic practices. In this vein, examining practical embodiments of this convergent discourse represents highly relevant and interesting task, especially within the European artistic practices as an avant-garde 'platform' for the most unprecedented and innovative vectors in arts.

2 LITERATURE REVIEW

Art historians emphasize that painting and music (if we approach them from a philosophical-ontological point of view) exist simultaneously in time and space, but time and space have different artistic meanings in these arts (Condee, 2016). One is primary, while the other is secondary and derivative. One is reproduced directly, the other indirectly. One is perceived immediately, the other associatively. Music reflects the world as a whole (including its temporal as well as spatial characteristics), approaching it, however, from the point of view of time. Painting also reflects the surrounding reality, but only from the point of view of space. Each of the arts includes the properties of the other art, but at the same time its own properties remain decisive. Therefore, music is primarily a temporal art, although indirectly it can reproduce spatial phenomena. Painting is primarily a spatial art, but indirectly it can reproduce temporal processes (Augsburg, 2017).

At the same time, it should be noted that the terms "image" and "expression" are often used in two senses. The first is a broad, general epistemological sense, in which

image is understood as the similarity of all the components of the presented image with reality, that is, not only external but also internal (emotional) similarity. In this sense, image is the basis of any reflection, and, accordingly, all arts are visual. Expression is the ideological and emotional meaning of image. Thus, any art includes the unity of image and expression. But often the terms “image” and “expression” are used in the second, narrower, art criticism sense. In this sense, “image” is understood as not a complex, but only a visual similarity of the image with the object. Other types of similarity, such as, for example, emotional and mental, are designated by the term “expression”. In this sense, a distinction is made between the visual arts, which are based on a figurative-concrete similarity with reality, and the expressive arts, which seem to be devoid of such sensory-concrete similarity and directly embody ideological-emotional content.

These terms – “image” and “expression” quite accurately reflect the different meanings of material objectivity, which can be seen in painting and material objectivity, and which can be heard in music. However, dividing the arts into fine and expressive based only on the priority method of display characteristic of a particular type of art seems unjustified. Each art is both fine and expressive to the same extent, based on any understanding of these terms and regardless of the extent to which the first or second meaning of the words “image” and “expression” is appropriate (Augsburg, 2017). Music, as it is known, does not always and does not necessarily depict material-objective phenomena with sounds, but the important fact is that in principle it can depict them and often does. However, such an image has a subordinate, secondary or additional meaning in relation to the emotional and semantic content of a musical work. Accordingly, to call music a non-pictorial art is just as wrong as to deny painting its expressiveness, seeing in it only the transmission of figurative concreteness, that is, only visibility.

The artist does not copy reality, but strives to express his attitude to it, to present the viewer with an image that will convey his state of mind and express his idea of reality. Under the influence of what exactly the artist is trying to express in a work of art, he transforms and changes reality to one degree or another, “departs” from its copy, its mirror image. Figurativeness in the narrow, art-historical sense of the word as an emotional-concrete similarity of an image with an object - is characteristic of music, as well as any other art, although it occupies a different place in it (music) and performs a different function than in painting. Expressiveness in the narrow sense of the word as a

direct embodiment in the elements of form of ideological and emotional content is characteristic of painting, as well as any other art, although it occupies a different place in it and plays a different role than in music.

All arts are equally figurative and expressive, since “in art nothing can be expressed without depicting, ... and nothing can be depicted without expressing” (Kłeczek, & Hajdas, 2024), i.e., any work of art is characterized by figurativeness and expressiveness, without this unity there is no artistic imagery at all. The rational point in this conditional division is that some arts in their impact on the recipient mainly go from depiction to expression, and others from expression to depiction, although each time the unity of both is achieved. Understanding the relationship between figurativeness and expressiveness in each art form reveals the specifics of the artistic image of a musical composition or a painting. And from the understanding of the artistic image as an expressive image, it follows that the division of music and painting into fine and expressive art is relative.

According to the literature, the intimate ties between multidisciplinary arts and novel and experimental artistic advancements are reminiscent of the history of avant-garde movements such as Dadaism, Surrealism, Constructivism, and Futurism (Uhres, 2023). Artistic creativity, revolutionary ideals, and a sense of the new served as the foundation for the creation of new art forms such collage, concrete poetry, sound poetry, performance art, montage, photomontage, assemblages, constructions, readymades, mobiles, and kinetic sculptures. Additionally, they were fundamentally integrative since the avant-garde integrated materials that were not previously regarded as art or art media and blended well-known art genres.

The work of composer Yves Bosseur (1998) on the connection between music and painting is notable among studies that concentrate on the twentieth century. He arranges the information in his book “Musique et arts plastiques, interactions au XXe siècle” into chapters whose titles provide a taxonomy of the various connections between music and the visual arts. The initial three chapters are headed “Time/Space Interactions”, “Sensory Correspondences”, and “Structural Equivalences”. The fourth and fifth chapters assess how one art is present in another, such as how visual artists depict music and how composers feel about the visual arts. In the sixth chapter, cases that fit within these categories are gathered together.

The book “The Hearing Eye: Jazz & Blues Influences in African American Visual Art” by Lock & Murray (2009) explores the various ways that music and painting can be related through interviews and a vast array of images, despite being about music style and concentrating on the influences of jazz and blues in African American visual art. The book compiles a variety of influences, ranging from painting with music to allowing the sound to freely impact us to turning a musician's work into photos to document its significance.

Cintia Cristiá (2012) highlights the phenomenon under consideration, specifically the transition from music to visual arts and vice versa. She poses the following queries: how does a sketch turn into a melody? What kind of process makes it possible to move from one material to another? Emotional, material, morphological, textural, and intellectual are the five levels on which the transition between media and art appears to occur. She lists the following as the fundamental traits of “migration (in five levels) or convergence”:

1. The emotional level is the initial stage of a comprehensive exchange. Two examples include “letting oneself go” when painting or attempting to capture the mood of a musical composition while listening to it. It is among the most widely used levels in educational activities designed to foster artistic and perceptual awareness.
2. Material level: It is predicated on similar parameters and/or the correspondence or association of pairs of constitutive elements. They can be arbitrary or conceptually justified, pre-established or drawn on the spot. Color and pitch (the lighter the color, the higher the sound), color and timbre (yellow can be used to represent the sound of a trumpet), or graphical shape and sound configuration (as in Kandinsky's correspondence between a point and a single percussive sound) are some examples of pairs of elements that are typically associated.
3. Morphological level: It entails copying the material configuration (micro shape) or the macro shape (work structure) in another artistic medium. There are some implicit parallels between the material level and the parameters that are typically tied to the musical score and the conventions that go along with it. According to Cristiá (2012), music and visual expression converge at Western musical notation. As a result, the relationship between a symbol's pitch and its position on the staff

that is, the higher the symbol on the vertical axis, the higher the pitch tends to be used as a foundation for morphological associations. For example, an undulating line typically becomes a melody that rises and falls in steps. Among other things, symmetrical or asymmetrical relationships and internal articulations may transfer from one art form to another at this level.

4. Textural level: This level, which is related to the one before it, focuses on the internal or synchronic link between the materials, which gives paintings and music their textures.
5. Conceptual level: Here, shifting from one field to another is accomplished by using an author-centered notion or concept.

Perceptions of the frequency of aesthetic emotions, contributing elements, and motivation that define the experiences of seeing paintings and listening to music are compared by Miu et al. (2016). Feelings associated to music were seen to be more comparable to feelings in other contexts of daily life than those related to art. According to the participants, emotional reactions to paintings were more significantly influenced by stimulus features and prior knowledge, while emotional reactions to music were more significantly influenced by prior mood, physical environment, and other people's presence. Looking at paintings was more often linked to self-educational motivation, whereas listening to music was more often linked to social motivation and feelings of well-being. When they looked at paintings, participants who had received visual arts instruction reported feeling more vitality-related emotions. On the other hand, there was no correlation between emotional reactions to music and music education. The ability to combine the feelings of one and the other arts in a single exhibition is offered by “painting music”. which may make for an intriguing topic for emotional studies.

From the perspective of the artists, sense-making is also examined. According to Drabble (2010), exhibition production is reinterpreted as creating work for exhibition or creating art experiences and how they are received. According to these research, exhibits can be viewed as forums for group knowledge negotiation, with exhibition creators acting not just to arrange artifacts but also to co-create knowledge about the exhibition problem at hand. In order to determine what may be gained from exhibits when viewed as experiments in the collaborative negotiation of knowledge, Drabble (2010) examined the degree to which curatorial choices impact the development of transient communities of

practice.

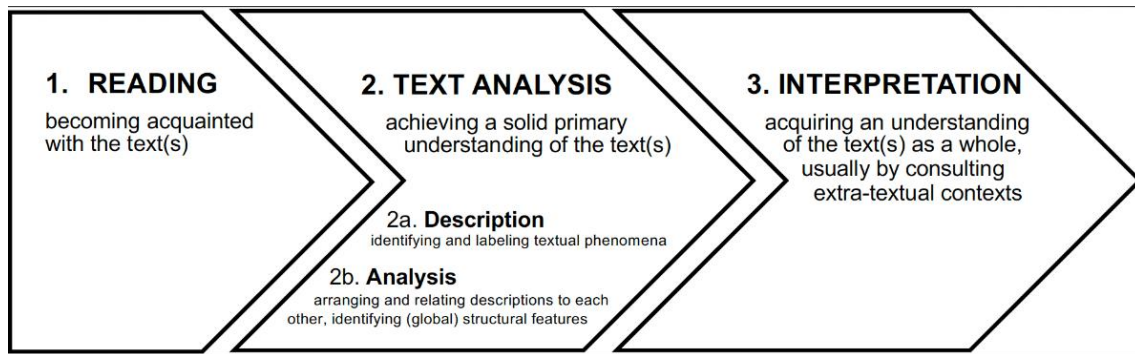
3 METHOD

The research has a qualitative nature. The research is made within philosophy of arts as the study of fundamental questions about the nature and value of fine arts and music and our experience of it. This covers thoughts on theoretical presumptions, such as its main focus (music or musics, in particular, where philosophy of science influences philosophy of music), objectives, and methodologies. Examining each field solely from a philosophical standpoint or even trying to “impose” ideas is not the goal here; rather, the debate topics are drawn from the topic of music itself.

The goal of the philosopher of art is not to increase the level of understanding and appreciation of art, but rather to give critics a conceptual foundation by (1) analyzing the fundamental ideas that guide their work and help them write and speak about the arts more clearly, and (2) coming to accurate conclusions about art, aesthetic value, expression, and other ideas that critics use.

We follow structuralism, a theoretical perspective that emphasizes underlying structures over discrete components and sees meaning as relational and context-dependent. It investigates how works of art, artistic trends, and even the art world as a whole operate as interrelated systems. To comprehend how meaning is produced and conveyed, it examines the laws, hierarchies, and conflicts that exist within these systems.

Research toolkit implied the elements of qualitative content analysis and can be depicted schematically (see Fig. 1):

Figure 1*Process of sources texts analysis*

4 RESULTS AND DISCUSSION

It should be mentioned that the first instances of the fusion of music and fine arts in Europe date back to the 19th century. These occurrences specifically occurred in Brussels at a time when music was beginning to be heard more frequently in artists' studios. The absence of appropriate venues for chamber music concerts in the Belgian capital can be largely attributed to the fact that the official performance halls were either too large or unsuitable for audience-supported musical performances. As a result, performers valued the atelier venues' intimate feel. In 1880, the painter Charles Hermans' workshop likely hosted the first concert of this kind in Brussels. This initial attempt might be viewed as an experience of the union of the arts, according to the journal *Le Guide musical* (The Music Guide), which stated that "the arts are sisters... the senses sharpen each other, the perceptions become more immediate" (Martin, 2021). Artists such as sculptor Charles Van der Stappen, painter and sculptor Constantin Meunier, and painter Isidore Verheyden routinely arranged similar concerts in and around Brussels between 1880 and 1900. Many of these concerts took place at the mansion of painter Anna Boch, which around the turn of the century became the main venue for artists such as Ysaÿe, d'Indy, composer Gabriel Fauré, and organist Joseph Jongen. In many instances, small-scale performances emerged from the shared goals of musicians and painters looking for fresh avenues for artistic expression outside of formal settings. These performances were typically performed by progressive musicians, primarily those associated with Les XX (The Twenty) (Martin, 2021). Les XX, Belgium's most prominent avant-garde group of

artists in the late nineteenth century, was founded in Brussels in 1883. It featured well-known painters including Théo van Rysselberghe, Félicien Rops, James Ensor, and Fernand Khnopff. Between 1883 and 1893, the club gained notoriety for inviting prominent European artists to show in Brussels, including James Abbott McNeill Whistler, Claude Monet, Paul Gauguin, and Vincent van Gogh. In addition, the yearly Salon des XX (Salon of the Twenty) was noteworthy for hosting concerts and conferences in conjunction with the show. During these concerts, the visual arts and music were able to interact in a way that had not been witnessed before because one of the exhibition rooms was filled with paintings. These behaviors, however, were more instances of combination than convergence. Very convergent methods in artistic creativity were brought about by the “technological” 20th century and, more specifically, the “digital” 21st century.

From the 18th to the 20th centuries, numerous complex light-based devices were created, building on Newton's concept. Although these gadgets differed in size and shape, they all essentially sought to convert music straight into vibrant "Lumia" projections, which were the original kind of visual music. Thomas Wilfred's Clavilux, synchronist Morgan Russell's unsuccessful Kinetic Light Machines, and Louis-Bertrand Castel's Ocular Harpsichord are notable examples.

Futurist Bruno Corra (1892–1976) released his seminal manifesto, *Chromatic Music*, in 1912. Among the numerous attempts he and his brother Arnaldo Ginna (1890–1982) tried was the creation of a color organ. Due to the technological difficulties of creating colored light and the visual form of anything other than imprecise definition, the overall impact of many of these instruments was disappointing. “We had at our disposal only twenty-eight tones, the fusions did not work well [and] the sources of light were not strong enough”, Corra said in reference to these challenges (1912). Artists like Corra and Leopold Survage (1879–1968) were motivated to experiment with celluloid cinema by this technological discontent (Mornell, 2023). Paul Klee, an artist who heavily explored visual harmony and rhythm through color and form, even left his dissatisfying musical career to pursue abstract painting. “I am constantly reminded of the similarities between music and the fine arts”, he wrote in his diary. They still resist analysis. Both art forms are undoubtedly characterized by time. It is simple to demonstrate that (Hutson, et al., 2024). Klee's understanding of harmony and counterpoint in 18th-century music

composition enabled him to create a sort of visual polyphony by layering water colors in loose grids to create visual rhythm. Although his paintings are temporal (time oriented) in that they are first viewed as a single piece and subsequently as separate parts over time, they ultimately failed to create the genuinely dynamic expressiveness that film provides.

Before achieving the Futurists' goal of incorporating a genuinely “dynamic sensation” into an immersive visual art form, early visual music had more space to grow. The spontaneity that improvised jazz musicians experience was what would bring visual music one step closer to creating instantaneous, genuinely human lyrical expression. Live audio-visual performances, the contemporary equivalent of visual music, exhibit this improvisation. In contrast to live audio-visual performances, which, like musical performances, always have a human element of spontaneity, film production can be done carefully, taking time to cut as needed. It would take a great deal of preparation and familiarity with the music to be played to create live performances that used the same degree of musical theory and structure as Eggeling and Richter did.

The so-called "visual music" is one of the innovations in the intersection of fine arts and music. The term "visual music" describes the nexus between visual art and music, where time-based visual imagery creates a temporal architecture like to that of music. It is frequently utilized in movies, videos, computer graphics, installations, and performances, and it can be both non-narrative and non-representational. Synesthesia, in which one form of stimulation elicits a sensation in another, such as seeing colors when listening to music, is likewise connected to the idea (López-Varela Azcárate, 2023).

Ox and Keefer (quoted in (Kanellos, 2018)) classified the submitted Visual Music pieces into four categories and described current Visual Music as algorithmically operated digital images:

1. Visual music can be thought of as a sonic composition that has been converted into visual information, with the visual representation of the original auditory "language." Another name for this is intermedia.
2. A certain narrative structure that complements the auditory structure is followed by the visuals. The finished audio-visual piece may be silent or may contain sound.
3. A translation in real time from sound to vision or vice versa. Sound is played while these visuals, which might be in many forms, are presented concurrently.

4. A painting is an example of a static visual composition. The artist's interpretation of a particular piece of music is the theme.

Events that combine visual art with music, frequently in an experimental or performance-based setting, are referred to as “happenings” these days. This integration can break the boundaries between conventional artistic categories, explore new artistic genres, and produce immersive experiences. Techno and electronic music, in particular, have long had a close connection with art, fusing beats, melodies, and rhythms with artistic ideas and visual manifestations. This mutually beneficial relationship serves as the foundation for several cultural movements and gatherings throughout Europe, where music is used as a medium for immersive artistic expressions rather than just as an aural experience.

In order to determine how music and painting relate to and influence one another when they are combined into a single artistic act, Musikhögskolan [cited in (Maslova-Lisichkina, 2022)] details the project “Painting music” (2015), which was created in Spain with the goal of developing and implementing an interdisciplinary performance in which the two arts communicate live. Project members included Erik Lanninger, a piano instructor, Angel Belda Amoros, a clarinetist in the Spanish National Orchestra, and Pacoco Gil, a visual artist. The concert included, in particular, Marcel Olm's *Paisatge25*, a 21st-century composition by a Catalan composer. The audience is taken to a colorful, harmonic soundscape by this intriguing and descriptive composition. A clarinet solo opens the composition, adding depth and color as it joins the piano. The clarinet asks the piano to engage in conversation, and the two of them together invite Pacoco to begin painting gradually and imaginatively.

The organizers of the project made an effort to learn about the performers' and audience's perceptions as well as the relationship between music and art. They developed a survey for artists to complete in order to gather input on the process and outcome in an area with subjective connotations. It assigns scores ranging from 0 to 10 for questions about synesthesia, interdisciplinary performances, perceptions, and sensations.

The artists were asked the following questions (Maslova-Lisichkina, 2022):

- 1.- Please indicate how interested you are in “Painting Music”.
- 2.- What piqued your interest?
- 3.- In a typical concert or work setting, rate your degree of attachment to your music

or artwork.

4.- During “Painting Music”, rate how connected you are to your music or painting.

5.- How much did you relate to the picture or music during the performance?

6.- Please rate the extent to which the performance's music and painting affected your interpretation.

7.- How did the picture or music affect your work?

8.- Are you able to recognize how the two arts influenced the final painting?

9.- To what extent did the music affect the colors?

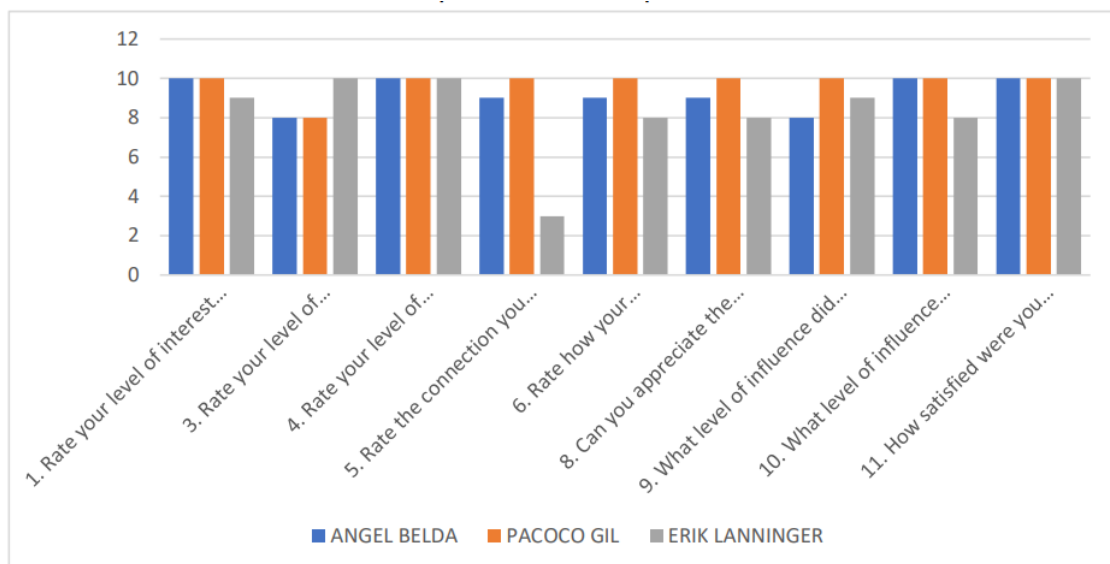
10.- What level of influence did the music have on the shapes?

11.- To what extent did you find the project satisfactory?

What the multidisciplinary performances meant to the artists is shown in questions 1 and 2. Information regarding the kind of migration that occurred in our performance is provided by questions three through ten. Data about the unusual synesthesia that the artists developed in this performance may be found in questions 7, 8, 9, and 10. The level of satisfaction with the project is indicated in Question 11. Fig. 2 displays the responses that were gathered from the performers.

Figure 2

Results of the survey within the project “Painting Music”



Source: Maslova-Lisichkina, 2022

The artists' responses attest to the growing popularity of interdisciplinary performances. The three artists received a perfect score of ten for their degree of performance focus. From the perspective of the “flow” defined by Mihaly Csikszentmihalyi (1990) and the “presence” articulated by Eckhart Tolle (2001), performing live with other artists appears to boost the amount of attention experienced.

According to the project's designers, it is an example of synesthesia that is presented through a live performance where the colors, forms, and strokes are meant to mirror the sound, and the sound is then influenced by the colors, shapes, and strokes in a never-ending cycle of synesthetic feedback. According to Jewanski et al. (2020), synesthesia is a unique way of seeing the world where words can have tastes, music can evoke colors, and numbers can be seen as a line through space. Over time, the encounters usually become habitual and consistent. Differences in the structure and function of the brain are associated to the illness. Music is converted into lines, colors, and shapes during a convergent live performance. In turn, the colors elicit a musical interpretation that is impacted by the visual artist's colors, forms, and textures.

Diogo Carvalho, a Portuguese artist who combines poetry, dance, music, and audience engagement, is a notable example of a European artist working from a convergent perspective. The 2019 Harn Museum of Art show "Divergent Convergence: The Arts of Creativity, Discovery & Inquiry" is one instance of his inventiveness. Echo Chamber, an interactive composition in which listeners create music by deciding how the piece will develop, will be highlighted. The piece investigates how we experience the music at this specific time and place, with musicians, Harn Poets-in-Residence, and dancers positioned throughout the museum. Using a live, open-ended structure, the sounds and musical concepts are altered, responded to, remarked on, and reproduced based on an interpretation of a star chart.

The investigation of the “Eternal Afro-Sonic Signifier” and its movement across and amid the cultures, peoples, places, and times of the African Diaspora unites the diverse and multifaceted body of work of Berlin-based visual artist and musician Satch Hoyt, whether it be sculpture, sound installation, painting, musical performance, or musical recording. Hoyt came up with the phrase “evocative words” to describe the “mnemonic network of sound” that served as the “sole companion” of enslaved Africans throughout the Middle Passage's forced travel.

One of the pioneers of new trends in convergent art today is Ukraine, where the realities of wartime gave rise to new forms of synthesis and synergy of arts. Synthesis of arts, performances and happenings in Ukraine are modern artistic practices that combine different forms of expression, such as painting, music, theater and plastic arts. Performances and happenings, in particular, are important elements of this synthesis, as they involve unpredictability and interaction with the audience, and also go beyond traditional artistic formats. Given the analysis of some Ukrainian performances, it can be argued that performance is developing very rapidly in the vastness of Ukraine, there is sufficient experience and practice, but different areas of activity and a range of possibilities arise each time. Considering the manifestations of the last decade in the field of performance in Ukraine, it is clear that this phenomenon is progressing, is of interest to art critics and artists, and is attracting young people to its ranks, which gives hope for further activity and its development (Maslova-Lisichkina, 2022). Performance art has caused a change in artistic vision, which was expressed in the rejection of traditional plastic form in favor of iconic artistic "gestures". Performance has incorporated a synthesis of different types of art: panto-mime, music, poetry and painting. The synthesized existence and interpenetration of different types of art, which, in essence, characterizes performance art, presupposes a completely different special method of its research, which combines all art-historical approaches, but at the same time formulates the essence of this new form of art in a different way. Even aromatic means of stage imagery are used.

An interesting event in the space of Ukrainian theatrical performance, in our opinion, is the plastic performance "Pomerantsev's Charades" based on the collection of poems by Igor Pomerantsev "Homo eropticus" (2013). The team of the Kyiv theater "Mist" presented it on April 28, 2013 on the stage of the Kyiv cultural and educational center "Master Klas". The combination of poetic lyrics with youthful energy created an easy unity of the stage and the audience. Self-made props and costumes, bright color scheme, artistic video sequence, musical accompaniment – all this united the performers with the audience. Librettist, director, production designer, and soundtrack author Yulia Lazarevska, together with the troupe of the capital's theater, embodied a unique stage performance that whimsically combined the plastic compositions of thirteen actors, a

musical soundtrack from different styles and genres, visualization of picturesque images on the stage screen, the Ukrainian-speaking voice of the Prague author himself, Igor Pomerantsev, and several newly created art objects. The performance is built on a game of free associations, mixed emotions and impressions. It was an hour and a half filled with visual, plastic, and sound effects, built into a certain plot and emotional dynamics. The author of the poetic texts himself was present at the event, thirteen of which turned into a fascinating solving of the latest "charades" in the performance - a verbal game.

In war-time Ukraine, music, backed with appropriate fine art works or other visuals, became an expression of resilience (and relatedly resistance) in war.

Moreover, cooperation is a fundamental component of artistic expression, combining a variety of skills and disciplines to produce captivating works that captivate viewers. Collaboration enhances the creative process by adding new viewpoints and vibrant energy, whether in the performing or visual arts. In the performing arts, where it promotes synergy among musicians, actors, dancers, and other performers, collaboration is especially important. Performers combine their skills to bring stories to life on stage, enthraling audiences with powerful performances, all thanks to a common goal and teamwork. Each show is given depth and life by this collaborative attitude, which enhances the whole artistic experience. Similar to this, collaboration in the visual arts can take many different forms, such as collaborative exhibitions or multidisciplinary projects that combine many mediums and techniques. To push the limits of their individual techniques, stimulate one another, and share ideas, artists gather together. Visual artists investigate new forms of expression through group projects, delving into ideas and issues that go beyond personal viewpoints. By encouraging artists to combine their skills and resources, this collaborative technique produces works that represent the group's overall vision. Collaborators create works that are more powerful than the sum of their individual styles and abilities, connecting with audiences on a deeper level.

The foundation of London's Eclectic Gallery is collaborative arts. Eclectic Gallery welcomes the merging of visual and performing arts in the spirit of artistic collaboration. We aim to create immersive spaces that stimulate the senses and foster deep relationships with art by integrating music, live performances, and interactive experiences into our exhibitions and events. The exhibit is a testament to the transformational power of creative synergy and the art of collaboration.

Jeong et al. (2020) did an intriguing investigation. The authors offered an assessment index to gauge how well paintings and music match, and they presented the method of matching classical music with deep learning to create a soundscape that can enhance the viewer's appreciation of paintings. The evaluation index was carried out using a multimodal aspect assessment and a suitability evaluation using the Likert 5-point scale. The average cosine similarity of the 13 test takers' multimodal evaluation was 0.79, and their appropriateness evaluation score for the deep learning-based best match between painting and music was 3.74/5.0. Multimodal evaluation is anticipated by Jeong et al. (2020) to be an evaluation index that can gauge a novel user experience. Additionally, by suggesting the interplay between visual and audio, the study sought to enhance the experience of multisensory artworks. The authors claim that the suggested painting and music matching technique can be applied to multimodal art exhibitions and will also make it easier for those who are blind or visually handicapped to enjoy art. Therefore, new technologies constitute a wide-ranging independent topic for additional research, thereby deepening and enhancing the convergence of arts.

5 CONCLUSION

A common dedication to innovation and expression characterizes the relationship between the visual and performing arts. Even though the two disciplines may show themselves differently – visual arts are typically presented in static form, while performing arts unfold in real-time before an audience – both aim to captivate and evoke strong emotions in viewers. Visual artists can benefit greatly from exposure to the performing arts, which can broaden their creative horizons and enhance their artistic practice. Visual arts can also serve as a source of inspiration for performers, who can use visual components to increase the impact and resonance of their performances. More synergy and convergence are being achieved in contemporary artistic space, which has ramifications for society as well as the arts. The digital transformation of the arts and the use of digital technologies in artistic activities were not included in our research due to the article volume's limitations. However, this area ought to be included in the list of topics for additional research on convergence tendencies in art.

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Authors' Contribution

All authors contributed equally to the development of this article.

Data availability

All datasets relevant to this study's findings are fully available within the article.

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