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## **FINE ARTS AS A MEANS OF COMMUNICATION**

***Abstract:** the Fine Art makes use of the opportunities of visual perception and emotional reproduction. In this context it confirms reliably the maximum productive fulfillment of communication by means of usage of visual and graphical technologies of communication. In the article the landscape painting considering as a communication universal way with its overall understandable is highlighted "Ecological international language" or "Ecological international communication" the use of the concepts and grounded with the ecological and communication functions of the landscape painting.*

***Keywords:** landscape painting, international communication, ecology, ecological international language, ecological painting.*

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## **ИЗОБРАЗИТЕЛЬНОЕ ИСКУССТВО КАК СРЕДСТВО КОММУНИКАЦИИ**

***Аннотация:** изобразительное искусство пользуется возможностями зрительного восприятия и эмоционального воспроизведения. В статье достоверно подтверждается эффективная реализация человеческого общения, применением визуальных технологий коммуникации. Рассматривая изобразительное искусство как универсальное средство коммуникации, в работе выдвигается применение концепций «Экологический международный язык» или «Экологи-*

*ческая международная коммуникация», что обосновывается экологической и коммуникативной функциями пейзажной живописи.*

**Ключевые слова:** *пейзаж, международная коммуникация, экология, экологический международный язык, экологический пейзаж.*

The experience and heritage of centuries, from pictograms to modern periods, show that every nation and people thinks and depicts to corresponding its geographical location. The painter always seeks that color system, which for him is intimacy and desirable from his birth. This is immediate and spontaneous tendency of communication of human and nature, where the communication is fulfilled through depiction or not through speech (writing, verbal). But even in this case and especially because of that in the pictograms and started form pictograms it is remarkable to use the picture in the different society at the same meaning. Large group of symbols mainly with the same significance, have used nearly all oftentimes in the contrary places of world. For example, the triangle as a female sign, the fir-form figures as a male sign. Evidently, the availability images must testify about perfect similarity of the graphic thought from Pyrenees to Far East, Scandinavian to Africa [3].

In this context, if we consider the fine art as an unique means of international communication, then the landscape painting of every nation and people will be viewed as own language of self-expression, which others know and use too, because the speech is related to the image and the visual perception. If we compare with the linguistic science we will see that all languages have general linguistic grounds according to scientific common thesis as well as artistic cultures of nation and people have also general grounds: graphic art-fine art.

It is interesting that these two fundamental fields of human culture come from one general origin-from pictograms, which confirms the priority of graphic perception. Therefore, the human communication with maximum productivity can materialize to communication with use of graphic and visual technologies.

The language of human communication was archetype- the pictograms of historical art and even prehistoric periods. According to number of explorers who

explored the pictograms study, the pictograms are the primary forms of writing. Ancient symbols, basically are hieroglyphs, hadn't lost the graphic and artistic essence yet, which further refinement and alteration represented a ground for new scientists and the contemporary alphabets have already their primary graphic-communicative essence [5].

Let's see, if the development of further process of linguistic primary promoted the genesis of the linguistic groups and languages (writing), then art movements and streams appeared in the development successive fields of historical art, from which the genre of fine art ramified. And in the first case as well as in the second case haven't lost the significance. In the philological books the language is considered as a way of the communication and material form of mentality and coordinated diversity of entities [2].

The international language forms as an artificial language, which is planned for international usage. In another way we can consider it as a language of any nation, whose usage has extended out of national frames of given country. The creation experiments of universal language have done even R. Descartes in 1629, G. Leibniz in 1666, but only in 19–20th centuries a number of artificial languages has managed to compile.

Latin is considered international language for diplomacy for long time (now it is general way of communication in medicine too), in Rome catholic church, French is as a language of aristocrat society and diplomacy in the 18th century, German as an international language of science in the 19th century, since the 20th century English is consider as a language of industry and postindustrial era. Nevertheless, there is not any language in the context of universal challenges of the 21th century, which is achievable for everyone without translator, irrespective from the level of the mental and lingual perception of human. That is possible only by means of visual technologies [1].

The fine arts, in particular painting in the context of the contemporary tendencies of the international communications returning to its primary communicative functions can appear completely as a way of the international communication using its expressive opportunities taking into account above

mentioned. In the question of the ecological perception of the society the special role of the fine arts, in particular landscape painting, consists in that, that its implications with the emotional field of human and the objective perception of nature are correlated in two links: aesthetic, scientific. In the field of aesthetic the ecological perception forms with several stages through daily connect with nature, fine arts process in nature and perception of landscape painting works of painting. In this context in the landscape painting is highlighted the ecological function as one of the principles of education of person and society [6].

Here it is important to take into account that condition, that the fine art makes use of possibilities of visual perception and emotional reproduction. In particular the landscape painting can consider as a way of the international communication with several considerations and even, irrespective the genre of the fine arts. The first as a graphic art it is legible and understanding with all languages and dialects for all speakers, irrespective the elements of the lingual mentality. The second and the more important consideration is from viewpoint of contemporaneity that population reacts to universal challenges, which is accessible for all reacting to custody issues of the ecological balance. The ecological issues in the case of express with each international language the certain group of people has a problem to learn that language, which we cannot say about landscape painting, if only in the sensual-emotional level. In the viewpoint of the ecological education and potential of influence today Claude Monet's works are more contemporary than unsubstantiated challenges of numerous ecological organizations, especially Monet's painting is perceivable for Frenchmen, European citizen of any country as well as Asian, American and other people, irrespective lingual, national and religious belonging.

The landscape painting removes the viewer from daily life and transfers into another world, which has been created by painters. Thus he generates the particular emotional attitude, solicitude, nostalgia to nature near spectator, which will absolutely have its influence on the natural field-logic and consciousness. The communication promotes the development of emotional level with the landscape painting, forms benevolently attitude with regard to nature and its beauty. In the psychological viewpoint

the process is observed as cognition of world in the emotional level. Who watches the landscape painting in the normal level recognizes, that the beauty of nature is in the danger, and alongside he arises necessity to save that beauty [6].

As the one of the features of artistic language of fine art is that, which doesn't have the dictionary of the fixed signification signs, lingual grammar, by which is conditioned its productivity of the communicative function. Art, in particular landscape painting, appears as more productive communicative way in the viewpoint of the ecological issues [4].

So the landscape painting appears as the most comprehensive and the most common type of world cognition with its opportunities of visual perception. It is important to notice that «Ecological international convention», «Ecological international cooperation», «Ecological international rights» and alongside other concepts «Ecological international language» or «Ecological international communication» concepts don't apply up to now. But population can use completely those concepts with its functions and takes upon almost all function, because that as an international system of the signs is clear correlated system and as an accessible and perceptive in the all places of Earth.

Perhaps, it is not possible to express the ecological all issues completely through the landscape painting (with language), nevertheless it is more overall and influence way revealing the ecological numerous issues and even proposing the way of solution. It is important to underline, that all sciences and languages write down the tendency of the continually development as well as art, the landscape painting with its contemporary tendencies is directed to the ecological painting, of which development process doesn't except new working of technologies, which will direct to the complete system of the international ecological communication.

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