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Art Review as The Main Component of Forming Eco-Synergetic Culture in The Course of Conducting Guided Tours Related to The Art Heritage.

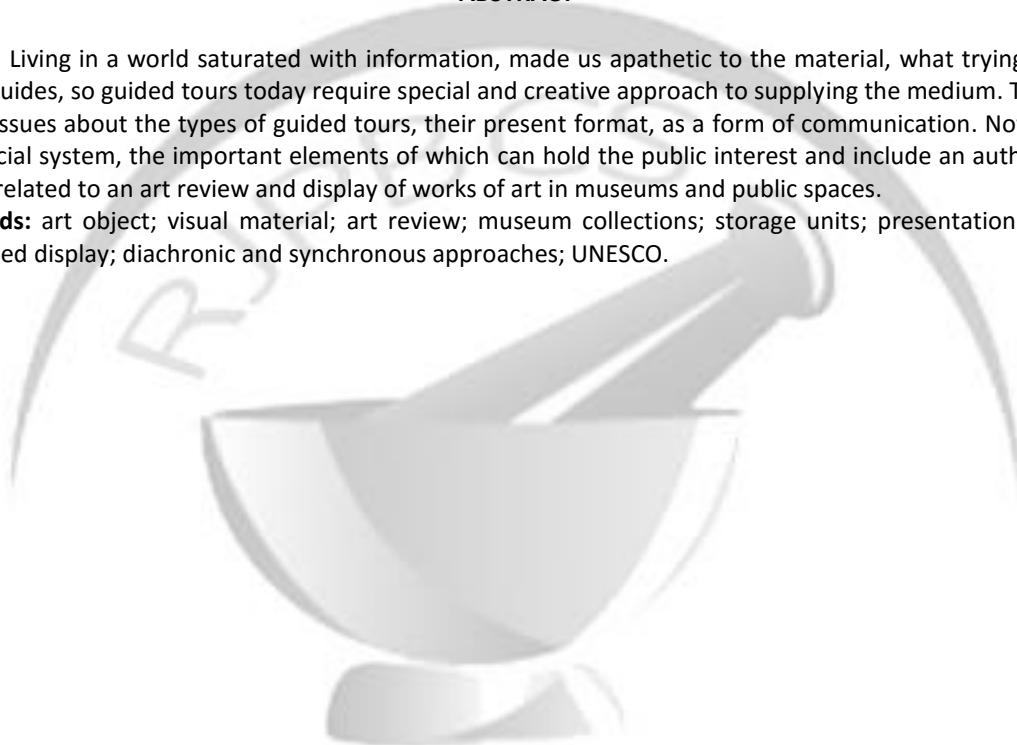
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ABSTRACT

Living in a world saturated with information, made us apathetic to the material, what trying to bring us the guides, so guided tours today require special and creative approach to supplying the medium. The paper covers issues about the types of guided tours, their present format, as a form of communication. Nowadays it is a special system, the important elements of which can hold the public interest and include an author's text, closely related to an art review and display of works of art in museums and public spaces.

Keywords: art object; visual material; art review; museum collections; storage units; presentation method; integrated display; diachronic and synchronous approaches; UNESCO.



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INTRODUCTION

The modern world is loaded with information. A purely empirical, descriptive and documentary approach to the presentation of art objects is not sufficient, which restricts observations, often rendering them biased. Today's guided tours require creative and well-targeted approach to visual material display. Art criticism holds a special position in this regard. A guided tour related to art is one of the most popular and effective forms of aesthetic education, nurturing appreciation of art by visual contact with the originals; at the same time, it is a form of studying the history of culture and society, as well as our reality and its reflection in works of art. After all, any art object (a painting, an architectural object, a drawing, a sculpture, a handicraft object, etc.) has a certain force field drawing in the viewer and forming his/her aesthetic viewpoint. Their intersection, often having incongruent perspectives, identifies functional direction of a work of art, its ability to resonate in the work of art itself and, perhaps, be derived from it, from an analysis of its emphasis on specific tasks. The author of an art object has them in mind while working on the implementation of his/her idea. The very idea comes from the awareness of the need to convey something to the viewer. Understanding the social direction of the work of art means entering through this work into the viewer's mind, opening the visual perception manner inherent to the work.

MATERIALS AND METHODS

Theory and practice of tourist guidance has established the main types of guided tours related to their classification: art, theatre, literature, musical tours. The Art tours are dominating; they are the most popular, widespread and in demand. These are the tours associated with display of paintings and sculptures in the expositions of art museums and art galleries, as well as architectural, walking and coach tours, which cover a large number of displayed art objects, as architectural landmarks are associated with their place of origin, the annals of the history of a certain visited area (country, city, location).

Buildings of different eras, styles and functionality are the most likely landmarks of a city. Guides covering nearly every exposition have to explain certain issues of architecture, urban planning. Tours related to handicrafts also include a wide range of objects. Tours of this type include ones open-air ethnographic museum tours, which are now becoming more and more popular and respected. Such guided tours cover social development processes reflected in folk art, evolution of handicraft of different nations in the past.

Architectural handicraft heritage is closely related to the art in architecture, sculptures, frescoes, mosaic and stained glass windows, paintings, stucco, woodwork, lattice, fences, balconies, and others.

It is impossible to ignore the fact that the art heritage objects are more attractive and accessible to tourists – people of different trades – than the other arts. Information is perceived easier visually. It is more effective to get to know the work of art yourself, to look at it and to hear information about it, rather than to read about it in books, articles and other literature. In addition, a professional tour guide who has a scientific experience can provide the valuable synthesized and generalized information that is usually scattered among various sources. Any kind of art can have direct ideological and artistic influence on listeners and viewers. The extent of this influence depends on the readiness of tourists, their awareness of the subject, sophistication, artistic taste, age and other factors that must be taken into account in the process of conducting tours.

Art tours are diverse: sightseeing, monographic, i.e. dedicated to works of one or more artists, thematic, organized by genre or any other principle.

The most important in such tours is the analysis of works of art. It is therefore not surprising that in the profession of a guide is somewhat similar to that of an art critic; they have quite understandable, close ties. Art criticism can be very helpful to a guide, as the main content of art tour is a comprehensive review of paintings, drawings, sculptures, and architecture. This review should be conducted on a high level of art criticism, providing to each tour participant sufficient understanding of a work's themes and its value in the modern culture, as well as the means and methods used by the author to get his/her message across. A work of art, even the concept itself is not capable of self-revealing to the full. It is a task of a tour guide, who makes use of additional knowledge of trends in culture, art and history of the time and the national characteristics of the country, customs of the people [1].

RESULTS AND DISCUSSION

When conducting a tour, the guide must decide whether to use thematic, genre, stylistic, or form-shaping approach. Depending on the choice, the review can cover different exhibits, and one and the same work of art may be involved in a variety of thematic tours. The main selection criterion is the artistic value of a museum's collection, exhibition. Every major museum collection in the world (the Hermitage Museum, the Vatican, the British Museum of Art, the Louvre in Paris, New York's Metropolitan Museum of Art and many others) has similarities in nature and range of storage units in the individual aspects of its exhibits. At the same time, each of them retains their unique features, while changing over the centuries and even decades not only because the funds change over the years, but because every era interprets the works of art in museums differently. For example, the most important feature, which distinguishes present-day Hermitage from pre-revolutionary Hermitage, is that the exposition halls are permeated with the spirit of history; they present the development of culture and art of the peoples of the world in their specific historical context, in the clash of the art movements. Comprehensive display of painting, sculptures, handicrafts, some drawings makes it possible to study the different artistic phenomena in the time as interconnected. High emphasis is placed on identification of the national peculiarities of art in a certain country presented in the exhibition. Over 500 years, the Vatican museums have expanded their richest collection of paintings and sculptures in the world with outstanding works of art and exhibits. Starting from the history of the city-state, which became the residence of the popes in the late XIV century, Vatican in Rome has long enjoyed the reputation of the Italian Renaissance art culture treasury. Big exhibit of ancient art (Ancient Greece and Rome) provides an opportunity to get acquainted with the sources of composition and development of collections of Italian art, the works of the masters of the Renaissance (Michelangelo, da Vinci, Raphael), creative personalities of other artists of different periods [2]. The Vatican museums are a major research and educational centre, which pays special attention to scientific work relentlessly conducted by employees studying collections, organizing exhibitions and conducting lectures.

The British Museum (which collection has included masterpieces of the universal importance since its foundation in 1753; about 13 million pieces from around the world) is famous for a huge collection of paintings of the European schools of painting.

The Metropolitan Museum of Art in New York, opened in 1877 and located in a single building, has now grown into a huge collection including 19 thematic sections. About three million exhibits are in currently storage.

Thus, as noted by S. Sotnikova, "...knowledge accumulated in the museum undergoes moral reflection, beginning to be rethought in the value categories, working on human identity. In this sense, a museum is a temple for a person, and museum communication serves as an off-temple mass" [3].

When presenting paintings, sculptures, drawings in a collection of a large museum, which is usually limited by tour time, the guide, on the one hand, usually strives to generalize the images as much as possible, to bring them up to a common denominator, and, on the other, tries to deconstruct this one-dimensionality and homogeneity, to identify composition by means of art review. In this case, the art context, in which a classical work of art is presented, an image system of the presentation must be taken into account. Search for the artistic means enriching the style and genre is always associated with the search for imagery reinforcing the impression and impact. In addition, art review should address the best works of art, significant masterpieces that are the staples of a museum exposition [4]. Could you imagine the Vatican collection without sweeping images of the *Sistine Chapel* by Michelangelo and Raphael's *Stanze*, without the marble sculptures by Phidias and Praxiteles, praising human strength and beauty, could you imagine the Uffizi Gallery without the Botticelli's grace, and the Louvre without a mysterious smile of *Mona Lisa*? Without these, the effect of the tour might not be what the audience expects. Art review must, of course, meet the highest scientific requirements. The work of art, however, should speak directly to the feelings of tourists and trigger an emotional response. However, according to N. Fedorov, "By educating the mind, the museum educates the feelings as well, but only the ones of a noble and sacred nature" [5]. The depth of reality captured in a painting is a deconstructible, detailed and infinitely diverse continuum. The plane is much more abstract than a sculptural volume and seems to be more coherent. It is a formal model, in which artistic elements associated with the viewer reach the integrity of depth. Viewing a picture with a bit of emotional elevation, which is focusing the viewer's attention on the events shown in it, allows perceiving them as a slice of a real life in its

natural course. This feeling is born not only from the authenticity of the graphic textures of the work of art, but also from the nature of composition, light and colour, elements the general style of the time period; the components of the artistic image which should be presented by the guide's commentary.

In some cases, it is necessary to dwell on a number of aspects of the biography of artists, especially of the most renowned artists. For us, Leonardo da Vinci or Raphael is not just a historical figure associated with their time period, but also a vivid image that continues to live through his art. Intricacies of the human condition of the great masters open up to the interested tourists. It is when they get truly familiar with the artist's personality.

Classic art review usually includes diachronic and synchronous approaches to works of art exhibited in chronological order in the halls of museums and art galleries. For example, S. Sotnikov distinguishes one of the museum communication schemes, defining it as "the visitor / the history and culture of certain time periods". "Museum exhibits serve as a link that allows for a diachronic (between the cultures of different time periods) and synchronous (between the cultures of regions, ethnic, religious groups, etc.) dialogue of cultures" [3]. Diachronic dialogue, based on the position and the role of works of art in the historical art context, and synchronous dialogue, as they are related as contemporaries of the same time period. It means that as contemporaries in one chronological period, art cultures relate to one another also as old and new in accordance with its historical genesis, and as social and national artistic forces existing simultaneously, their interaction and contacts occur in the same field and are often characterized by a clash of different directions, trends and styles. Since any exposition is not a frozen set of exhibits, it is characterized by "the variability of the composition", i.e., addition, removal, update of exhibits. Hence, there is a need for a clear definition of the guided tour themes depending on the location of each museum exhibition that gives visitors the opportunity to demonstrate specific results of the display at the end of the tour [6].

Review of three-dimensional works of art (monumental and decorative sculpture, buildings, ensembles and complexes, palaces and mansions, estates and homes, administrative and public buildings) has its own specific features. They are usually objects of large dimensions, reflecting historical events; they do not illustrate data and plots, but rather conditions, the highlights of the nation's memory. These images have turned symbols; they are akin to the imagery of medieval icons, where images of saints are elevated by graphical and compositional means. First of all, they take up the space in its sculptural or architectural transformation much more intensely, which creates a fictional world, open to reality. The idea of development becomes particularly important, the highest priority in the tours that include sculptural complexes and architectural ensembles of Russia. There is something primal in the open, proud, happy feeling of love for your fatherland experienced by the sightseers.

In the course of a walking tour, all of this movement, well thought-out and organized by the guide, gains exciting randomness of real life, where feelings come before the mind. The author of guided tour should take into account the route around the exhibits with fixed observation points, from which they can have a particularly effective impression according to the artist's idea. The perception of exhibits depends on the viewer's perspective as a closed and open, the distance from which the building or a sculpture is observed, i.e., a certain change of near and distant plans, is also of great importance. A city tour usually includes a comprehensive presentation of its individual elements: squares, streets, ensembles, historic buildings, neighbourhoods. While introducing the urban planning, terrain features, zoning of the city when displaying landmarks, integration of these objects into the modern building process as a city-forming factor should be emphasized to the tourists [7].

Guided tours around the ancient cities, cities-reserves usually involve multi-faceted, complex art review. Showing synthesis of architecture and other plastic arts characteristic for these cities, guides stress the leading role of architecture that organizes the space, defining the location, scale of painting, sculpture, decorative art elements. Particular attention is drawn to the review of UNESCO world heritage sites. Art review of three-dimensional objects must include information on archaeology, compositional means and techniques (proportion, scale, contrast and nuance, rhythm, colour, texture, etc.), the nature of the composition (front, deep, spatial, etc.).

Another aspect of art review is related to the interpretation of presentation and description of the objects through the window of a tour bus, which is perceived in dynamics. In this case, it is necessary to take

into account the speed of movement, which leads to the quick picture change (in urban areas) requiring compressed information presentation, rather than in the case of distant objects, where it is possible to give more detailed information, although the speed is much higher (on the highway) [5]. The view from the windows itself acquires a special meaning. It allows experiencing unbreakable integrity of the architectural object with the urban environment (for example, the Hermitage building with the great city). They remind that the Hermitage itself is the centre of the architectural ensemble associated with significant pages of the Russian history. Even the scenery outside the bus windows is not just a neutral background; it also carries meaning (e.g., landscape principle in the Russian Orthodox architecture system). In either case, both in the walking tour presenting three-dimensional objects, designated for round trip, and in the sightseeing coach tour, designated for changing consecutive images different from one another, eventually everything evolves into a coherent whole. Dynamism and a certain cinematography of frames-images becomes the rule, in which sculpture and architecture – static arts – “become dynamic”. Its expressive means include physical space and time. In order to comprehend and understand a building thoroughly, you need to walk around it, as the composition of a structure is based on the perception from many viewpoints within a certain time period (special composition stops the time: the viewpoint of a building or ensemble always remains the same). However, the physical time is inseparable from the artistic manifestations of its duration, as compared to the actual time of observation. A certain mood can be created by tours in the evening and night time, when they involve artificial lighting (lamps, luminescence).

Whether an object looks impressive may depend on the circumstances. Its light distribution, glare tones completely change the appearance of the streets, buildings, ensembles composition. Therefore, guided tours of this type require thought-out routes in the context of eye-catching lighting of objects, contrasting play of light and shadow, shine and reflection, which will create impressionistic mood, complemented by other acoustic, even olfactory sensations that become more poignant at night. The light pattern of architecture and sculpture is multifunctional. On the one hand, it ensures functioning of an object in the visual and expressive context, while, on the other hand, illumination enhances the impression of authenticity, realness of the perceived object.

An iconic role of light is yet another dimension. Here, under unusual lighting, by using the expressive functions of light, the guide can not only express his/her attitude towards the observed objects, but also reveal the symbolic aspect of the most significant landmarks, events, characters, images associated with them. In addition, the light atmosphere of the city, which resembles theatrical scenery, is easily visible through the large windows of a modern tour bus, which often becomes a real staple of night city tours.

Finally, there is one more important final aspect of thinking about everything seen and perceived in the course of the guided tour: the ability to always concentrate on the matters related to the interaction among the works of art, the audience (guided tourists) and a conductor (guide), as well as their direct communication and feedback [8]. Art tour is always the result and a portrait of the guide, and very often it involves addressing current issues. Nowadays, it is particularly evident, because the very type of modern guided tours is also changing. The tour becomes not only a place for presentation, but also a place of communication or a kind of theatrical performance, where paintings, sculptures, architecture, handicrafts are “played”, and the guide-interpreter, guide-reviewer acts as a director.

CONCLUSIONS

Guided tour programs now seek to go beyond the usual organizational work, the synoptic presentation of well-trodden material, preferring a variety of options for their structure oriented at the review of a wide layer of cultural heritage, performing the function of humanistic ideas.

One of these ideas of humanistic growth in the process of conducting a tour is the worldview of the participants, which is manifested in the process of understanding the world around them [9]. Each museum communicates ideas, received by the author of a painting or other work of art through the lens of his/her beliefs, personal experience or social background. Most experiences are derived from the environment. In accordance with an innovative understanding of environmental structure, it includes not only the environmental conditions of habitat areas, but rather the functional aspects of the environment.

Understanding the environment in the course of guided tour activity can be expressed in the description of the social and economic conditions, under which the art work was created and presented. The locus that allows focusing the attention of the tourists on the environmental object, is the focus of attention on how the object fits and blends in well with the adjacent environmental objects and how its creation and functioning can be useful to overcome the errors in the functioning of the existing cultural and everyday objects. It may be concluded that the past of the objects in harmony of their development is the key to ensuring the future of sustainable human lifespan. It is necessary to ingrain the basic idea that the object cannot be perceived without its environment. And as a tour involves personal influence, such a discourse would create an inextricable link between the object and habitat in the human mind.

Constant conduct of such activities will create sustainable development discourse for the formation of eco-oriented personal paradigm. Art review can emphasize the fact that when observing integrated places in nature reserves and cities separately from the environment, each of the viewed elements cannot be focused only on the presentation, but may be truly revealed only using the comprehensive presentation approach, a synergetic paradigm. In practice, it will allow for organizing new tourist routes, offering alternative programs and increasing the attractiveness of fixed-route tours, as well as the economic viability and the overall profit that will provide opportunities for further development of the analyzed area.

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