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The Phenomenon of Musicality in Expressiveness of V. Kandinskyi Canvases

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Abstract---The radicalism of the picturesque aspirations of modern and avant-garde style was fed by overcoming the statics of this art form and the subject specify of the expression. Ideal and temporary nature of the music presented the source of this sort expressiveness, which to the ful was used by V. Kandinskiy. His music preparation, subsequently friendship with A. Schoenberg promoted corresponding to creative choice, which he has done the declaration of the abstract art and projection music sign to compositions and acceptance in graphic sphere. Kandinskiy rested in achievements post-impressionism - post-symbolism, in which are presented "washed away" in scene, not clearly given image. The music elements painting Kandinskiy realized as independence of the colour and symbolic elements in compositions. In this work is made analysis of linen "Composition II", "Improvisation 8" and "Improvisation IV". It is attention to symbology Roman and Arabic numerals, presented in name, which put into composition of the picturesque linen to associations with conditional image types of the music sound. The special accent is made on analogy of the symmetries of the distribution colorful heel and line to archytonic construction of the music forms. Musicology notions of the theme-image, interval and the other facilities of the expression are used in feature of the conditional picture of Kandinskiy.

Keywords---baroque art, melodic associations, melodic-harmonic, techniques, mysticism, rhythmic coincidences.

Introduction

Music and painting as forms of art constitute antitheses both in terms of semantic orientation ("ideality" of music and "writing of life" in painting), and within the material for capturing meaning -images ("mysticism" of sound and material differentiation of visual images). The antithesis of music – the painting was realized from Antiquity – as the incompatibility of the cosmically Musician

Perfection and the material accessibility of "techno" (Losev, 1960). However, the chronology of the parallel manifestation of these forms of art in the historical course of time and eras, the unity of literature, music, and painting in the view of the European classical art world (and not only the European one) inspired the search for semantic and material-physical intersections (scientific, creative pursuits by I. Goethe, A. Skryabin and other analogies in the structure of colorlight and sound) (Rubtsova, 1989). Today, the practice of theater and concert venues successfully demonstrates the intersection of these fundamentally different arts. The heritage of the great musical artist V. Kandinskyi is claimed and recognized. However, the specificity of the musical contribution of his artistic enrichment is not reflected in musicological approaches, even though such studies were done to the legacy of M. Čiurlionis (Czurlanis) the painter (Landsbergis, 1975), which are laid down in the interpretation of melody and harmony as aesthetic categories back in the Middle and Renaissance (Shestakov, 1973; Muravska, 2017; Tatarnikova, 2020), in the postvanguard (Markova, 1990; Androsova, 2008; Shevchenko, 2019).

The research topic is the musicological projection of the artistic positions of V. Kandinskiy's canvases, following the artist's conscious desire to capture musical images and systems in the technology and meanings of painting. The research methodology is an interspecific comparative in which the concepts of composition in painting and music are correlated as well as figuratively expressive indicators of line-paint and melodic-harmonic techniques in these arts. The scientific novelty is determined by the autonomy of typological comparisons of painting and music; in this regard, the analyzes of the paintings by Vasyl Kandinskiy (1866–1944) are unique.

There is a terminological emphasis on "musical", "musical-essence" painting in a series of the pictorial continuum, which in itself testifies to the distance between the specifics of these types of arts, which under certain conditions only entered into interaction into interaction (Losiev, 1991; Saharova, 2013). In the old conservatories, they taught to draw, although not in such expanded forms as was done in teaching verbal art. Painting is drawn to the objectivity of the material world, even if it is laden with associative symbolism, as demonstrated by Chinese painting classics. Still, both in Chinese art practice and in Europe, the issues which are visible by the eye, the separation of the material filling of the world is something opposite to the sound-musical "fusion" of the manifestation of objects found in interaction-friction, which lead beyond the boundaries of subject entities. As noted in ancient China, the sound appears from an object, derived from its calm state.

However, the cultural over-art of the art world consists in the fact that the highest manifestation of the aesthetic value of music becomes the lyrical contemplation of high Calmness, exalted in China by Confucianism, and in Europe – the effect of Calmness as the highest manifestation of feelings in Baroque art. Do not forget that the aesthetic dimension of the painting is based on metaphorical assimilation of the signs of different objects in the image (see the metaphorical concept of art by Bushuyeva (2016), and the principle of classical Chinese painting of writing as if with one stroke (Go, 1978). Pythagoras formulated the thesis at the dawn of European scientific and artistic civilization: dense matter is not an object of

music, the maximum of material "touch" in musical expression is "rarefied matter" of water-air-fire, marked by variable "fluidity" of forms (Gudman, 1995). Accordingly, the imprinting in the painting of musical indicators is based on the concentration in it of extra-objective realities, as well as by introducing into it the dynamics of the transformation of subject entities into a semantic continuum. Naturally, the high source of painting in general and especially musical painting are icons, the symbolic objectivity of which exposes the rhythm of lines and colors as such, creating a harmony of interaction-interpenetration of portrayed faces, symbols, things. And with this, icon painting as an ideal image and painting as an imitation of the environment are entirely different things.

Musicality as a Phenomenon of Artistic Thinking and in the Determination of the Synesthetic Gift of V. Kandinskiy

In general, Art Nouveau and Symbolism primarily deprives the primary indicator of the picturesque "object gravity": the rejection of the volume of light shadow in favor of planar and directed to the purity of one color in the image. The theory of color in the painting is a particular science, a generalization of the positions of which we find in Losiev (1991), writings, who notes the earthly being red-yellow, born of refraction of a light ray in the dust of the earth, the celestial-cosmic quality of blue and the median of green-gray. And this last one determined the prevailing tones of the paintings of the Symbolists (White, 1994), cultivating the mystery of surrounding objects and faces. It is in the gray-green colors that almost all the paintings of the ingenious Lithuanian painter-musician M.C. Chiurlionis, daring to write cycles of paintings in the spirit of the musical typology of the sonata, capture the rhetoric of the fugue in the forest landscape, etc. are solved. Techniques of modern painting - avoiding objectivity, "dissolving" its "gross matter," thereby likening the last "sparseness" of water-air-fire, that is, according to Pythagoras, the limits of materialization available to music - forming the steps of "approaching music" of the figurative row.

The particular approach to painting from object lessness (or associative objectivity) and compositional emphasis on meanings correlated with musical themes was chosen by V. Kandinskiy. Kandinskiy's legal education (it was owned by G. Handel, R. Schuman, P. Tchaikovskiy, I. Stravinskiy, and others) (Kandinskiy, 2008) determined the orientation in rhetoric and mathematical-digital symbols. Musical addictions in the family created a persistent "style paradigm" of the artist's thinking, the meaning of which is "synesthesia" as "the ability of a person to sense a phenomenon by several sensory organs at once". Conclusion – Kandinskiy is a "synestic artist", "...when he compared painting with music and called his paintings musical terms – see "Composition II" or "Improvisation 8", it was not just a metaphor. Music, in general, was one of the reasons that prompted Kandinskiy to engage in the painting" (Vanslov, 1980).

The reckless innovation of Kandinskiy is formed by the civilizational artificiality of artistic stereotypes that determined the thinking of the master. We draw attention to the postulates adopted in the characteristics of this master. Firstly, "Kandinskiy has been a religious man all his life, and his innovation'... is thoroughly saturated with mysticism". Secondly, it is "...an element that absorbed

the art of this (Kandinskiy – note by author) artist, who was keenly interested in poetry and music. We mean symbolism" (Vanslov, 1980).

Accordingly, L. Reinhardt summarizes: "His (Kandinskiy - note by author)" absolute art "cannot be understood without the idealistic philosophy of Schopenhauer and Nietzsche, without parallels with the new type of French painting." The specified author refers to Kandinskiy's concerns about associating his paintings with the decorativeness of the Vologda lace, that is, with the domestic incentives of his innovations. However, he believes that Kandinskiy's works "have nothing to do with folk art." Recognizing the essence of symbolism for Kandinskiy, Reinhardt compares it with such representatives of this direction as "Moreau in France, Ryder in America, - Chiurlionis in Lithuania" (Vanslov, 1980). And it emphasizes the importance for the artist of the symbolism of colors and lines – the lines in terms of semantic quality completely coincide with the musical rhetorical semantics of anabasis - catabasis, with the symbolism of horizontal and vertical lines. The book of A. Belvi emphasizes the special significance of green for symbolists and Russian symbolists (Vanslov, 1980), whereas for Kandinskiy himself this "neutral" concerning the "earthly" (red, yellow) and "heavenly" (blue, violet) - see the symbolism of color by A. Losiev, an adherent of the symbolist aesthetics, referring to P. Florensky (Losiev, 1991). Kandinskiy's addiction to blue is apparent - the association of artists of Munich founded by him was symptomatically called "The Blue Rider", which symbolized the "dematerialization" of the expressiveness of the painting according to the position taken by the artist by turning their meaning to Heavenly-Cosmic. We note the indicated significant effect by the researchers: comparing Kandinskiy's canvases with other painters gravitating to abstraction, it can be said that "... these impressions reflected some impressions from astronomical photographs" (Vanslov, 1980).

Symbolist aesthetics also focuses on blue colors in connection with the special significance for objectivity, which is more or less captured by symbolists, characterized by the "sparseness" of its material manifestation – the "elements" of fire, air, water occupied a vital place in the images and meanings of the works of symbolists. However, according to Pythagorean ideas, this "rarefied materiality" that is accessible to music – the "rough" matter of the earth, metal, wood, etc. does not form the specificity of music manifested objectivity (Gudman, 1995). Kandinskiy declares their own linens "improvisation" and "composition" – in analogy to music compositions. And turn on itself attention – "water" signs in his linen. As example – "Composition 218" 1919 that is to say created after return to Native land at period of the attempts of the rapprochement with revolutionary government.

The most general view of the "Composition" is revealed by the "harlequinade", the theatrical and decorative coloring of this canvas. At the same time, the prevailing blue-green tone creates a mixture of colors that is indicative of the seawater space, and in the bright colors of the South Sea (an analogy to the artist's Odesa impressions suggests itself because during his stay in Munich and Vienna in 1911–1914 similar visual images could not be obtained). And at the same time, this color scheme symbolizes the "touch of the earth's border" – based on the

alienation of extraterrestrial: blue-green is the quality of the mythological reality of the transition, living – dead.

The predominance of oval shapes in the canvas is marked by a black outline centering the image, creating some resemblance to the contour of the heart, "drawn by an unsteady child's hand". Such centering is reminiscent of recordings of sonoristic works by avant-garde artists of the mid-twentieth century, in particular, J. Xenakis ("Terretektorh" note – see from Schaeffer (1969) book). Kandinskiy was aware of the spatial parameters of the emerging "new music", which far exceeded, by its radicalism, the compositions of his friend and likeminded A. Schoenberg. Thus, the discovered musicality of Kandinskiy's canvases is a particular subject of research. Within the framework of our analysis, we are testing the symbolist bias of the author of the "Composition", which addresses the aesthetics of the "musicing" of pictorial art.

In the biographical descriptions, it is reported that once, while listening to Wagner's opera "Lohengrin", the future master suddenly, as in reality, saw a picture in front of him – a Moscow evening. Later he described his experiences like this: "The sun dissolves over Moscow with a stain that makes the strings of the soul vibrate... Pink, yellow, white, blue, pistachio green, glowing red houses, a deep tremolo of trees, a thousand-voiced song of snow, allegro of bare branches, the elastic red porch of the Kremlin walls, and above, like choral, towers a long, graceful arrow of Ivan the Great Bell-Tower. I believe that writing this symphony would be the greatest happiness for any artist". But Kandinskiy (2008), was aware of the illustrative nature of this kind of approach to painting inspired by music, in the corresponding situation he defended himself from accusations of "musical art".

"Compositions" and "Improvisations" by Kandinskiy in the Specifics of Pictorial Capture

The noted "non-image of music" with Kandinskiy's frank musical prescription sets parallels to Debussy's melodisms and pentatonic, which were categorically not intended to capture the "Chinese" – the Chinese Rondelle created by the composer lacks a meaningful melody, and even more so, pentatonic. Kandinskiy's musicality is the embodiment of the patterns of tone movements, the ratio of which approaches the models of objects, speech, and intonation utterances, but never coinciding with a vitally natural imprint. Let us analyze the works from the early paintings of Kandinskiy from 1908–1910, in which objectivity is guessed without making up the meaning of the depicted. These are those as mentioned above and indicated by musical terms – "Composition II" and "Improvisation 8".

The first of these – "Composition II" – is akin to the paintings of post-impressionists, reproduces the impressionistic paintings of "outdoor recreation". The rhythm of the image by repeating a contour that coincides with the pose of an inclined female figure (see in the center are three images that have multiple repetitions in color and contour in the lower and upper tiers of the picture, as well as "reflected" in the spots-lines marking the natural environment of the characters), create a special kind of invariance of all imprinted objects and images, figures that are associated with the musical structure of the work. For,

according to musicology idiom, any musical work can be called a variation in the broad sense (Shestakov, 1967; Hennion, 1997; Biletska et al., 2021; Nur et al., 2021). We find such "models of a musical work" in symbolism's poetry, which becomes all the more perceptible and self-significant, as long as the subject content is maximally "torn off" from the resemblance and displays indices of this objectivity, but not its most.

The centrality of the image in Kandinskiy (a bluish-white spot in the center, as if touching the pale blue figure with his hand, creates an orientation towards him and "stopped gestures" of outstretched hands as if forming a "rotation" from left to right ...) gives rise to an effect – deliberately "Blurred" octave unison: the symmetry in the numerical manifestation of 1: 2 is obvious, since the indicated central spot is located, as it were, on the axis of symmetry of the whole picture. And the correct numerical relations – 1: 2, 2: 3, 3: 4 – are those that create rhythmic coincidences of the octave, fifth and fourth. However, in the Kandinskiy painting, there is also some "shift" in the diagonal manifestation from the lower left to the upper right, due to the color accent of the figure, which is the second in the central "trinity" noted above. Note that this figure concentrates almost all the colorful overflows, that we find in other contours and "interstructures" located between anthropomorphic images (Daniel, 2019; Boothby & Robbins, 2011).

This creates a variably resolved "two-darkness" composition, in which differences in the color of the same contour ("rainbow" and bluish-white) create complementary expressive indicators (according to Losiev - blue is sky-space, redyellow in "rainbow" contains "touch land"); and all this forms a single directed stream of variant-ostinato advancement "counterclockwise", that is, in the tension of a right-handed gesture. Here, the analogy with the variability-ostinato of M. Ravel's "Bolero" is appropriate, in which the aggregate developed theme consists of two valiantly related image structures. The aggregate analogy of the expressiveness of the canvas is "counterclockwise", a guessed dial with a handarrow going from the central spot and "starting rotation" against the inertia of the clockwork mechanics (Milán et al., 2012; Kontos & Grigorovich, 2018). And this pictorial analogy is one of many because the "witching index of the night" (the images on the edges of the picture, concentrated at the bottom left and correlated with the technique, self-significant in the earlier painting "Night") creates the color of a strange circular action. Such a subject-specific "iridescence" corresponds to the illusory objectivity of the musical incarnations of images - since in the aforementioned "Bolero" by M. Ravel there is "combining the incompatible" - the genre-dance model of the Spanish bolero, dissected in a funeral-slow movement, with the image of "the whole mechanical of the 20th century", As the composer corrected this idea in connection with the ballet version against the background of the scenery in the spirit of F. Leger's "mechanism".

An essential semantic indicator of the picture is its appearance as a somewhat elongated square with a clear identification of the center spot at the intersection in width and length of 1:2. Correspondingly, circular and rounded constructions (the latter prevail) in the picture correlate with proportional expressions of symmetry of the overall compositional presence of a "somewhat elongated square", forming the invariance of a "broken circle – a broken square" in the role of a rhetorical accent, that is, the meaning of the emphasized property. There are

some "prototypes" of subsequent works by Kandinskiy in this picture. This is the "rainbow" of colorful stripes, once, in the film "Cossacks", and in the "Composition IV" that grew out of it, collected in the naturalness of the image-symbol of the Rainbow. Also, this is a particular thickening of red-brown (see the second from the left of the three central figures), the presence of which in the form of an array of "a piece of raw meat" or "organic form" connects with the above-mentioned "Cossacks", with "Composition IV", and with paintings of 1915–1921. "In gray" (1920), "On white" (1921), "Red spot", with "Composition X" (1938–1939), etc. The non-landscape meaning of the Rainbow, as mentioned above, and the subjective detachment of this spot is evident in the named works of subsequent years. In contrast, in "Composition II", these symbolic images are "attracted" to objective signs, giving the intended objectivity extra-everyday significance.

As a result, the symbolism of the ritual-circular manifestation of "secret female games" (see the total color gamut of the picture with the "middle of the flower", associated with the sign of the rose flower as a female index) makes up the primary meaning of "Composition". Its designation as "Composition II" indicates, possibly, the order in which such genre experiments were discovered in the author's work. But the symbolically taboo principle of expression of "blurry-subject" painting obliges one to be aware of numerical symbolism: two are the sign of a rational, logos that divides the single. In the "distributed" painting of "Compositions" by Kandinskiy, the opposite tendencies of "emancipation from objectivity" and preservation of associated objectivity are combined, which coincides with the "life of number", the manifestation of which A. Losiev linked the living manifestation of music.

The result of the analysis of "Composition II" Kandinskiy:

- variability-rondality of "drop-shaped" styles, in which the ratio of round and rounded contours forms an all-pervasive structural indicator, which is associated with circularly-centered musical monodic constructions that fundamentally bypass the substantive presentation of presentation;
- the presence of color contrasts of yellow-red, blue-white and green, brown, and other color manifestations close to them creates a variability of centering figures, which resembles the effects of advancing foundations in the melodic tonality of music such as compositions in the spirit of "melodic tonality" by K. Debussy and B. Rebikov, but with an emphasis in Kandinskiy's picture of "reddish flesh", impossible in the "water-fire" blur of the works of Debussy and Rebikov;
- the total semantic complex of the picture is aimed at focusing on the secret of the female flowering game, which "draws-draws" the natural diversity of being into its artificial circles, demonstrating in the visually perceived, which means intellectually differentiated manifestation, the mystery of the "ever-female" rotation-ostinato, in the mechanics of which the mystery of prolonging the once granted life is carried out;
- the numerical symbolism of duality, indicated in the name of the picture ("Composition II"), is associated, in the context of common variant object phenomena, with early sonata musical structures defined by the binary conjugation of oval and specially instrumentalized sounds, which is

comparable with the duality of the contours of the musically circularly given "female" spells and foreign objects filling in colorful manifestations of the canvas.

"Improvisation 8" is impressive by touching, apparently, the theme of Lohengrin, designated by Kandinskiy as the source of the visually mastered "symphonies of colors". The picture dominates the golden color, symbolizing the sky and the Glory of God in the Russian temple decoration and coinciding with the color of Valhalla's heavenly palace of German myths that gave rise to the Wagnerian Lohengrin. In "Improvisation 8", the combination of male and female symbols is evident (Roig et al., 2014; I Gede, 2021; Roberts, 1986). So, a triangle elongated along the contour of the sword, centering the composition and placed on the axis of spatial symmetry of the canvas, as a whole, makes up the objectified vertical line, which from human time coincides with the indexation-symbolization of the masculine factor.

As you can see, the common point of "Composition II" and "Improvisation 8" is that the whole canvas is symmetrical, giving a ratio of 1:2 (octave unison), which in itself correlates with the sacredness of the icon, separating from the theatrical nature of "humanly disturbed proportions" created by dramaturgy oriented towards the main idea at the "golden section point". Depicted on Kandinskiy's canvas is "dissected" by the above image of a sword placed along the line of the axis of symmetry. To the left of the sword, a human figure is clearly outlined, the massiveness of which is correlated with the might of a warrior (Chen et al., 2012; Serafine et al., 1984). The hilt of the sword, as it were, supports the boat with the belongings and contours, spots of heads and hats, but the concave contour of this "boat" coincides with the symbol "yone", the feminine principle of the world. The colorful strata of yellow and red testify to the earthly nature of the captured, but the yellow spots contain a "glow of gold", which in iconographic traditions is identified with the heavenly meaning in the meaningful filling.

Black-red spots-contours at the bottom right can be associated with a tamed group – or with the mouth of a snake, pacified by a knight. The accuracy of the plot association is impossible, but the heroic ascetic-chivalrous theme is evident. Tension is created by the diagonal advancement of the composition from the bottom up and from left to right, although the basic is the statics of the male symbol and the image of the sword.

It was indicated above that the symmetrical splitting of the composition by the sword line in a 1: 2 ratio corresponds to an octave ratio of tones, while the overall proportion of the width and length of the picture gives an exact ratio of 2:3, that is, the proportion of the fifth. The numerical ratios of the contour combinations sword + yone / rook and the figured filling of the latter in the upper part of the picture serve 3: 4, that is, the proportion of the quart. Thus, the numerical fillings of the ratios of the composition as a whole and the central contour objects (sword + yone / rook) highlighted by the yellow-gold color unity determine the musical-consonant proportions of the "Honor Chord", complemented by images of an anthropomorphic figure (to the left of the sword) and subject-contour selections at the bottom right and at the top of the composition.

The allusions to the ideas of "red flesh" and the Rainbow highlighted in "Composition II" are realized in "Improvisation 8" even more veiled than in the previously considered canvas. Nevertheless, blood-carnal strokes mark the spotsfigures in the picture, not merging with specific objectivity and thereby preserving the autonomy of the significance of the color of "dust of the earth" and earthly bloodiedness. The idea of the Rainbow-arc is removed, the sky-blue term of its multicolor is not expressed. "Improvisation 8" is connected with the digital indicator of Eternity, from which the Grail-Sky is inseparable, generating the Victory's feat in affirming the realities of the Ideal. Note that the number in the name of the canvas is represented by the Arabic notation, which contains the mathematical symbol of the Infinite ∞ , in contrast to the numeric designations in Roman numerals in the paintings "Composition II" "Composition IV", "Composition X", etc. So, the result of the analysis of musical rudiments of "Improvisation 8":

- the recognition of the symbolic objectivity of Knighthood associated with the sacredness of male military action (the outline of a sword as indicating object associations and numerical proportions of color-contour constructions);
- the deliberate nature of detecting the correct numerical proportions that establish the consonant vertical of the consonance-type chord-type products, since the white-yellow color of the sword as a central figure of the whole creates color-contour projections that vary the initial one to one degree or another, similar to how the overtone series of tone-pitch determines the consonant interval chord;
- the general compositional solution of the canvas demonstrates the principle of "deriving terms" the meanings of subject associations from a high abstraction of a rhetorical theme (the masculine sign of the Sword); these deduced meanings are subject-plot indices of the Warrior, Rook, accomplices, dragon's mouth, etc.; in the aggregate colorfully-picturesque sequence is drawn the inventio-"invention", which is the structure designated by the musical-rhetorical term improvisation;
- the emphasis in the name ("Improvisation 8") of the symbol of Eternity marks the universal foundations of mental operations defined by the term "Improvisation" in its creative inventive, creative and inventive, hypostasis. The non-objective painting is approved in "Composition IV" (1911), which was prepared by the "detail-masterpiece" (see the name "Masterpiece" for the section "Detail for Composition IV") is known as an independent painting "Cossack". Note that the painting "Cossacks" and "Composition IV", which absorbs the first, have the common feature that what is painted in them is clothed in the arrangement of lines and spots collected along a line that divides a 1:2 canvas (these are yellow spots below and at the top in the "Cossacks" and directly the peak line, for the interpretation of subject analogies in "Composition IV"). "Cossacks" are shown in the shapes of figures and spots located on both sides of the "rainbow bridge": "On the canvas, you can distinguish two Cossacks fighting on horseback (top left). Below them is visible the rainbow forming the road - this road leads to the palace on a blue hill. On the right are three more Cossacks, two of them with long peaks..." (Kandinskiy, 2008).

Moreover, it is "believed" that "the riders depicted represent a sharp conflict," emphasized by a flock of birds at the top of the picture, "doubling" the feeling of "frenzied" tension (Kandinskiy, 2008). Conflict as an aggregate image is concentrated in the colors of the rainbow, rigidly combining red, yellow, and green (which depletes the rainbow color set initially). The combination of red and yellow is clearly shown four times in the picture as a repeating quality, "gathering" other color indicators around itself – in an explicit compositional analogy to the structure of the extension of the mode of abode in the melodic formations of music.

These musical and melodic associations, eliminating the quasi-subject, quasi-event filling, are determined by the contour of the rainbow, repeated many times in the picture, the arc of which coincides with the contour of the symbolic suspiratio- "sigh", which affirms the masculine principle (Gudman, 1995). Masculine symbolism marks vertically spaced black lines (guessing that these are "shooting guns or a fence" (Kandinskiy, 2008), which clearly reproduce some archetypal designations of the masculine origin, which is conflicting in nature by its manifestation. As you can see, the picture "Cossacks" contains associated musical indicators, but the personification indicated in the title obscures the abstraction of color-contour relationships in themselves.

The analyzed picture contains, as noted above, the tension of the "frantic struggle" realizing the conflict, "leading the artist to a new perception of reality" (Kandinskiy, 2008). This was the realization that V. Khlebnikov sarcastically and poetically formulated in the story "Raspberry Checker" in 1921: "The horse of the Civil War, bending yellow teeth (italics – note by author), tore and ate grass of people... Everything has changed. People ceased to be people ...". Aggregate information about the plot content of the painting "Cossacks" indicates that this is no less than S. Dali, the image of the "Vision of the Civil War".

The current art criticism approach is maximally aimed at "subject decoding" of the picture, which was used since the name gives us a premiere-personalized reference point: "Cossacks". And there are links to Kandinskiy's statement regarding the image of the Cossacks, "galloping along the streets of Moscow during the 1905 revolution" (Kandinskiy, 2008). Accordingly, the object load of the bayonet bayonets is unambiguous, judging by the "anti - Cossack" orientation, with a blurry red spot under the bayonets, associated with fresh blood in the snow (see the ratio of the bluish-white background and the reddish-brown spot in the left median fragment of the picture). The conflict of the Civil war, which determined the rooting of Kandinskiy outside Fatherland (after trying to cooperate with the revolutionary government in 1917–1921), first in Germany, and with the advent of the Nazis in France, until his death on the outskirts of Paris, in poverty, in misunderstanding of criticism December 13, 1944.

In "Composition IV", the material of the painting "Cossacks" shifts to the left half, the line of peaks appears in the center, "cutting" the canvas in half, in which the semi-circles suspiratio of the left half of the canvas are complemented by geometrized binary compounds of the right half. The bloodstain under the Cossacks bayonets is shown faded, equipped with "eye-like" spots associated with symmetrically located binary like seals. The hill with a blue-blue edge, connected

by a "bird" contour with a hill-pedestal of the "ghost fight" of the upper left corner of the "Cossacks", becomes self-significant in "Composition IV". It is separated by the dips of dark brown sketches (their color "double" in the cloud-sky images at the top of the canvas) from the pyramidal elevations of the left and right fields. Moreover: the "bird" contour of operationality ($\sqrt{}$) was defined in the name of the picture given by the Roman numeral IV, in which the second component of the sign reproduces the marked mathematical symbol in conjunction with the singularity designation in the first term of the digit-sign (Bengtsson & Ullén, 2006).

The curvature mentioned above of the lines and the dynamic hatching of the left side of the picture in the right one is clearly given to geometrization and alignment-differentiation with mummy-like paired figures that were completely absent in Cossacks. A particular "new poem" is formed in accordance with the two-phase dialectic of T. Adorno thesis/antithesis – antithesis/synthesis, in which the binary contour of the peak of the Cossacks (with the emphasized trinity of their cap characters in the center of the picture), which confirms the power vertical of masculine symbolism, divides the left and the right field of the picture in the sequence action/post-action, tension/prostration.

Thus, the "masterpiece-detail" picture of "Cossacks", symbolizing the "fury" of the civil conflict, turned out to be "drawn into" "Composition IV", where it turned out to be the left-wing of the depicted, which made up the compensatory constructed dissymmetric component in the symmetry of the two-connected world-ideas. The location on the left side of the picture of the symbols of the "fierce battle" carries it to the zone of the "left-handed passive gesture", reporting the intensity of the impact of the right-hand side of the picture. The latter is devoid of objective detailing, contains pure color manifestations, which, according to Kandinskiy, provide "contact with the soul" for the new art. The artist wrote: "Color is a means by which one can directly influence the soul. Color is the keys; the eye is a hammer; the soul is a multi-stringed piano" (Kandinskiy, 2008).

The trinity of the compositionally averaging group of Cossacks (their three red caps in the center, the three colors of the rainbow on the left support the trinity sacred, symbolized in our perception, and it also supports the three black contours above and to the right of the rainbow). But the binary dissections are deliberately plural, from the "virtual" pair of fighting Cossacks at the top left to the paired lined mummies on the right side of the picture and the symmetrically-binary split composition of the whole. From the preceding, this kind of conclusions about musical models in the analyzed "Compositions" follows:

- multiple pairing of images equalizes the color combinations and contour indices with the named deliberate takes, the compositional separation of the right-left and quasi-object paired paintings, which is a symphony-matching sky-blue suspiratio sign (mountain contour in the center) with earth colors (yellow-red -brown) and "middle" (green) paint-contours, gravitating to a different curly manifestation;
- with all the "closeness" of the subject-plot content of "Cossacks", it is nevertheless obvious while drawing it into the "Composition" creates (see the right field of the picture with a projection developed outside the plot) a

- combinatorial two-phase connection as a product of a mental stereotype, but not the physical reality of procedural and life actions; the stiffness and simplification of the color lines make this canvas akin to the expressionist anti-aesthetics:
- the dissonant atonality of the captured image in its musical projection is indicated by the deliberate mismatch in the color load of the contours that create predictable lines of objects; the most "naturally-written" Rainbow-arc, being represented outside the landscape alignment of the image, turns out to be color-poor, but its color trinity corresponds to a similar three-color and ternary arrangement of the Cossacks' heads in the center of the picture, "pulled up" to the "heavenly heights" of the blue drawn outline.

So, the semantically and structurally dissimilar contours-spots of the picture form a semantic correlation, determined by the general artistic indicator of the rhythm of the captured whole, in which the absence of objective emphasis makes it possible to embrace the ideas of the Way and epoch-making human destiny.

Conclusion

Musicality is revealed as a specific quality of art, which is realized outside the specific musical tone-rhythm, but proceeding from the generic principle of musical expressiveness: from its ideality, heavenly, "running from objectivity" manifestation. In painting, "pointlessness" is born, in which the contours and color spots constitute an analogy to musical "variations in the broad sense", and the compositional solution of the paintings displays analogies to the architectonic positions of the music. Awareness of this diffusion of meanings in the paintings of V. Kandinskiy brings to a new frontier of understanding of artistic metaphor, declared as the basic principle of thinking in the visual arts: "breath of the space" and "the meaning of time" as a valuable expression of the "non-depicting image" of paintings.

The analysis of "Compositions II", "Improvisation 8", "Compositions IV" have demonstrated the transcription of the row music acceptance and sign possibility graphic arts. First, this numeric symbology, given both in name, and supported proportion of the correlations color heel and line, as well as the general composition decision, correlated with two-phase poem structure of the music XX century. Secondly, this idea of objectless type in itself chosen semantic "thickenings", which generates the ensemble semantic association, including "inexact object type" expressions, which is correlated with semantic "clot" themesimage of music. Also this separation of the purity of the colour outside of direct dependency from his object loading contributes the relationship with concept tonality in music that in the case of Kandinskiy has the parallel to music of A. Schoenberg as person of the sort "in order to avoid of tone certainty", but with support on leading interval-invoiced complex.

"Music painting" of V. Kandinskiy greatly differs from music installation other artist not only its "objectless" expressiveness, but also special longing to "dissonance of proportions", which reveals itself in pair couple division composition in proportions 1:2 that corresponds to the interval of the octave as consonance in music. But such division is combined with chosen by distortion to

this proportions, as creates the analogies with "emancipation of the dissonance" in music of A. Schoenberg and expressionists as a whole tasks assigned to them and learn how to correctly apply new tools in their work.

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