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The interaction of painting and music

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Abstract

The relationship between different artistries is an interesting concept for both the academicians who are in related organizations and artists in these organizations. The aim of this study is to reveal the relationship between emotions that is a result of painting which has both abstract and real concepts and emotions that is a result of music which has generally abstract concept. The total field under this survey is Gazi University and the sample is the students in the Faculty of Vocational Education, Painting Department. The qualitative information will be acquired via observation method and this qualitative information will be transformed to quantitative information by using statistical analysis. At the end of the study, the relationship between painting and music will be determined and there will be some necessary suggestions.

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1. Introduction

In 20th century, as all fields, there were some multi-dimensional changes in art. From painting to music, from music to theatre, photography and cinema, there were very big changes and also a very big progress in almost all kinds of art.

At the beginning of the 20th century, a very chaotic art atmosphere has been in the world. It can be said that the most important characteristic of those years is a rapid and intensive mobility. The artists have been come together in the big art centers to find an artistic perspective; they have made some groups, they have changed their groups and also they have given up their groups and they have made some new groups. (İpşiroğlu, 2006, page 47).

Trends in the previous eras can be explained by some concepts which can determine the main ideas. For instance, some concepts such as the Renaissance, “humanism”, Classicism, “Enlightenment”, and Romanticism, “personal emotion” can have a description. But the 20th century cannot be described by these kinds of concepts. “Pluralism” has been the main characteristic of those years. (Say, 2003, page, 468). The acceptance of this pluralism can be explained by the interrelation between all kinds of arts and the crafts that were produced as a result of this interrelation. Additionally, in those years, there were a lot of different art movements as a result of a big rebellion.

The concept of interdisciplinary art has been begun in those years and Atagok describes this: “the freedom of art, the creativity of artist and the passion of artist led to change art and as a result of this change, there has been a inter-artistic works and interdisciplinary creativity in today’s art. (Atagok, 2008, page 25).

Especially in the 20th century, the relationship between different arts was begun to get stronger. İpşiroğlu summarizes the interaction between different arts, especially between painting and music: “the interaction between different arts isn’t a new concept; it has existed for all times. However the alienation of art from the nature has hastened to this interaction progress and also, it has made it stronger. Especially music which is the only art field that is sublimate to material has been the source of an innovation of other art disciplines. Additionally, the innovator of this process is painting. (İpşiroglu, 2006, page, 11).

When the 20th century is thought; Say, also, says that: “Inharmonious voices were the main character of music in 20th century. The history of music is also the history of searching inharmonious voices. The 20th century, also, undertakes this concept as a whole.” (Say, 2003, page 468).

The usage of “imbalanced voice (it looks like a technical problem)” results from a new aesthetic concept: Now music is responsible for not only reflecting beautiful and balanced voices, but also reflecting the reality, that is, the bad sides of reality. Indeed, modern art is not a beautiful art. It gives up the balance of impressionism, wonderful designs, good tones and colors. It damages painting values in the painting; it also harms melody/tones in music and images in poem. (Say, 2003, page; 468).

Yılmaz says about Modernism: “modern art has a paradoxical nature. It is the reason why it is so reformist, attractive and interesting (Yılmaz, 2006, page; 15).

2. Kandinsky and Schönberg

For many years, different art disciplines have interacted with each other. Especially in 20th century, famous artists supported to their paints by interacting with other disciplines, especially by interacting with music. One of the most important one of those artists is Wassily Kandinsky and in a concert in Munich, he has met Arnold Schoenberg who is a composer.

2.1. Arnold Schoenberg (13 September 1874 – 13 July 1951)

Schönberg was born in Vienna and he wasn't educated in music; but he had a lot of violin and violoncello courses and he became a good orchestra member and he earned money thanks to violoncello in those years. (...) After his first experiences in his works of art, Schönberg thought that he couldn't say anything about tones and he began to be interested in music-out-of-tone in 1908-1914. All of 14 works composed in those years were out-of tone. Thus, he didn't relate to traditions or customs and the melody began to be crooked; and it was out-of-design (Say, 2003, page 475-476).

After 1914, Schönberg didn't compose anything and he made some researches. Say explains the period of 1923 like this: “In 1923 in which he began to compose again, out-of-the-tone music could be attached by the rules and the rules known as ‘12 Tones Method’ was determined.” (Say, 2003, page 476)

12 Tones Method can be summarized like this: 12 tones which can be used in out-of-tone music and which can be assumed that each voice of them is independent and equal are ordered in accordance with the expectation of composer. Thus, there can be a series of 12 voices. The composer can use this series both in a horizontal way (melody and balance) and vertical way (rhythm). But after a voice in this series is heard, repeating cannot be done unless other 11 voices are heard. (Aktaran, Say, 2003, page 476).

The 20th century is a bound era in terms of science, technology and social life. Therefore, by using creative scientific efforts, art has actualized new bounds on the contrary to science and technology. But, music has imposed to rules and shapes of music- in-tone. It is normal; because in the mood of human, there is a desire of creating new things, not settle for old ones. (Say, 2003, page, 68).

2.2. Wassily Kandinsky (4 December 1866 – 13 December 1944)

Kandinsky was a mystic who thought that the world symbolizing “spiritualism” should be refreshed by a new art movement, and his lots of friends who were German artists have thought the same things. In his book “About the Spiritualism in Art” (1912, the original name; *Über das Geistige in der Kunts*), he emphasized the psychological effects of natural colors; he specified that a good red could effect us as a trumpet call. He believed that a spiritual composition between people is necessary and possible. Thanks to this belief, he demonstrated the first experiences of “music of color”. Thus, he started a new movement known as “abstract art”. (Gombrich, 1999, page 570).

Michel Foucault explains this art like this: “in his painting, simulation and “bonded goods” were cleared as twain and contemporaneous. In his paintings, there were also a relationship between simulation and animation; simulation

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