

WATCHING MUSIC AND LISTENING TO PAINTING

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With the progress of the times and the development of society, the main social contradiction has been transformed into the contradiction between the people's growing need for a better life and the unbalanced and insufficient development. What we can see is that people's material living conditions are now beginning to be satisfied, and this is when the spiritual world begins to take a new direction of the pursuit. The aim of this article is to provide a new form for people to experiencing and appreciating art – «second feeling» («watching» music and «listening» to painting) based on the «first feeling» of listening to music and watching paintings. By using research methods such as historical analysis, art oeuvres analysis and art criticism the author analyze, compare and criticize artists' thoughts and art oeuvres in the perspective of the stated aim. The first feeling occurs when you look at a picture and listen to music. But when people begin to penetrate deeper into the meaning of works of art, they have associations, they feel art on a spiritual level. Then one can «watching» the music in the picture and «listening» to painting in music.

The author came to the conclusion that people strive for a higher appreciation and enjoyment of the spiritual world after the material conditions of their existence have appeared. People develop a more subtle and deeper appreciation and enjoyment of the spiritual world at the associative level.

Keywords: listening to music, watching painting, «first feeling», «watching» music, «listening» to painting, «second feeling», associative art.

Introduction

As people's material needs were satisfied, their growing spiritual needs began to emerge, music and art as a superstructure became a source of spiritual comfort at the same time. «Listening» to music and «watching» paintings was a spontaneous act, and the most direct «first feeling» were listening and watching; in the meantime, as people's appreciation reached a relatively high level, they did not just stay at the first feeling for listening to music and watching paintings. What we can see is the interconnection between music and painting in the thoughts and art oeuvres of artists from ancient times to the present day. The general public, with the satisfaction of the material base, began to appreciate the superstructure of the spiritual world not only in the first feeling, but also in the second feeling, using their own life experience and knowledge for watching music and listening to paintings. In this article, we examined the literature of past artists and found that there is little research on the second feeling of music and painting, and it got some way to remedying this lack of research and providing artists with a new way of thinking about the second feeling of music and painting. It provided people with spiritual enjoyment in another form, such as a second feeling based on the first feeling of music and painting. It is in the light of this paucity of research literature and we were realizing that there is a need to seek a new form of spirituality and comfort in people's appreciation nowadays. The main material for this article is based on ancient Chinese poetry and classical oeuvres such as the «*Book of Music*»¹;

as well as the oeuvres of artists, including music and paintings, which are analysed and studied for criticism in order to obtain further results, especially the connectedness of music and paintings.

Literature Review

Research on watching music and listening to paintings is contained in the oeuvres of various artists. We can review and consider the connection between music and painting in the ancient Chinese poetry and literary and artistic oeuvres, in the oeuvres of Chinese, Western and Russian artists and in academic thought, as exemplified in this article. And in the oeuvres of various modern artists, we were also reviewed no shortage of research on watching music and listening to paintings.

In an article on the «*Commonalities between the art of music and painting*», Jia Yan wrote that music and painting each has a certain independence, while at the same time the two can give full play to complement each other's usefulness [1, p. 128–129].

In their article *Sight and Sound*, Ma Li, N. I. Narakovic wrote throughout the history of Western painting, it is easy to understand that the search for fusion between artistic subjects is the key to the ultimate culmination of an oeuvre of art. In Western art aesthetics, music is considered to be the highest form of artistic expression, and based on this theory, we can see that there is a musical aspect to architecture, sculpture and painting [2, p. 89].

In an article «*Listening with Imagination: Is Music Representational?*» Kendall Walton discussed whether music is still representative in the world of the imagination, used research methods such as art oeuvre analysis and art criticism, used a number of score as examples to analyse [3, p. 51].

In Liu Jiayuan's Master's thesis on «*'Music' –*

¹ The Book of Music is the first Chinese treatise on music and dance, written by Liu De and Mao Sheng during the reign of Emperor Wu of the Han Dynasty (before 130 B.C.).

the expression of 'musicality' in paintings», she wrote that when creating a painting, we can also think of it as creating a «visual piece of music». In this way the painting also has a beautiful feeling of rhythm and rhyme [4, p. 1]

In Venise T. Berry and Vanessa Shelton's article «*Watching Music: Interpretations of Visual Music Performance*», the authors look at how visual music performance can be interpreted, and in particular how gender and race affect personal relevance and understanding. Used research methods from actual survey studies, this research added insight into the connection between polysemous texts and polyvalent audiences [5, p. 135].

Research methods

The article used historical analysis to list the thoughts of Chinese and Western and Russian artists, art oeuvres analysis to analyse music and paintings, and art criticism of critical music and paintings. The thoughts presented by the artists and their oeuvres are each characterised by the use of historical analysis and comparative studies. The correlation and interoperability of music and painting are a frequent occurrence in the art oeuvres created by artists from China and other countries, as a creative and expressive technique. In these sections the art oeuvre analysis method and the art criticism method are used.

Results and discussion

Zhu Qianzhi had said: «The world of music is obscure and ambiguous. The world of painting is meticulously delineated; the world of music is a world of suggestion. The world of painting is a world of description. It is in this way that the so-called great stream of cosmic life expresses its emotions in the interplay of sound and colour and official perception, creating a great world of art» [6, p. 18].

The art of music is representative of the art of listening, which also highlights the aesthetics of the art of dynamic time. People experience and catharsis when they are in the midst of listening. However, the art of painting is the skill of communicating visually, which is a static art in space. People gain experience and catharsis in the visual. Music is classified as an art of sound and painting is classified as an art of creating flat imagery. Music is an aural art and painting is a visual art [1, p. 89].

Music is just an art of sound, an art of time, which cannot reproduce concrete images of objective things like painting, create three-dimensional space like architecture and sculpture, or express clear ideas and meanings in words like poetry. In academic circles, there is an almost stereotypical understanding of music and painting: painting is the art of expressing sensual, visible space with points, lines and surfaces, while music appeals to the human auditory organ with acoustic material and is known as the art of time [1, p. 89].

Through the connection and combination of sound, the change of tone, the spread of rhythm and the running of melody, music reflects the rhythm

of the movement and change of objective things, is not bound by the constraints of spatial modelling and the concept of language, and directly appeals to the world of the human mind, with great generality, expressiveness and penetration, affinity, and can establish an intimate relationship with all the arts, communicate, penetrate and integrate with each other. Music is the common language of mankind, and all art has a melodic element, as the British 19th century art theorist Walter Horatio Pater¹ said: «All art constantly aspires towards the condition of music. For while in all other kinds of art is impossible distinguish the art it is possible to distinguish the matter from the form, and the understanding can always make this distinction. Yet it is the constant effort of art to obliterate it» [7, p. 236–237].

Music and painting are two separate forms of art. Music uses sound as a material medium to express people's subjective emotions, mainly acting on people's feeling of listening, and is the art of «listening», while painting uses shapes, colours and lines to depict objective things, mainly acting on people's feeling of vision, and is the art of «watching». One is the art of listening without form, the other is the art of watching with form, and there is a sharp boundary between them, but there is no insurmountable gap. In the aesthetic activity of art, the sound of music and the form of painting can be related to each other, forming a feeling of communication.

Real life is the origin of all art. Music, however abstract, ethereal, transcendent and mysterious, is not, as some people say, a purely formal art without content, but an aesthetic reflection of real life using sound as the artistic language. «All sound is born from the heart. The movement of the human heart is the result of the movement of things. The sound is corresponding, so it grows up to be a change, into a square, called the sound, than the sound and the music, and the dry cousin feather banner, called the music». «The grand music is in harmony with heaven and earth» [8]. In ancient times, Chinese painting advocated that «the intention is in the brush first, the painting is in the intention», and music also emphasised that «the intention immediately precedes the sound, and the sound follows the intention».

The artist felt the emotions of the object and expresses them in sound, resulting in harmonious and pleasing music. If there are no objects to create emotions, if there are no «emotions», then there is no «meaning», and if there is no «meaning», then there is no sound to «follow», and of course there is no music. The musician forms musical ideas on the basis of his feelings and experience of tangible things, which are expressed in non-spatial, flowing sounds. It cannot directly depict the things that cause people's emotions of joy, anger and sorrow, but it forms a heterogeneous

¹ Walter Horatio Pater (4 August 1839 – 30 July 1894) was an English essayist, art and literary critic, and fiction writer, regarded as one of the great stylists.

and homogeneous relationship with the rhythm of tangible things, which are a joint major point between music and painting.

The 'sound pattern' of music is distinct from the shape of a painting. A painting is a spatial image, visible and solid, directly perceived by the eye, whereas the musical 'sound pattern' is produced by the sound of invisible colours, and can only be 'imagined' from inner experience, a 'virtual image' rather than a 'real image'. The «sound pattern» of music, on the other hand, is based on the invisible sound and can only be «imagined» from the inner experience. As Zhang Yue¹ had written in his poem «*listening the Bell at Night on the Mountain*»: «listening is like what you watching, searching is indefinite» [9]. Images in the music are not static but flow through time, are indeterminate, but are equipped with sound and change. For example, in «*West Wing*»² had described: when Cui Yingying listened Zhang Sheng playing the zither, the image that came to her mind was: «The sound is strong, like the redundancy of iron horses, swords and spears. The sound is like the melting of falling flowers and flowing water. The sound is high, like a crane moving in the sky on a clear moon. Its low voice is like listening to children speaking in a small window» [10]. Here, the player played different sounds of rigidity and softness, strength and weakness, and the sound of the instrument enters the listener's ear, creating a leaping, fluid cluster of imagery. This is an issue which a painter cannot paint. Unlike painting, music is not limited by the composition of space and image, so it can be utilized as a means of moving with things, making the world of art broader and freer.

Music has no colour, painting has no sound, yet people have to transcend the limits of the material medium to develop and appreciate art. Musicians compose music in colour, painters paint pictures in sound, and appreciators 'watch' colour in the sound of music and 'listen' sound in the colour of paintings. As the Buddhists say, «Watch the colours in your ears and listen to the sound in your eyes». This is a realistic whimsy, but is in accordance with the laws of aesthetic psychological activity. There are a similarity and a feeling of connection between sound and colour.

In the art of painting, it is more common for visual forms to convey acoustics, with lines having rhythm, colours having scale and shapes having musicality. The English literary theorist Walter Horatio Pater, in his chapter on «*The Renaissance: Studies in Art and Poetry*»³, «*The Fall of the Giucione*

School», argued that the Venetian School of Painting created the landscape, with its abstract representation of concrete mountains and rivers in line, form and colour, is an example of 'approaching music'.

Wassily Kandinsky used of circles of different sizes to translate musical score [11].

The swaying of the tones of music and the floating of light on water are identical, not just metaphorically, but in the same way that nature imprints its footprints on separate things. Sound and colour are alike and connected, so that one 'listening' the colour from the sound and 'watching' the sound from the colour. Wang Yuanqi, a painter of the Qing dynasty, once said, «The sound is not unlike the painting; the clarity of the sound is like the rhythm of the painting; the character of the sound is like the frame between the painting; the sound is like the brush and ink of the painting» [12].

Piet Cornelis Mondrian⁴ used of rectangular coloured lines to represent Broadway jazz.

For example, in the Chinese poem «*Bodhisattva*»⁵, Zhang Xian⁶ wrote: «A mournful zither plays the song of the Xiangjiang River, and the sound of the song writes all the green waves of spring». It is surprising that the mournful and desolate music has written all the green waves of the spring river.

In Jean-François Millet's⁷ famous painting «*The Angelus*», at dusk, the sun is setting, the sky is covered with evening sun, the fields are silent, and in the distance comes the sound of church bells for evening prayer, a simple peasant couple, putting down their hoes, silently and reverently praying. The warm, heavy tones, the peaceful, quiet atmosphere, the seemingly only harmonious, melodious sound of the bells echoing across the empty, desolate fields, we listen in the painting the endless musical charm of the songs in the hearts of the hard-working, kind-hearted peasants.

Since the Impressionists, Western painting has no longer been concerned with the depiction of objective reality, but rather with how to create harmony or 'meaningful forms' in their oeuvres, thus embarking on a tendency towards unnaturalness. Modern painting has departed from the traditional rules of art in terms of composition, form and the use of colour, but comes closer to music in terms of overall structure and external form. For example, the composition of modern painting reflects the structural forms of music, such as the tune and rhythmic patterns; the shape of the lines resembles the melodic flow of musical oeuvres; the

¹ Zhang Yue (667 - 730) was a native of present-day Luoyang, Henan Province. Chancellor of the Tang Dynasty, politician, military man and man of letters.

² West Wing is a miscellaneous drama written by Wang Shifu in the Yuan Dynasty, around the years of Yuan Zhen and Dade (1295-1307).

³ The Renaissance Published to great acclaim in 1837, The book strongly influenced art students and aesthetes of the day and is still valuable for the insights it offers and the beauty of the writing.

⁴ Pieter Cornelis Mondriaan (March 1872 – 1 February 1944), was a Dutch painter and art theoretician who is regarded as one of the greatest artists of the 20th century.

⁵ Bodhisattva- The Seventh Night is a Chinese poem of Song Dynasty composed by Zhang Xian.

⁶ Zhang Xian (990-1078) was a native of Wuxing in present-day Huzhou, Zhejiang Province. A famous Chinese poet of the Northern Song Dynasty.

⁷ Jean-François Millet (October 4, 1814 – January 20, 1875) was a French artist and one of the founders of the Barbizon school in rural France.

contrast and harmony of the tones are also like the harmonies in musical oeuvres, etc. In the process of Western painting moving towards the unnatural, many painters found an inevitable link between painting and music and consciously pursued a 'musical' expression in their paintings.

Robert Delaunay's¹ oeuvres, which used abstract forms and colours to form musical rhythms and express rhythm, are known as musical paintings.

Modern painting is also approaching music in terms of emotional expression. While classical art is based on human vision and expresses the intimate situation and meaning by means of realism and reproduction, modern art emphasises the expressive meaning of the compositional elements. Modern painting pays great attention to the importance of line and colour in artistic communication. By using the laws of contrast, harmony, change and unity of colour, and by interspersing and combining lines in different directions in space to form shapes in different directions, it creates a strong feeling of movement in the picture as a way of expressing inner passions.

Abstract expressionist painter Willem de Kooning produced numerous paintings of «women» throughout his life. In «*Woman No. 1*», painted in 1950, for example, the artist's wild and unrestrained brushstrokes are used to paint horizontal and vertical clumps of ink, often with a realistic background, while the figures are often beautiful, the witches and angels, both divine and human, are both a reflection of the artist's present world and his cynicism. The colours generally feel incongruous, but it is these incongruous solid colours that make the strongest statement in the painting, expressing the painter's deepest feelings.

Modern painting, like music, is under a symbolic function. The symbolism of music is mainly expressed through certain attributes of sound, of which timbre is an essential means of expression. In the violin concerto «*Liang Shanbo and Zhu Yingtai*», there is a passage in which the composer uses the violin to symbolise the female and the cello to symbolise the male in the meeting of Liang and Zhu on the terrace. Colour in painting also has a symbolic function, for example, yellow is linked to the sun, blue with the sea and green with the garden. Modern painting uses the representational role of colour and the psychological effect of association to combine various colours to achieve a pure colour expression without the need for objects.

For example, in Wassily Kandinsky's «*Impression III*», the composition of the picture and the treatment of the colour blocks have a symbolic character, the small blocks on the left half are the many listeners, the large black blocks on the upper part of the picture represent the large platform piano on the stage, with large areas of yellow and black ruling the picture and forming a sharp contrast, and several small blocks of

red and blue pointing out its strong voice, as if playing a symphony of colours.

The feeling of sound and colour in art is a time-honoured phenomenon, but from the second half of the 19th century onwards with the emergence of the Symbolists, Impressionists and Abstractionists it became an important artistic principle in the creation of music and painting. In contrast to the rational, realistic tradition of the Academy and pseudo-classicism of the past, artists wanted to directly express instantaneous audiovisual impressions and inward feelings in abstract forms such as sound, colour and light [13, p. 533]. This abstract and expressive artistic tendency led to a greater and better affinity and fit between music and painting, so that soon after the rise of Impressionist painting, impressionist music followed.

The modern painters of the West since the Impressionists have pursued the effect of music by means of colour, which in a certain feeling can be said to be the inevitable result of the change and development of the art of painting from reproduction to representation, from figuration to abstraction, from realistic modelling of objects to the creation of «meaningful forms». Van Gogh, the master of Post-Impressionist painting, loved colour, analysed it and studied piano to find the right relationship between colour and sound, to break with the traditional form of depicting forms and to create new colours (rather than staying true to the colours) to express his feelings and subjective emotions about life. In order to pour out his endless anger and fire-like passion and to express his belief that «life is a kind of burning», he is particularly fond of using warm, bright, flame-like yellow with a small amount of blue, and painting one «*Vase with Fifteen Sunflowers*» after another with spirited, trembling, strong and heavy brushstrokes, whose strong colour tension shocks people's. It is as if one were to listen an extraordinary, sonorous variation. His objection to painters becoming colour musicians is not that they do not want the musical effect of colour, but that they cannot play with colour and must combine colour with the expression of emotion.

Music expresses emotion through sound in the duration of time. The unusual tone, rhythms and melodies that make up the movement can be described as a running line of emotion. Painting uses the length, thickness, straightness, rigidity and softness of the line to structure the form and create the image. The lines in painting are purified by aesthetic emotions, and although they are still moving, they are rich in rhythm and rhyme, with psychosomatic similarity to the impalpable, sound flowing line of music. This allows the artist to bridge the temporal continuity of music with the spatial juxtaposition of painting, to 'paint' an image with an indistinguishable sound and 'create' a sound with a tangible image [14].

¹ Robert Delaunay (12 April 1885 - 25 October 1941) was a French artist.

The sound of music and the atmosphere of the painting is heterogeneous yet homogeneous, different yet connected. Painting time and music space are both imaginary and derived sensations. In the aesthetic activity, the real and the illusionary feelings are combined, the real and the imaginary are born together, they are not separate, they reflect each other, they understand each other, and only then can we taste the «taste beyond the sour and the salty». When we listen

to beautiful and moving music, sometimes a vivid scene of «kites flying in the sky and fish leaping into the abyss» appears before our eyes, and when we watch vivid paintings, we feel «lonely and silent, but our ears are always full of listening», which is exactly what the artistic feeling of communication shows beyond the physical. This is the aesthetic effect of art beyond the physical.



Fig. 1. Wassily Kandinsky.
Several Circles, 1926.
Oil on canvas. 140.3×140.7

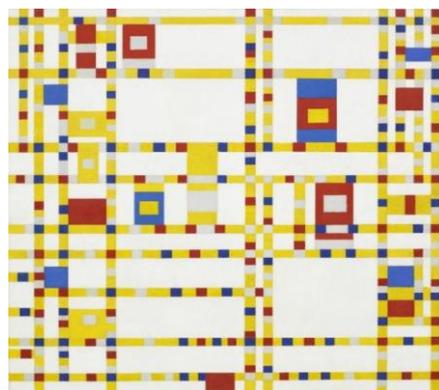


Fig. 2. Piet Cornelis Mondrian. Broadway Boogie Woogie,
1942–1943.
Oil on canvas, 127 × 127

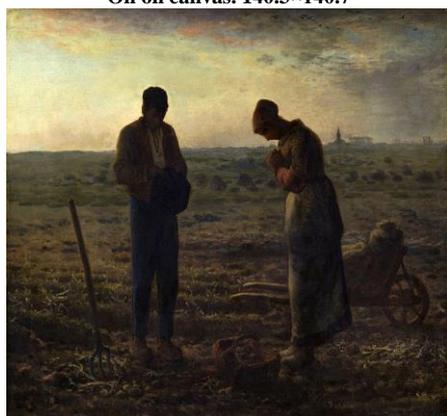


Fig. 3. Jean-François Millet. The Angelus, 1857–1859.
Oil on canvas. 55.5× 66



Fig. 4. Robert Delaunay. Rythme, 1934.
Oil on canvas. 145×113

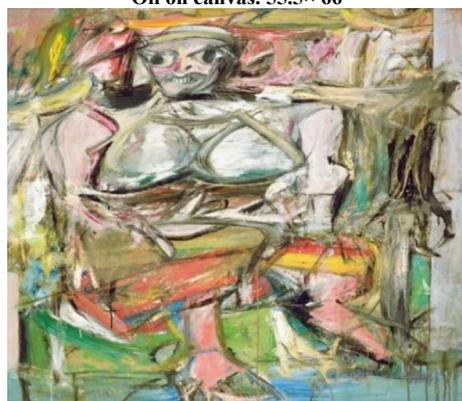


Fig. 5. Willem de Kooning. Woman No. 1, 1950–1952.
Oil on canvas and metallic paint. 192.7×147.3

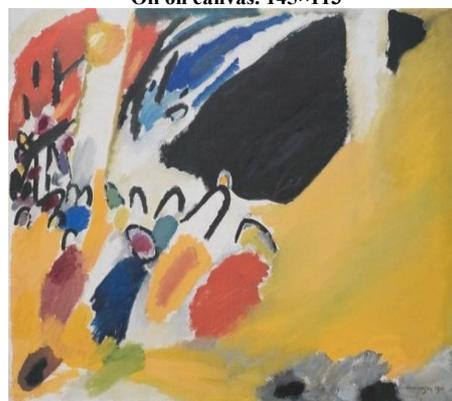


Fig. 6. Wassily Kandinsky. Impression III, 1911.
Oil on canvas. 78.5×100.5

Conclusion

Through an analytical research on the relevance and connectivity of music and painting, this article is based on the first feeling of people in appreciating music and painting – listening to music and watching painting, through the analysis, comparison and commentary on the thoughts and oeuvres of artists in ancient and modern times, for relative discussion in this article. It finally concluded that the second feeling of watching music and listening to painting, music can be seen and painting can be heard. Such a conclusion can provide artists and academics with a new form of thinking in a situation where there is relatively little research on music and painting; it also provided people with a new form of art appreciation based on the «first feeling» of satisfying material needs – second feeling. Music and painting, as one of the carriers of the superstructure of people's spiritual world, was inevitably created with people's need for emotional catharsis under the labour they were engaged in. Due to the development of society and the progress of the time, the creation of art has shifted to a more written and professional creation. Since the formation and transformation of various specialisations, artists have initially created art with the first feeling of art appreciation in mind, often sometimes without considering the second feeling, and as some artists began to discover and consider the creation of art for the second feeling, they were unable to do so because the general public had not yet reached the level of intellectual appreciation. The artist's oeuvres is too specialised to be taken into account the general public. The second feeling of watching music and listening to paintings proposed in this article can correct and complement the first feeling of artists created oeuvres in the past, and to a certain extent, provided a reference for some artists in creating art oeuvres. There are some shortcomings in this article, as it did not include fieldwork and social research, and it lacked knowledge of the actual situation of the general public. We believe that in the future, artists will take more into account the real life and create more specialised oeuvres based on the second feeling of watching music and listening to paintings. With

the advancement of technology, perhaps music can be watched and painting can be listening, not just in the imagination of the spirit, but in the design basic of actual vehicle.

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СМОТРЕТЬ МУЗЫКУ И СЛУШАТЬ ЖИВОПИСЬ**Ван Юньдун**

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С течением времени и развитием общества основное социальное противоречие трансформировалось в противоречие между растущей потребностью людей в лучшей жизни и несбалансированным и недостаточным развитием. Мы видим, что материальные условия жизни людей начинают удовлетворяться, и именно тогда духовный мир начинает принимать новое направление стремления. Цель данной статьи – предложить людям новую форму ощущения искусства – «второе чувство» (просмотр музыки и прослушивание картин), основанное на «первом чувстве» – прослушивании музыки и просмотре картин. Используя такие методы исследования, как исторический анализ, анализ произведений искусства и художественная критика, автор проанализировал мысли художников и произведения искусства в перспективе заявленной цели. Первое чувственное ощущение возникает, когда смотришь на картину и слушаешь музыку. Но когда люди начинают глубже проникать в смысл произведений искусства, у них возникают ассоциации, они чувствуют искусство на духовном уровне. Тогда можно «услышать» музыку в картине и «увидеть» картину в музыке. Автор пришел к выводу, что люди стремятся к более высокой оценке и наслаждению духовным миром после того, как появились материальные условия их существования. У людей появляется и развивается более тонкая и глубокая оценка и наслаждение духовным миром на ассоциативном уровне.

Ключевые слова: слушать музыку, смотреть живопись, «первое чувство», «смотреть» музыку, «слушать» живопись, «второе чувство», ассоциативное искусство.

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