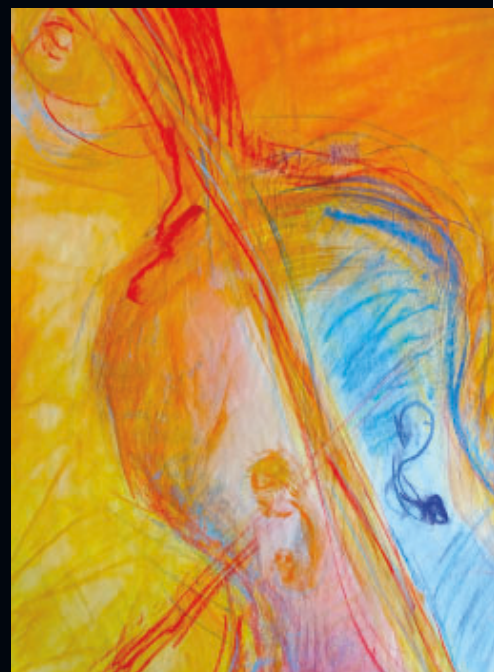


Synesthesia: The Synthesis of Arts in World Art Culture

Abstracts from a Conference held in Saint Petersburg, March 4–5, 2019

Nina Nikolaeva, Svetlana Konanchuk, and Jörg Jewanski (Eds.)



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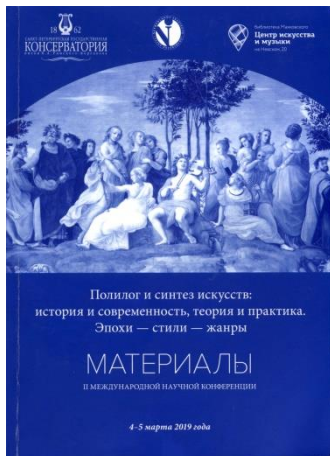
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Foreword

This book provides 97 abstracts of academic papers presented at the 2nd International Conference *Polylogue and Synthesis of Arts: History and Modernity, Theory and Practice. Epochs – Styles – Genres*, which took place on March 4–5, 2019 at the Rimsky-Korsakov Saint Petersburg State Conservatory, Russia. The original conference proceedings were published in 2019, and were subsequently translated into English and revised for the present edition. This series of conferences is planned to be continued annually in Saint Petersburg. So far, three such conferences took place (www.artpetropolis.com/konferencii) in 2018, 2019 and 2020, and each one had its proceedings published.



The original cover from the 2019 Russian Language edition

The conference was organized by the Rimsky-Korsakov State Conservatory and supported by The Dutch Institute in Saint Petersburg and the Mayakovsky Center of Art and Music Library at Neveksy 20, Saint Petersburg in 2019.

The conference's events mainly took place at the Conservatory, given that Music is the art form most capable of bringing together Philosophy, Literature, and the Visual Arts. In the present publication we strive to provide an insight into the rich variety of aspects of artistic culture, theoretical discussions and methods presented at the conference.

While papers were contributed predominately by Russian academicians, in addition, a range of authors participated from Western European, United States and the Far East academia, including from China and Mongolia. We present abstracts from papers arranged alphabetically by author's names.

The limited availability of Russian academic publications in the West combined with the language barrier create considerable constraints in the way of wider recognition. We aim to address this gap by offering readers this present English edition as a source for a broader appreciation in the West of contemporary Russian academic research.

We would like to thank Katalina S’Bath for the English Language revision of this present edition.

Nina Nikolaeva, Saint Petersburg
Svetlana Konanchuk, Saint Petersburg
Jörg Jewanski, Vienna



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apparatus of fuzzy sets. With the undoubted effectiveness of this apparatus, it can, however, create certain difficulties for musicians who are not experts in mathematics. With this in mind, musicologist Tatyana Broslavskaya suggested using logical generalizations of characteristic forms of thematic development and typical structural features of musical compositions known in musicology for the research in this direction, based on the laws of variation form (one of the significant contributions to the formation of this major theoretical result belongs to Sergey Skrebkov), including the development of special mathematical symbolism developed as part of these generalizations. This proposal, supplementing the existing practice of applying research methods of a 'general mathematical' nature, seems very valuable and promising also regarding many other areas of theoretical music research and the practical development of its laws. The same applies to the diverse forms of music participation in the synthesis of arts.

Elena Zaslavskaya (Lugansk, Russia)

Synthesis of Arts in the Activities of the Dutch Studio *Drift*

This article discusses the projects of the Dutch Studio *Drift* (www.studio-drift.com), founded in 2007 by Lonneke Gordin (* 1980) and Ralph Nauta (* 1978), graduates of the Academy of Design in Eindhoven. In the installations and interactive sculptures of this studio, the connection between nature, man and technology is the key. The Studio occupies a unique place between such disciplines as technical art, performance and biodesign, synthesizing these various areas of human creativity.

Dutch designers study algorithms of natural phenomena in their projects and, using modern technologies, translate this data into poetic, specifically meditative experience. *Drift* collaborates with scientists, programmers, engineers, and other specialists in the field of exact sciences in order to realize its creative ideas.

This study is devoted to the analysis of such methods of Fine Art and the technical means used by the authors to translate creative ideas. An analysis of

the creative approach of the *Drift* studio is carried out using the flying sculpture *Franchise Freedom* and multi-profile light sculptures *Fragile future*.

Franchise Freedom (premiered at Art Basel Miami 2017) consists of hundreds of drones that simulate the flight of a flock of birds. Each drone is the one with a light source inside. Their flight creates an ever-changing artistic object in the sky, which in this way turns into an artistic space. To create the *Franchise Freedom*, *Drift* studied the natural patterns of flight of starlings and converted them into software specifically designed and built into drones.

Fragile future represents several hundred light-emitting dandelions connected by three-dimensional bronze electric circuits. Each dandelion is a synthetic art object that combines technical and natural elements. To create each of hundreds of art objects, real dandelion seeds were hand-picked, after which they were glued to the LEDs.

All studio projects, including *Franchise Freedom* and *Fragile Future* discussed in this study, are performative works that synthesize technology, science and art. Moreover, each creative project of *Drift* does not come down to the sum of its constituent components, but rather summarizes their properties such as ideological, world-outlook, imaginative and compositional unity, community of participation in the artistic organization of space and time, and provides multilateral emotional impact on human perception. The works of *Drift* have their own aesthetics, which includes a clear combination of high-tech and poetic images, in which light acts as a symbolic and emotional component that underlies life on earth.

Erdenebileg Zultsetseg (Ulaanbaatar, Mongolia)

The Relationship between Music Minimalism and Traditional Mongolian Patterns and Ornaments

Minimalism takes a certain place in the image and style of life, way of thinking and in the fine arts of the twentieth century in the West. Minimalism means the frequency of the simplest phenomena and the manifestation of their aggregates. Repeatability, frequency in music, manifested by the replicative repeatability of small motifs, in the end forms a holistic content. Eleven methods