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## **Implementation of the Synergetic Potential of Artistic Communication as an Innovative Strategy of Art Education**

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### **Abstract**

The research is devoted to substantiation of the synergetic paradigm of art education. The aim of the article is to study the nature and manifestation of the synergetic potential of artistic communication in music and choreographic education in the context of creating artistic and pedagogical influence aimed at personal-spiritual and professional development of the individual. The article uses the theoretical research methods: analysis, synthesis, systematization, generalization, abstraction and extrapolation. The essence of communication as the main category of art universe, in particular, art education, is defined. The notion of artistic communication as a mutually transforming process of interaction with an artistic image on the basis of this image is actualized. It is indicated that synergetics is the methodological basis of the new scientific and pedagogical paradigm. It is established that the synergetic effect of artistic communication in the educational space is manifested through the multiplicity, ambiguity and inexhaustibility of the process of comprehension, interpretation and creation of artistic image. The essence of the synergetic potential is substantiated as a set of resources and factors of improved additional new result of creative cooperation, which is realized through a combination of rational and irrational, artistic and technical, subjective and objective processes. The ways of implementation of the synergetic potential of artistic communication in the pedagogical process of higher education institutions are reflected. Sign-communicative systems of musical and choreographic language are considered. The use in the process of art education of creative synthetic methods based on a combination of musical and choreographic art (the method of creating art projects, the method of eurhythm, the method of sensory-resonance improvisation) is suggested. The effect of their application in realization of the synergetic potential of artistic communication in the process of art education is determined.

**Keywords:** Communication, Artistic communication, Synergetics, Synergetic potential, Artistic image, Music, Choreography, Art education, Art educational space, Methodological concept.

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## Introduction

In the current conditions of globalization, there is a significant increase in migration processes and intensification of information flows. This has led to the formation of a new multicultural space in which different cultures should coexist. Comfortable existence in such a space becomes possible only if each person is ready and able to understand, accept the Other as a person with his worldview, traditions, values and aspirations. This requires an awareness of the need for cultural dialogue. Increasingly important becomes communication as a way of harmonious coexistence of mankind in the new cultural universe. Communication as a socio-cultural phenomenon, is the basis of human nature, a means of cognition and self-knowledge through the interaction between individuals and social groups. Such interaction determines the development of culture, exchange and enrichment of the value system. One of the forms of social interaction that can “overcome” time and space, influence the level of culture and spiritual values is artistic communication.

Artistic communication is based on the communicative nature of art. The peculiarity of artistic communication is its object – a work of art. The works of the cultural heritage of mankind include all existing images of reality, reflected in the artistic form. In the process of artistic communication takes place transformation of artistic images into a system of personal meanings. This way a person interacts with the world around him, and the recipient (participant in communication) with others or with himself (auto-communication). After all, a work of art is a means of generalized reflection of reality, a means of modeling a certain phenomenon that exists externally or in the inner world of the individual. Due to the sensory-image form of expression, its abstract-symbolic language, art helps individuals to creatively interpret, decode the figurative-semantic content of works, showing a subjective attitude to the world, addressing their own emotions and consciousness. Artistic communication performs a facilitative function and is able to perform acts of psychological support, even in stressful conditions. Thus, artistic communication has a powerful resource for expanding worldview, vision of the artistic picture of the world, harmonization of the inner world of the individual and relationships in a multicultural space. The issues of artistic communication and the language of art have attracted considerable attention of many scholars, including C. Dahlhaus, F. Hodsoll, R. Jacobson, Yu. Lotman, M. Kagan, M. Medushevskiy, M. Reybrouck, R. A. Silver, P. Smith, E. Tarasti and others.

The pedagogical context of artistic communication enables formation of an emotional-semantic field (space) in which a person learns to comprehend works of art through the translation of abstract-symbolic artistic language into a generalized language of feelings and emotions perceived by a person. This happens in the interaction of the participants of such a space – teachers and students. Such interaction is carried out on the basis of cooperation and co-creation, namely on the platform of synergetics. The synergetic effect arises as a result of co-creation of performers and listeners (teachers and students) in the process of creating an emotionally colored, subjectively “enriched” verbal-performing interpretation of a work of art. In this context the platform for joint creative action becomes synergy, which generates a synergistic effect. This effect, in a broad sense, is explained as a whole that is greater than the simple sum of its parts (D. A. Aaker, P. Corning, H. Haken, E. Kniazeva, S. Kurdiymov and others).

The symbolism of language and the variety of contexts give the work a plurality of interpretations of its artistic-figurative content. Decoding artistic meaning is a process of collective co-creation. This process complements, mutually enriches the artistic consciousness of the participants, promotes personal, professional and spiritual development of the future art teachers. Any complex system (which is the emotional-semantic field of the art educational space) works much more effectively in terms of disclosing of the synergetic potential – a powerful resource that ensures the

achievement of goals and enrichment of the system itself. This is the potential inherent in artistic communication. And, if the theoretical aspects of artistic communication have a significant level of scientific development in art education history, the synergetic potential of artistic communication and its means of implementation in the process of art education still require scientific generalization, theoretical validity and identification. All of the above determines the choice of the purpose and research methods.

### **Research Methods**

The article is a theoretical study, which implied the choice of the appropriate research methods. Analysis and systematization of a significant number of studies on communication, artistic communication, the content of art education, the phenomenon of synergetics, and synergetic effect allowed to determine the level and the main trends in these issues' elaboration in science. Synthesis and generalization of the main scientific and theoretical positions allowed to determine the theoretical basis of the study. Abstraction and extrapolation made it possible to determine the features, qualities and types of artistic communication that can generate a synergetic effect. On the basis of concretization and modeling the methods, which implement in practice the specified theoretical positions, are defined.

### **Purpose of the article**

The aim of the article is to study the nature and manifestation of the synergetic potential of artistic communication in music and choreographic education in the context of creating artistic and pedagogical influence aimed at personal-spiritual and professional development of the individual. The significance of the study of the synergetic potential of artistic communication is exacerbated in the conditions of transformational processes that take place in the modern information field. The rapid development of new systems and forms of communication requires a person's willingness to interact productively in different social areas, to resist information manipulation, to preserve his/her own identity. This applies, inter alia, to the existence and functioning of the virtual communicative field, especially in conditions of its situational predominance. Everyone should quickly and effectively master the ability to establish connections in the new conditions of multicultural space, to organize the exchange of information and experience between the subjects of social interaction in different cultural environments, to seek internal resources in conditions of uncertainty. Implementation of the synergetic potential of artistic communication in the process of art education opens the way for a person to personal and professional-creative self-realization in the modern world.

### **Literature review**

As a category of knowledge, communication is studied in various scientific fields and aspects. This is due to the complexity of the communication phenomenon, which is studied by philosophers, sociologists, linguists, ethnographers, psychologists, pedagogues. In the scientific literature you can find such definitions of communication, as: exchange of thoughts, experiences, feelings; the process of interaction, the process of mutual exchange of information, etc. It should be borne in mind that the communication scheme includes at least three participants: the transmitter of information, the object (message), the receiver of information. In other words, communication is a type of interaction between subjects mediated by any object (Kagan, 1988). The communication is considered to be a certain activity, the essence of which is the transmission of messages through various channels. Communicative messages, existing in some context, create a certain impact on the recipient and leave opportunities for feedback (Matveieva, 2000). The linguist and literary critic R. Jakobson considered communication as a process of transmitting information between people through sign systems

(Jacobson, 1975). V. Labunska, in turn, substantiated the existence of several sign systems used in the communicative process. According to them, you can build a classification of communication processes. At primary distribution, in V. Labunska's opinion, it is necessary to distinguish verbal and nonverbal communication. They use different sign systems (Labunska, 1986, p. 10). The researcher in the field of psychology A. Leontiev noted that in the communicative process it was necessary to find a common meaning about the object of communication, which required not only exchange but also comprehension of information, comprehension of the subject (Leontiev, 1999). H. Andreieva agreed with this statement, emphasizing that the main factor in effective communication was the importance of information for all its participants. At the same time, the scientist emphasized that the communication process was not just an exchange of information. The scientist pointed out the important ability of participants in the communication process to influence each other, change the behavior of others, adjust the format of relationships (Andreieva, 1973). The understanding of communicative influence acquires special significance in the context of artistic communication, which arises when the main provisions of the multi-vector concept of "communication" are extrapolated to the plane of the art field.

Communication in art is defined as disclosure of its social nature. The depth of the content of a work of art can be understood only in the process of communicative acts of perception, artistic interpretation and creation. The author participates in the communicative act by communicating with the recipients who interpret (in verbal or performing form) and rethink the work. They allegedly pass it (the work) through the prism of their own experience, assimilating, to some extent, the author's experience (Basin, 1999). A musical work in such a system is defined as a specific artistic expression (Medushevskiy, 1976), which requires "emotional reading", understanding, comprehension. The linguist Yu. Lekomtsev emphasized that all participants in communication should be connected by a close system of codes or aesthetic models. In the process of artistic communication, the author influences the recipient, and the recipient influences the author (Lekomtsev, 1974). This statement is reflected in K. Sullivan's study: "the artist's ability to respond to the audience's reactions is usually integral to the art form. (...) Some art depends entirely on the viewers and their actions for its significance" (Sullivan, 2006). As we can see, the artistic-communicative act takes place against the background of mutual influence, which changes the participants of communication. However, we'd like to emphasize that such a transformative influence extends to the work of art as well as to the artistic expression itself (artistic information) through a unique set of emotional and intellectual reactions of the communication participants. These reactions, in turn, are based on their preparedness, the formation of understanding of decoding, the ability to interpret artistic language. In particular, this applies to the language of music and dance, which are symbolic-abstract systems characterized by the ability to generate ambiguity of interpretations.

Artistic communication is characterized by multidimensional communicative acts. L. Stolovych correctly identified the following types of artistic interaction: the author's dialogue with himself, the dialogue of the work of art with the recipient, the dialogue of recipients with each other and the recipient's dialogue with himself based on the impressions and reactions to the work of art (Stolovych, 1985). The introspective aspect of artistic communication is investigated by O. Zlotnyk. The scientist points out that on the basis of communication with a work of art and with his/her own inner world (through awareness of artistic impressions and reactions) a person joins the processes of self-knowledge, awareness of his/her own feelings and needs. Revealing one's own inner potential, "a person discovers many things in himself not so much in everyday life, but by turning to art and music, thereby awakening the artist and rising above reality", the author notes (Zlotnyk, 2018, p. 160).

The discovery of unique, nonlinear and unexpected reactions that help to reflexively know oneself, expand one's emotional experience, to replenish aesthetic ideas, to comprehend new values, occurs through understanding the artistic and emotional codes of artistic expression. According to L. Oparyk's research, artistic understanding consists in the search for a certain integrity – verbalized and nonverbalized. At the same time, the researcher connects this understanding with the communicative-interpretive position of the recipient in interaction with art. This position determines the value-oriented selectivity and influences formation of an individual strategy of musical perception (Oparyk, 2007).

The individual strategies of musical perception (as a communicative act) are associated with general communicative strategies of the individual. The research of the art critic O. Yakupov, who studied communication in the context of the art universe, is significant on this issue. Artistic communication, the researcher notes, is based on the same thinking structures that function in the process of social communication. The author notes that the flow of artistic communication is not always obvious, it is not always mediated by musical symbols and sounds. Often this process is carried out implicitly, or even with a time delay. It is also important that artistic communication does not function outside the cultural field. As the researcher emphasizes that "the communicative universe of music functions in a kind of field of culture, which creates the necessary conditions for encoding and decoding musical meanings. This field is preserved in the history of musical development and, thanks to traditions, practice, musicology, education continues its life" (Yakupov, 2016. p. 32). Thus, we can conclude that outside the communicative field, art will lose its power, its role and purpose. However, art, in itself, is a catalyst for the emergence of the communicative field with its powerful channel of information – emotional. For example, music or choreography, using symbolism, ambiguity of artistic language, multilayered possible interpretations activate the psyche of the individual (recipient) and involve him in dialogic interaction through the emergence of spiritual resonance.

Musical language, as a communicative system, is able to convey through musical intonation the unlimited world of human feelings. It is important to note that V. Medushevskiy pointed out in his research the duality of the existence of a musical form and, accordingly, musical perception. This duality, according to the author, lies in the fact that the perception of music, mainly, should take place out of time, holistically, through concrete-sensory thinking. However, according to the certain characteristics, such as rhythmic organization of a musical work, the researcher concludes that in the perception of music of great importance is analytics and abstract-logical thinking. Thus, the author emphasizes that musical communication is carried out by the "integrated brain", which allows meaningful and symbolic interpretation of the musical text (Medushevskiy, 1980). Thus, the comprehension of the musical image requires a certain synthesis, interaction, "cooperation" of the logical and sensory, objective and subjective. Such interaction makes it possible to interpret a musical sign as a carrier of artistic content, as well as to sensually comprehend the figurative content through reading the deep meanings formalized in musical signs.

Like music, dance is seen in scientific research as a sign-communication system. Its essence and ambiguity of interpretations are reflected in the studies of Ye. Basin, V. Krasovska, Yu. Lotman, and other authors. As noted by Yu. Lotman, "... the transformation of ritual into ballet is accompanied by the translation of all different structural subtexts into the language of dance. The language of dance conveys gestures, actions, words and cries and the dances themselves" (Lotman, 1998). Choreographic expressiveness and figurativeness have their own laws and principles of reality reflection, which are based on the metaphor. Dance, according to the Czech esthetician J. Mukařovský, is a kind of art in which the communicative function is disguised because in modern society choreography is not the main means of exchanging information between people (Mukařovský, 1994). However, "disguise"

does not deprive the choreographic art of the features of the communicative system, in the context of which there is communication and mutual understanding between the choreographer, performer and spectator. The study of the language of choreographic art as a communication system, as a specific text, in recent decades has been carried out in the context of semiotics. Conducting a semiotic analysis of choreographic art, Yu. Hevlenko notes that any language is a system of communicative signs, arranged in certain ways, and their meanings, common to a particular cultural field. Choreographic language has the same components as the musical one: the text as a set of signs-symbols and the text as a certain set of semantic meanings (Hevlenko, 2009).

Understanding the language of art requires overcoming a certain “gap” between the emotional-sensory and rational-logical aspects of the individual’s worldview. The combination of affective and mental, objective and subjective, is the basis for identifying the synergetic potential of artistic communication. One of the definitions of synergetics is cooperation, combination of energies,  $1 + 1 = 3, 4...$ . Synergetic potential in the scientific literature is considered as a set of resources necessary for the system’s functioning (Kniازهva & Kurdiymov, 2005); as a system of factors that together ensure the goal’s achievement (Kolesnikov, 2006). The exchange of information is also synergetic, notes P. A. Corning. In general, the researcher emphasizes that “the phenomenon of consciousness may well be a synergistic product of a vastly complex set of interactions within the machinery of the brain and between the brain and the environment” (Corning, 2000).

The analysis of scientific literature sources allowed to explore the main conceptual provisions, which will determine the artistic and pedagogical context of the essence, content and ways of implementing the synergetic potential of artistic communication in art (music and choreographic) education.

### **Results and Discussion**

The new scientific paradigm abandons determinacy, stability and directive methods. It is based on the methodological concepts of synergetics. The synergetic approach (which was elaborated by O. Kniازهv, I. Prigogine, H. Haken and other authors) in a broad sense reflects the interdisciplinary analysis of scientific ideas, methods and models of systems’ behavior, the disclosure of their potential. Synergetics studies complex open systems, their functioning, nonlinearity and imbalance, self-organization and bifurcation changes. In the synergetic dimension, instability and imbalance are a fundamental quality of such complex, open, self-developing systems as, for example, the human brain, society, art, education.

The ideas of synergetics are extrapolated to socio-cultural processes, in particular to the field of art education. In the dimension of synergetics, which becomes a platform for creating an innovative educational model, art education opens new perspectives on spiritual self-development and self-creation of the student’s personality on the basis of co-creation, cooperation and mutual transformative influence of all participants. The synergetic potential, as a set of resources and factors of improved additional new result of creative cooperation, is realized through a combination of rational and irrational, artistic and technical, subjective and objective processes. On their basis, a deep comprehension of the artistic-figurative content of works, their performing and pedagogical interpretation, as well as the students’ conscious creative self-realization (Bilova, 2019). Synergetics (as a joint action) is crucial for understanding the nature of art education, building the strategy and tactics of the art-educational process, organization of educational space as an open communication system.

A communication system is a phenomenon that has the quality of a “close world”, i.e. a global network with many connections. The scientists (D. Watts and S. Strogatz (1998)) refer to the

communication systems both the mankind and the world wide web. The communication system of art is based on the principles of the existence of the artistic communicative universe, which has its objects, structure and manifestations. The communicative process takes place with the help of the artistic language of music and choreography. This process combines in a single communicative field a work of art (as a reflection of the author's personality), recipients (viewers or listeners), and the socio-cultural context. The communicative function of music and choreography is realized through a polylogue, which presupposes the uniqueness of each subject and is revealed through the multifaceted communicative acts: the artist's dialogue with the world, the author's dialogue with himself, the artist's dialogue with the recipient, the recipients' dialogue with each other, the recipient's dialogue with the author, with a cultural environment, with his/her own inner world. Artistic communication involves the comprehension and translation by the recipient of the meanings, images, and codes embedded in the work by the author (Volkova, 2016). This process takes place on the basis of a unique artistic influence, which involves all participants of the artistic communication in co-creation and identification of personal value meanings embedded in the author's artistic symbols.

The art education system has a pronounced communicative nature. Art education realizes the humanistic nature of art in all its diversity of functions. It fills the educational space with the aesthetic content. In the artistic and pedagogical context, the subjects of artistic and pedagogical communication are the teacher, the work of art and the student. In this case, the work of art in this interaction can act as a subject of communication, and as a means. It is important to emphasize that in the process of artistic and pedagogical communication the dominant role in a certain pedagogical situation can be passed from one participant of the triad "teacher – work of art – student" to another. Accordingly, in such interaction a special form of mutual influence is born which has a facilitative character and is directed at involvement in co-creation, search of own meanings in the course of comprehension of the art message. This influence is carried out as the mutual disclosure of the subjective worlds of the author, teacher and student in the process of joint comprehension of the artistic image.

An artistic image is a reality generalized in an ideal form, the result of the artist's comprehension of a certain phenomenon or process. The artistic image has an aesthetic form. It is considered insufficient for the recipient to memorize or logically learn certain artistic information. The comprehension of the artistic image requires a sensual, intuitive penetration into its deep essence, the "vitalization" of the text through the search for its own individual meaning, the disclosure, the "decoding" of its content through actualization of hidden subtexts. After all, as Ye. Nazaikinskyi points out, "musical fixation does not actually preserve a thousandth part of the sound meaning" (Nazaikinskyi, 1988). This path the recipient can go through in the process of interpretive activity, tracking the emergence of his/her own individual emotional reaction to artistic intonation.

Another type of interaction with the artistic image is its creation. By creating an artistic image through artistic expression, students gain experience in objectifying emotions, phenomena, events through the forms of musical or plastic choreographic expression. All participants of the art educational communication space join this process as interpreters. Both types of artistic activity (interpretation and creation) are interrelated creative acts, because a creative product without interpretation loses its full value. This connection is based on an introspective dialogue with the self, without which it is impossible to understand artistic communication. The interpretation of symbolically defined artistic content and artistic creativity should be based on the conscious actualization of one's own experience, ideas, reactions, subjective assessments and judgments. The uniqueness and individuality of experience and ideas, character, temperament, worldview of the individual creates a plurality and uniqueness of interpretive or creative projections that arise in the student in the process of artistic

communication. Such a complex mental activity requires formation of a specific communication space in which a unique form of educational activity will be organized – artistic and pedagogical communication.

Artistic and pedagogical communication is designed to provide students with some assistance in understanding and expressing the emotional-figurative content embedded in a work of art. The mild facilitating influence of the teacher promotes the direct and unforced entry of the semantic world of the work into the student's inner world. The help provided by the teacher to the student is designed to expand the experience of personal conscious comprehension of the work of art and artistic language in all participants of the communicative act. After all, artistic communication in the educational process is not the "imposition" of the teacher's own thoughts, impressions, ideas. It is a joint process of creative search, in which there is a mutual enrichment of the worlds of both the student and the teacher, and the artistic image receives a certain subjective transformation. In such activities, the teacher becomes a guide who, together with students, paves the way from passive listening to conscious artistic communication, from impulsive judgments to in-depth knowledge of the work of art and him/herself. Such a facilitative influence requires from the teacher the formation of numerous, sometimes mutually exclusive (at the first glance) personal and professional integral qualities. They combine intelligence with emotions, consciousness with intuition, awareness with creativity, knowledge with action. Based on such qualities, the teacher realizes the synergetic potential of artistic communication.

In the art educational space, the synergetic potential is realized through the variety, plurality, uncertainty of the bifurcation situation of the artistic image comprehension (its critical and supercritical, creative state). This bifurcation situation forms the ability to self-development, self-creation of the personality. It provides for the creation of conditions to stimulate the individual movement to spiritual self-development, the independence of the choice of interpretive or creative concept, the search for alternative solutions to artistic and pedagogical problems. An open artistic and pedagogical system, built on the basis of synergetic principles, encourages participants to "grow" new qualities in themselves, to build a qualitatively new level of interaction. With these new qualities, the subject of the system begins to influence the system itself. As a result, it develops, transforms and becomes a catalyst for the realization of internal potential resources for self-development of all the participants in the system. And this, in turn, also affects the system and causes its change.

The synergetic potential of artistic communication in the educational process is manifested in the multiplicity and nonlinearity of artistic interpretive concepts. Interpretation is seen as a vast world of exceptions and creative pursuits, which depends on a large number of internal and external factors that require streamlining into the system. Such a plurality of art interpretations is the result of the ontological inexhaustibility of any work of art due to its figurative-associative essence (Khuan Yatsian, 2018). The combination of structural-logical and sensory-associative contours of artistic language comprehension allows building new connections, images and meanings. This facilitates manifestation of creative freedom, self-realization, release of the individual's potential resources.

An example of the ambiguity of the artistic interpretation concept is the "reading" of the contents of the two-volume cycle of J. S. Bach "The well-tempered piano". This cycle includes 48 preludes and fugues, which by the variety and individuality of artistic images, the spiritual perfection of their musical language can be considered an artistic encyclopedia of human life. This determines the multiplicity of interpretations of the essence, philosophical and spiritual meaning of musical works. In the last century, in the music institutions of many countries, the interpretation of WTP's works was traditionally carried out under the editorship of B. Mugellini, which is characterized by a certain "romanticizing" of the cycle. However, many researchers of the 20<sup>th</sup> – 21<sup>st</sup> centuries, in particular the



prominent researcher of Bach's piano works B. Yavorskyi, note that this cycle has a "hidden" program, which is associated with the biblical theme, biblical images of the Old and New Testaments. Therefore, the modern interpretation of WTP is based on this concept, which determines the deep philosophical meaning of Bach's artistic idea. It promotes development of the metaphorical thinking of performers and listeners in the process of meaningful decoding of works' musical symbolism.

Such an outstanding, thorough interpretive concept is the result of a synergistic combination of analytical and emotional, technical-performing and artistic-creative activity of the interpreter. It reflected his spiritual and musicological experience, worldview and beliefs, became widespread and influenced many musicians and listeners. Thus, it has become the "whole" that is greater than the sum of the parts, which include artistic information, the objective artistic paradigm and the individual self of the interpreter, through which its subjective comprehension was carried out.

In addition to the multiple nature of interpretive concepts, the process of artistic communication acquires signs of diversity due to the fact that participants can change their roles (author, artistic image, recipient). The cyclical change of the role in communication enriches the artistic image, which is doubled on the basis of the experience of each participant, which allows the emergence of "double" interpretation according to the depth of the meaning. In this case, all the participants are able to change the emotional modality to rational, analytical to intuitive, instructive to creative and vice versa. The lack of directive influence on the part of the teacher allows students to independently choose the role and form of artistic and communicative expression. Each participant of artistic and pedagogical communication has the opportunity to show initiative and individual intention for his/her own movement towards professional and personal growth. As E. Kniazeva notes, a complex system can build itself. "It is only necessary to initiate the desired human development trends" (Kniazeva, 1997, p. 65). Such a complex system of artistic-communication space is self-organized and developed through a combination of several energies: a work of musical art (based on the author's consciousness), facilitative influence of a teacher who does not impose his/her own scenarios of self-development, but shows an example of creative interaction, and a student who contributes to the creative and interpretive process of his/her unique vision.

Artistic communication attracts to the communicative circle not only teachers and students – those who actually participate in the process of interaction. A unique feature of artistic communication is the ability to involve those who are at a temporal and spatial distance. Interaction of a work of art with the author, or a performer who is on stage on another continent, or even in the last century, allows emergence of communication between cultural spaces, epochs, worldviews, which significantly enriches the communication process. Such interaction acquires the features of trans-communication, which is defined as communication of different worlds. Trans-communication manifests itself as synchronization in the most diverse worlds through semantic synergy or meaning-making, emphasizes V. Kabrin. Trans-communication occurs outside (or above) the real situation, and its result lies in generation of the personal meanings at a higher level of consciousness (Kabrin, 1992). In the process of trans-communication, the personality opens to the Other, opens to the culturological meaning of another epoch, which is realized in the semantic content of music or dance. Through the interpretation of these meanings, a new, multidimensional picture of reality is built, which reflects the individual uniqueness of each of its participants and is greater than the sum of its parts (participants). After all, trans-communicative interaction generates a unique, inherent only in art, supra-psychic resonance, which generates the emotional field of the work of art.

The phenomenon of the emotional field arises as an enhanced influence of the artistic image at the time of its comprehension. Under this influence, the subject of artistic interaction is able to

“connect” to the energy of the trans-communicative act. As a result, there is a significant emotional response, which can be reflected as an individual subconscious reaction to a particular musical intonation. Such a reaction tends to grow during the emotional field of the work of art, actualizing the personal and artistic experience of the subject. Involvement in the emotional field on the basis of trans-communication, helps the individual to get new experience that requires understanding and conceptualization. Being in the integral flow of artistic comprehension, which takes place in the emotional field of the work of art, the recipient himself in some cases can influence the work of art. After all, a work of art cannot be static. It changes under the influence of the viewer, the listener, who with his/her own consciousness creates a new alternative world. This world is subjectively known to him. This creates a synthesis of two planes of consciousness – the author’s and the recipient’s (Barash, 2017). In this regard, L. Grey asked a question: “May not mass audiences create out of works of art even greater works of art than their creators intended, in which the limited communication of the artist is turned into comprehensive communication by the people?” The author gives an unequivocally positive answer to this question (Grey, 1964). An example of such a phenomenon can be numerous modern concerts, performances, artistic expressions of artists, which are realized through Internet communication. Unlike an artist who embodies his performance concept on stage in the emotional field of a concert hall, the form of an online event is designed for an abstract, imaginary “collective recipient” who perceives artistic expression in real time or much later, beyond the author’s or performer’s perception.

This form of artistic communication performs the function of psychological facilitation, psychological support, which is very important in conditions of uncertainty due to certain social changes. An example of such situations is the period of forced self-isolation. The process of comprehension of a musical or choreographic work involves the individual in the sound flow, which generates an emotional field. It activates a person’s imagination, his/her emotions and even creates the effect of interpersonal communication. Being in the emotional artistic and communicative field provokes release of deep feelings and actualization of internal resources of the individual. Being in resonance with a work of art allows a person to feel aesthetic pleasure, even perceiving it alone, outside the concert hall. Such emotional influence helps to address the deepest aspects of one’s inner world, exerting a psychotherapeutic effect. This is extremely important in the case of disruption of permanent social and communicative ties or forced to transfer them to cyberspace. Internet technology is becoming one of the forms of realization of a barrier-free environment, which makes it possible to realize the process of comprehending works of art through the boundless world of Internet interaction. However, in the process of combining the plurality of interpretive concepts of all recipients, a work of art can gain much more resonance and semantic meaning than the author intended.

An important consequence of the synergetic influence of artistic communication is development of the individual’s emotional intelligence. The phenomenon of emotional intelligence was first proposed for scientific study by J. Mayer, P. Salovey (Mayer & Salovey, 1997), and D. Goleman (1995). Emotional intelligence is defined in the scientific literature as a process of perception, identification and understanding of emotions, regulation of emotions (both one’s own and other people’s), in order to socially adapt, improve success and establish communication (Frolova, 2019). In the context of artistic-pedagogical scientific issues, it is defined as an integrated personal and professional entity, which is manifested in the ability to identify, understand, be aware of emotional signals, use emotional information. Emotional intelligence develops in the process of artistic communication through a combination of rationalization of personal and artistic emotions and emotional-sensory processing of symbolic artistic information. Emotional intelligence is necessary for

decoding, regulation, generation and translation of emotional states as a condition for effective comprehension, interpretation and creation of an artistic image. This construct is the basis of artistic and pedagogical communication. It enables the comprehension of a work of art and the effective creative activity of an art teacher (Gao Yuan, 2018). An art teacher with a developed emotional intelligence can develop this quality in his students. This is important, because a person with a developed emotional intelligence is able to resist stress and manipulation, to set goals, design an individual trajectory of his/her own development and act according to plan, find inspiration, enjoy his/her own development, search and achievements. Thus, emotional intelligence, which develops in the process of artistic communication, has a much greater effect than successful comprehension of the artistic image.

In the context of art education, it is defined as an integrated personal and professional entity, which is manifested in the ability to identify, understand, be aware of emotional signals, use emotional information. Emotional intelligence develops in the process of artistic communication through a combination of rationalization of personal and artistic emotions and emotional-sensory processing of symbolic artistic information. Emotional intelligence is necessary for decoding, regulation, generation and translation of emotional states as a condition for effective comprehension, interpretation and creation of an artistic image. This construct is the basis of artistic and pedagogical communication. It enables the comprehension of a work of art and enables the effective creative activity of an art teacher (Gao Yuan, 2018). An art teacher with a developed emotional intelligence is able to develop this quality in his students. It is important, because a person with a developed emotional intelligence is able to resist stress and manipulation, to set goals, develop an individual trajectory of his/her own development and act according to plan, find inspiration, enjoy his/her own development, search and achievements. Thus, emotional intelligence, which develops in the process of artistic communication, has a much greater effect than the successful comprehension of the artistic image.

The synergetic paradigm of the art educational space needs to be implemented through appropriate methods that can generate a synergetic effect. These are methods that stimulate free creative cooperation of teachers and students, liberation from stereotypes and dogmas, alternation of states of harmony and chaos, ambiguity, improvisation, emotionality, intuition, self-immersion. A unique manifestation of the synergetic potential of artistic communication in music and choreography can be considered the synthesis of these arts on the basis of synesthesia. This combination of musical and choreographic art into an artistic whole is carried out according to the principle of spatio-temporal concentration, intonation and image-compositional unity of all components, organization of artistic information obtained from visual, auditory, motor analyzers and combined influence on the personality. On the basis of logical-sensory activity in the process of artistic and pedagogical communication, a system of new aesthetic and value ideas is formed in the individual, which increases the level of speed, variability and efficiency of communication in any area of his/her activity. In the creative-performing key, the individual artistic ideas of the musician are manifested in the sound intonation, and the choreographer – in the field of rhythm movement, gesture, plastic intonation.

One of the pedagogical methods of creative cooperation based on the synthesis of music and choreography is the method of creating art projects. Project-based technologies have a significant development potential due to the high level of subject involvement and creative cooperation of all participants in the educational environment. Project-based activity through democratization and activation of creative initiative transforms the process of education into a personal-activity factor of self-development (Dewey, 1916). Project is a type of activity in which all its participants are transformed through the influence they exert on each other. In the process of project-based activity, the synergetic potential of artistic communication is effectively realized. Its synergetic effect is

manifested in the formation of students' project thinking – a unique quality that implements the ideas of creative art education. In a broad sense, project thinking is characterized by the ability to imagine an object of projecting in several contexts and construct its holistic image, to think about the future, using new mental constructions and restructuring the information about the object. Characteristics of such thinking are creativity, as the ability to generate new ideas, methods and approaches, and laterality, as the ability to produce different ideas in parallel. Additional characteristics of project thinking are the ability to use modern technical means, to organize group enrichment interaction, to use the possibilities of synthesis of activities, arts and forms of artistic communication (Novska, 2018). The synergetic result of such renewable creative cooperation is reading and creation of a deep and unique artistic image as a product of collective creativity.

An effective form of synthetic artistic and pedagogical communication of students (musicians and choreographers) is the method of eurythmy. This method aims to increase students' artistic competence, understanding of musical language through motor activity, plastic language through instrumental performance, vocal phrasing, breathing, in order to develop interpersonal communication skills, collective creativity. This is an intonation-plastic type of creative activity, which is based on the visualization and "sounding" of artistic images and emotions.

Another creative method that allows realizing the synergetic potential of artistic communication in the process of art education is the method of sensory-resonance improvisation. It is aimed at developing the ability to carry out artistic communication on a sensory, intuitive level with subsequent understanding of the artistic idea. A sensory-resonance improvisation is born on the basis of the individual's feelings, his ability to empathize, emotional response to the feelings of others. In this form, artistic communication occurs as a process of emotional and reflexive perception of another in order to expand the experience of empathy, sensory response, the release of subconscious impulses. All these processes initiate self-creation of the consciousness of each participant of communication, creative self-expression and realization of his/her personal potential. They help the individual to turn to his/her own inner world, to form a unique artistic-reflexive and communicative position.

### **Conclusions**

In the context of the new scientific paradigm, synergetics is defined as a platform for creating an innovative educational model. The synergetic potential of artistic communication in the art educational space is realized through the variety, plurality, ambiguity of the bifurcation situation of comprehension and interpretation of the artistic image, as well as through the unique artistic influence that attracts all the participants in the artistic communication to identify meaningful values. The synergetic effect of artistic communication is defined as a powerful factor of self-creation, self-realization, creative and spiritual development of all its participants. The synergetic potential of artistic communication is manifested in the students' creative self-realization, in trans-communicative acts of artistic perception, in the development of emotional intelligence, in overcoming the stressors of today. It should be emphasized that systematic implementation of methods that realize the synergetic potential of artistic and pedagogical communication, can generate a conditional accumulation of synergetic effect. The result of such accumulation is emergence of the new, unexpected qualities of the system. They are manifested in the form of a significant increase in the primary capabilities of the entire system of artistic space, as well as the capabilities and potentials of each of its participants through a combination of their efforts in creative pursuits and implementation of educational innovations.

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