

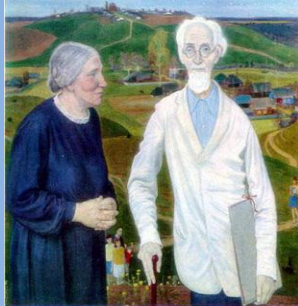





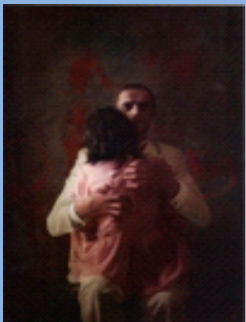
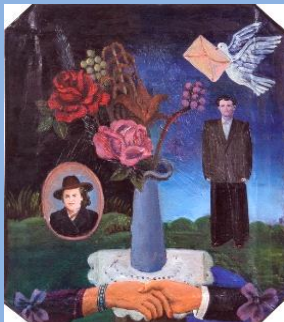




“MODELS OF RELATIONSHIPS IN PORTRAIT PAINTING”

Personal meaning of the Picture: “The World of a man”, “The man in the World”

			
1. V. Borovikovsky	2. D. Slepushkin	3. D. Gylinsky	4. F. Tolstoy
			
7. V. Makovsky	8. M. Chagall	5. Z. Serebriakova	6. A. Popov
			
11. A. Timofeev	12. A. Petrov	9. B. Kustodiev	10. I. Repin

12 PICTURES OF RUSSIAN PAINTERS XIX-XXI CENTURIES.

**Fig. 1. Situations: 1, 2, 7, 8, 11, 12 - relationships in dyad;
3, 4, 5, 6 - relationships in group; 9, 10 - relationships to a nature.**

In total were studied 2800 situations on *family, love, parental, professional and friendships, “the nature & life”*.

Aim – to display significance of creative resources in understanding & positive transformation of emotional & status relationships by different professional groups, with artistic experience & without it.

Developing experiment, author modification is to develop the skills of observation, deciphering and understanding relationships in the works of painting.

Four Steps of study: 1. “Submersion” method, “Diary of introspection”, 2. “Questionnaire” (battery of 4 techniques) on evaluate judgment, 3. Projective methods, 4. “Inversion’s method”, “Picture of the World”.

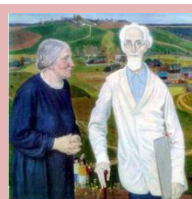


Fig. 2. Models of Problem Real Situations

Fig. 3 Models of Positive Symbolic Situations

1. ANALYSIS OF 2 PICTURES.

2. VALUE JUDGMENT ABOUT 12 PICTURES.

Level of understanding

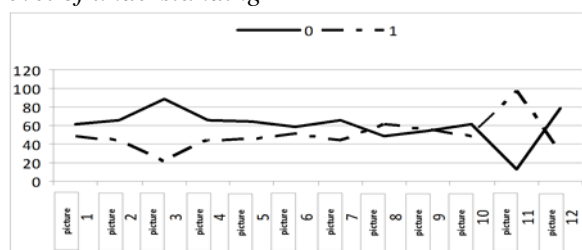


Diagram 2. Understanding of the meaning on 12 pictures. 0- content; 1- concept.

Dependence of the level of understanding from Relationship’s Models and art competence of respondents.

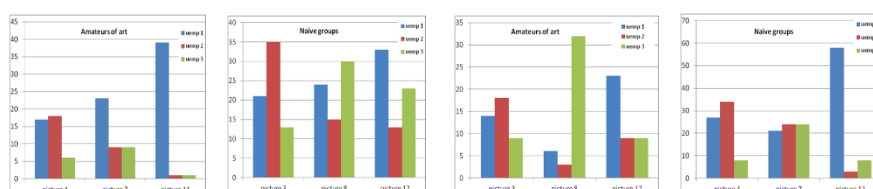


Diagram 3. (blue, red, green – problem, neutral, positive)

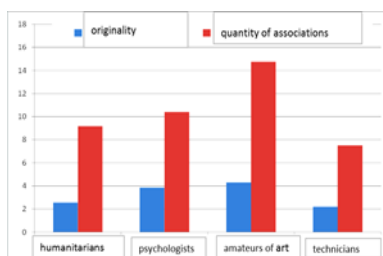
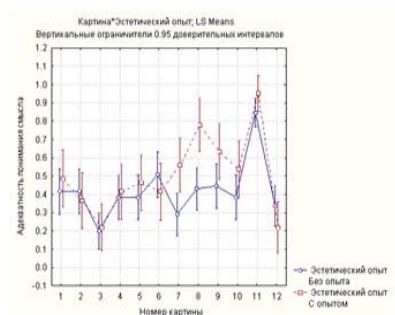


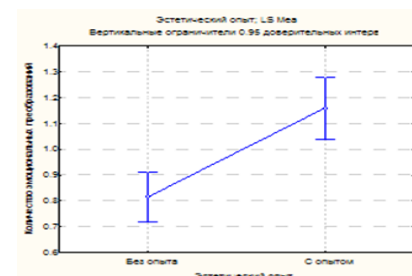
Diagram 4.

Abilities to imagination in professional groups.



Naïve viewers, Amateurs of art

Diagram 5, 6. Impact of aesthetic experience on the Empathic Understanding & Emotional transform of 12 situations.



No - Aesthetic experience –Yes

Participants: 110 adults aged 20-64 (amateurs of art with art preparation and “naïve” viewers of various vocational backgrounds).

Results. 1: Two levels of understanding: content (observed behavior) and concept (emotional image and meaning of relations (Diagram 2). 2: Difference in understanding for two groups (Diagram 3).

3: Abilities to imagination & associative meaning, empathic understanding (Diagram 4); 4: More degree to the inversion of meaning & positive transform the situation (Diagrams 5, 6).

Discussion. Impact of emotional content of the Pictures on Understanding of their meaning. On the basis of received empirical data a **typology of relationships** was constructed, and were distinguished **the models of various valences: neutral, problem, positive real and symbolic**. The Pearson chi-square criterion shows more difference among the “naïve” viewers and amateurs of art in **empathic understanding of problem real & positive symbolic situations** (love & family relations), **monotypic and atypical situations in any models of relationships**. Dispersion analysis was demonstrated that the emotional component of value judgment actualizes **the creation of mental image**, amateurs of art showed more degree-rate to the inversion of meaning. The personality with high rates of creativity differs in a high reflexivity, the positive self-relation, a variety of associative impressions, **mental activity in creation of new images and ideas**.

CONCLUSION. This study showed the influence of associated quality of aesthetic & social experience in terms of cognitive, affective dimensions on **creative activity & a potential of personality to positive transform the meaning of relationships & social reality**.