

EVOLUTION OF THE REALISTIC ARTISTIC AND AESTHETIC METHOD

Kostyantyn Parkhomenko

Mikhail Matusovsky Lugansk State Academy of Culture and Arts
(Lugansk, Ukraine)

Abstract. This article delves into the evolution of the realist method, examining its interrelation with various artistic trends and currents. The impact of socio-political processes on the method's development is explored, emphasizing the dynamic nature of the artistic method and its continuous modifications in the expression of the author's ideas. The concept of 'realism' as a primary method in art is expounded, with an analysis of the perspectives of philosophers, art critics, and artists on its understanding throughout different epochs of cultural development. Characterizing features of realism are delineated, and a conceptual framework is presented, positing "realism" as a means of engaging with and comprehending spiritual and practical reality. The study establishes that realism serves as a conduit for unveiling the social and historical essence of humanity. Realistic painting, in particular, plays a pivotal role in transmitting the cultural code, illustrating the reciprocal interaction between individuals and their surrounding reality. This interaction contributes to a holistic representation of a specific historical period. The research paper encompasses a comprehensive examination of artistic methods, trends, and concepts, including romanticism, impressionism, symbolism, cubism, modernism, postmodernism, and metamodernism. The article underscores the significance of studying the evolution of realism in the visual arts and posits that the phenomenon in realistic art centers on the symbiotic relationship between individuals and their environment. In conclusion, the article asserts that realism not only unveils national traits but also communicates authentic facts that subsequently contribute to the shaping of historical mentality. The research interest in this exploration stems from a profound concern for understanding the nuanced evolution of realism in the visual arts.

Keywords: realistic art, realism, art style, painting, new themes, storylines, artistic techniques, artist's intentions, realist painter, artistic method, art.

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Introduction

Art, as asserted by Aristotle through the words of Losev, serves as a vehicle for reproducing reality, encapsulating the truth within its expressive confines. According to Aristotle, a work of art arises when there is a shared perception of related elements, and artists, in their creation, possess a profound understanding of the underlying reasons for their artistic endeavors. Realistic art, a pivotal force in shaping modern painting trends, has evolved over an extended period, manifesting itself across various genres such as still life, landscape, and portraiture.

The concept of realism in art has undergone diverse interpretations, drawing from philosophical perspectives. Etymologically rooted in medieval Latin, 'realism' signifies the acknowledgment of reality external to consciousness. Plato elucidates realism as the recognition of the existence of ideal objects, a notion modern philosophers elaborate on as objects of knowledge independent of the subject, cognitive processes, and personal experiences (Vipper 32). In medieval philosophy, realism contends that universals, or general concepts, exist objectively and independently of consciousness, opposing the tenets of nominalism (Losev 36).

Methods

The paper employs the method of comparative historical theoretical analysis to investigate the evolution of the realistic method. The primary objectives are to identify the characteristic features of this method and interpret its significance across various philosophical and artistic scientific schools. In consolidating the extensive research conducted by various scholars, art historians, artists, and philosophers on methods within the cultural and artistic system, this paper seeks to systematize the accumulated knowledge and elucidate

the importance of the realistic artistic and aesthetic method.

Cognitive Tool and Aesthetic Ideals:

The method is considered a tool for cognition and the figurative interpretation of the surrounding reality. Through certain aesthetic ideals, refracted through the prism of worldview, life and vital truths are perceived. The realistic method, while modifying the aesthetic content of reality, exhibits a dynamic quality, constantly acquiring new expressive features. It is portrayed as a reflection of the spiritual and aesthetic heritage of its era, shaping both style and thought, and revealing a natural logical system for understanding the world's manifestations on the picture plane.

Role of the Realistic Method:

The method plays a crucial role in revealing the natural value and its significance on consciousness, facilitating the rethinking of reality by an individual. It is conceptualized as a unique and original thinking process, embodying a synthesis of worldview. The realistic method's principles include the analysis and fixation of social and psychological interactions, concretization and typification of images, and the disclosure of the essence of life phenomena using the imagery of the era, emphasizing accurate truthfulness and objective reflection of real-life situations.

Individual and Society in Realism:

Reality is perceived as a space through which an individual can reveal oneself and the surrounding reality. Plausibility and authenticity are conveyed through detailing, providing specificity and vitality to the images. The creative processing of ideas in realism does not involve idealization; instead, it reveals the aesthetic ideal through the transfer of reliable facts endowed with credibility. The unity and interweaving of artistic means over an extended period form the basis of realism, grounding it in a single figurative system that defines a certain style.

Social and Historical Analysis:

The critical role of realism lies in its commitment to raising awareness, vision,

and transmission of the level of social life and its dramatic moments. Social problems are of fundamental importance in critical realism, where the method undergoes evolutionary changes to adapt to the shifting social system and its growth. A person is positioned as a product of a specific era, embodying the relationship between cultures and expanding temporal space, occupying a crucial place in the disclosure of the realistic method in the artistic field.

Typing and Relationships:

Typing emerges as one of the basic principles of the realistic method, with typical, characteristic images and types of the era situated in simple, ordinary life situations. The environment influences individuals, revealing their inner content and psychological type, while individuals, in turn, impact their environment, contributing to societal formation. The artistic method, through its depiction of relationships, aids in understanding changes in the social environment, reflecting the varied dynamics of family, political, social, and cultural interactions.

Socialist Realism and Evolution:

The expression of the social class concept in socialist realism introduces new heroes, conflict situations, and an evolving audience for artistic creativity. This form of realism reflects the need to create a socialist society. The realistic method, combining various thoughts, ideas, and currents, has evolved into a structured sign system with a systemic character, driven by evidence and concretization.

Artistic Analysis and Meaning of Existence:

The artistic analysis of groups and society is conducted across social, political, and cultural planes, reflected in the individuality of a person. Painting, as a form of visual art, becomes a powerful medium for mastering the meanings of existence. Social processes, characterized by a coercive nature, pulsate through realistic reproduction in painting, which, over

time, has developed an arsenal of means and technologies for visually reproducing reality. The search for the meaning of existence becomes a structuring moment in the relationship between the artist and the viewer.

Dynamics of State Development:

Visual art, particularly painting, enables the determination of state development dynamics during specific time periods. These dynamics are traced through the economic, political, and religious spheres embedded in artistic signs within artworks, offering a unique lens through which to comprehend the evolution of states across different historical epochs.

Main directions and methods

In the 18th century, the concept of 'realism' begins to mean the appropriate mindset, 'model' of thinking and behavior, which is already associated with the category of character (Muter 567). Thus, at the end of the 18th - the first half of the 19th century, the concept of 'realist' gradually formed in its aesthetic and artistic sense as an artist who does not pay attention to ideals and norms turns to empirical reality. The definition of the concept of 'realism' provided by different authors in the form of a [table 1].

As a result, two primary concepts of the term 'realism' emerge. According to one perspective, realism constitutes the predominant trajectory in the progressive evolution of mankind's artistic culture, wherein the profound essence of art as a catalyst for both spiritual and practical development of reality is evident. In each successive historical period, realism undergoes a transformation, assuming a new manifestation. Conversely, proponents of an alternative viewpoint confine the history of realism within specific chronological boundaries, perceiving it as a historically and typologically specific form of artistic consciousness.

Table 1. Definition of term 'realism' (Benois, Bolton, Bransky, Feyerabend, Grabar, Losev, Losev, Muter, Sokolnikova, Sternin, Vasilyeva-Shlyapina, Vipper, Welflin, Stephen, Werman).

Author, direction	Definition
Plato	Realism is the existence of ideal objects
Big Encyclopedia	Realism is a true, objective reflection of reality by specific means.
Nalivaiko D.S.	Realism is the most complete and consistent artistic expression of the era in whose spiritual life science has replaced mythology and tradition.
Nedoshivin G.A.	Realism is the main trend in the historical development of art.
Philosophers of the Middle Ages	Realism is the trend that attributed real existence to concepts that are negative and even proclaim them primary in relation to objects that are opposite to 'nominalism'.
Materialistic philosophies	Realism began to mean the recognition of the objective reality of the object of knowledge.
Philosophers of the 2nd half of the 18th century	Realism is the mindset, the model of thinking and behavior.
Philosophers of the 1st half of the 19th century	Realism is understood as illusionism, the subjective image of the world disguised by an external resemblance to life.
Curtius E, Auerbach E.	Realism is the principle inherent in art or the tendency to approach reality.
Martino P, Parrington W.	Realism is seen as the direction or art system.
Levin G.	Realism is the universal typological category.

Discussion

Let us analyze the main methods of realism [Table 2].

Let us consider some artistic methods, directions and concepts that will help to form a general vision of the changes and alterations that took place in the artistic and aesthetic evolutionary process.

One of the artistic methods can be identified as Romanticism. Romanticism developed the idea of the superiority of feelings over reason. One of the main goals of the method was the display of specific emotions and facial expressions. Disclosure of feeling and passion are fundamental in the creation of artistic works of art. The

subject matter of the works and the solution of the idea is revealed through a realistic approach (Neelam).

In contrast to Romanticism, which aimed to revive the bygone worlds and themes of the Middle Ages, realism sought to faithfully reproduce everyday life, shedding light on the human essence amidst commonplace activities. The artists' fascination with the environment and the accurate depiction of reality prompted many to engage in plein air painting. Realist painters would meticulously study a motif outdoors and then refine it further within the confines of the studio (Roig 7).

Consequently, the evolution and interconnectedness of the Impressionist

Table 2. Characteristics of realism methods (Benois, Bolton, Bransky, Entsiklopediya khudozhnika, Grabar, Losev, Losev, Muter, Sokolnikova, Sternin, Vasilyeva-Shlyapina, Vipper, Welflin, Werman).

Realism method	Representatives	Character traits
Enlightenment	J.B.S. Chardin, J.A. Houdon, C. Corot, F. Goya (France), W. Hogarth, J.Constable (England)	The method is the appeal of art to the direct depiction of the daily life of people, left by some religious or mythological plot motivation. Its development is associated with the increase in the level of social consciousness, the establishment of materialism in philosophy, the development of industry and technology.
Critical	Hogarth (England), Courbet, Daumier (France), Menzel (Germany), Meunier (Belgium), Munkácsy (Hungary), Kammer (USA), Gerimsky (Poland), Fedotov, Perov, Pukirev, Nevrev, Jacobi, Pryanishnikov, Kramskoy, Repin (Russia).	It is aimed at exposing the vices, contradictions of the existing system and the assertion of democratic social ideals. It was distinguished by the most clearly and direct formulation of social problems and a conscious desire to pass judgment on the phenomena of social life.
Socialistic	A.Barbuo, M.Leader Saint-Nexcet, B.Brecht, L.Aragon, P. Neruda, N.Hikmet, J. Amadou, D.Aldridge, Y.Fuchik, O.Gerasimov, B.Johanson, A.Deineka, Yu.Pimenov, S.Chuikov, A.Plastov, P.Korin	The artistic method, the essence of which is a true, historically concrete reflection of reality in its revolutionary development in the world of the aesthetic communist ideal. The emergence and formation of the art of socialist realism is connected with the entry into the world arena of the working class, the true culinary maker of all human blessings.

movement and the utilization of its artistic techniques in unveiling the genuine surrounding reality began to be examined.

Impressionism as an artistic method plays an important role in the development and formation of fine art. The goal of the Impressionists was to display an objective depiction of reality with the impermanence of light and color. Artists sought to convey the real environment through the disclosure of its constant change and movement, to lay down their fleeting impressions. The unity of man with the airy environment reveals the naturalness of reality (Boboeva 599).

Let us reveal the meaning and significance of the method of symbolism. The peculiarity of this method was that the creative idea was revealed through signs, symbols, with the help of which generalized images were created. These images created and contained a spiritual

dimension. Symbolist artists addressed the problem of internal drama of personality, ambivalence and tragedy of existence, human mortality and immortality of the human spirit. Symbolists sought to convey the most subtle mental fluctuations that defined man and revealed the deep interrelationships of the individual and the universe (Voskresenskaya 133).

Symbolic form serves as a means to encode the depth of an idea, ensuring that a visual image transcends a specific meaning (Bilan).

Consider Cubism as a pictorial method. Cubism rejects the realistic representation of reality and strives to express the essence of objects. This objective is achieved through the translation of forms into basic geometric schemes with intricate combinations. Reality, in Cubism, is perceived as a conventional space (Martynova 317).

Now, let's delineate the distinctive features of abstractionism. In the realm of fine arts, abstractionism involves a rejection of real and material images of reality. The primary characteristics of this artistic direction manifest in the refusal to precisely depict objects and phenomena. Instead, compositions are created based on rhythmic color, plastic, and structural solutions. Abstractionism embodies a sense of objectlessness, yet it is not entirely non-figurative. Compositional elements are derived from real objects, but only their inherent properties are depicted (Savchenko 110).

Abstraction is created on the basis of geometrical construction. It allows through simple forms-signs to translate the evolutionary information code, which is a universal language of information transmission. Dematerialization of objects, phenomena becomes the ideal of the universe. Comprehension and expression of reality is revealed exclusively in the artistic and figurative form. Means of expression play the main figurative role (Blizhina 312).

Let us note the role of modernism, postmodernism and metamodernity in the formation of artistic and aesthetic space.

Modernists sought to completely abandon the traditions and heritage of the past, while postmodernists did not deny the importance of past styles and trends. They utilized them, transforming them into a new stylistic orientation. C 341

The main idea of metamodern was the combination of opposites, traditionalism and modernity (Veselkina 344).

The modernists turned to the transcendental in search of an ideal model of the super-world, while the postmodern shifted attention to the everyday, pluralism and uncertainty (Khlyshcheva).

Metamodernism is a social and cultural concept. Metamodernist artists reflect individual or collective emotional states and experiences from the perspective of the metamodernist *structure of feeling*. Whereas postmodernism was characterized

by artificiality, superficiality and lack of depth, metamodernism seeks to fill art with lost meanings, depth and experience of reality. Metamodern is characterized by such qualities as oscillation, metaxis, neo-romantic sensuality, reconstruction, and the translation of a new sincerity (Podlednov 428).

Results

In each new historical period, realism undergoes a transformation, initially manifesting as a more or less pronounced trend and subsequently crystallizing into a comprehensive method that defines the artistic culture of its era.

A noteworthy development in 18th-century secular art was the emergence of the *parsun* (ceremonial) portrait, departing from icon-painting traditions. Attempts were made to convey a person's features with utmost plausibility, although under the lingering influence of icon painting, these portraits exhibited a degree of idealization. The interest in capturing the contemporary image deepened, particularly focusing on prominent political, cultural figures, and civilians. Portraits of Hetmans such as Bohdan Khmelnytsky, Ivan Samoylovich, Ivan Skoropadsky, Ivan Mazepa, renowned military leaders like Leontiy Svecha, Semyon Sulima, and distinguished scientists including Ioanikiy Galyatovsky and Lazar Baranovich gained widespread circulation. Exemplifying this genre is the portrait of G. Gamalia, a significant comrade of Zaporizhian troops, depicted in an imposing pose, adorned in a luxuriously ornamented zhupan, with the obligatory Cossack attributes of a saber and his own coat of arms. Notably, Ukrainian portraits in the latter half of the 18th century shared stylistic elements with icon painting, often executed by icon painters employing a planar-ornamental approach (Sokolnikova 46).

The zenith of realism's specific features is most comprehensively revealed in the

critical realism of the 19th century, followed by the 20th-century manifestation known as socialist realism. The characteristic hallmark of realism in this context lies in its approach to generalizing vital material. Realism delves into the exploration of social reality and individual personality within the broader context of social relations. Realistic art perceives the work as a reflection of life's truth, not as a mere replication of reality but as the creation of a new, artistic reality grounded in the laws and relations of the real world, expressing itself in a concentrated form.

The focal points of the realist method lie in life and its structure. Dynamic changes in the social system serve as stimuli for artists to capture reliable facts on the canvas.

It is noteworthy that realist artists, to a larger extent, did not merely aim to replicate the surrounding reality but sought to reveal and illuminate the subject of their depiction. Commonplace objects often found their way into these depictions, yet the artist's objective was to elevate the object and demonstrate the constant relationship between subject and object. Thorough and constructive study was applied to ensure that the subject served as a realistic and reliable representation of reality.

The study of the human body actively contributes to the development of realism, with the nude figure serving as a symbol of plasticity and harmony, constantly studied and elevating the method to new heights. The artist gained a certain freedom, enabling the creation of what is directly in front of them and what they can contemplate and feel. Consequently, art departed from previously established aesthetics and formed new stereotypes.

The actions and behaviors of the hero are derived from the characteristics of their character and psychology, which, in turn, are conditioned by life circumstances and the social environment. Realistic art encapsulates not only the individual but

also the environment, embedding everyday life and history into its representations.

Main provisions

The dynamism inherent in realism persists unabated, as evidenced by its ongoing evolution. The 21st century stands witness to the exploration of novel themes and subject matter through specific artistic techniques, facilitating the revelation of the artist's conceptual framework.

Neorealism, a prominent contemporary manifestation, hinges upon the portrayal of characters, environments, and landscapes emblematic of the present era. Notably, the fidelity of images to a processed or digitized computer-generated photograph is underscored (Roig 8), signifying a nuanced engagement with the contemporaneous visual milieu.

The active influence of modern techniques and technologies assumes a pivotal role in shaping the trajectory of the realistic method. A discernible trend in artistic works involves the synergistic application of various techniques, reflecting a fusion of traditional and contemporary approaches. The identification of societal issues is discerned through deliberate emphasis, manifested in nuanced textures, colors, lines, or distinct graphic techniques.

A notable pursuit is observed in the endeavor to amalgamate diverse artistic styles within a singular artwork. This proclivity towards unification contributes to a layered and impactful visual narrative, marking a departure from conventional artistic paradigms.

Reality, within the purview of modern realism, undergoes interpretation through the prisms of time and symbolic elements. Artists, in this paradigm, transcend conventional models of world perception, bestowing upon individuals an enriched contextual environment and novel cognitive constructs, thereby striving to impart greater significance and impact.

In its contemporary guise, realism manifests heightened expressiveness and

generalization. This expressive richness encompasses a spectrum of techniques, enabling artists to capture the intricacies of their subjects while retaining a level of abstraction conducive to diverse interpretative perspectives.

In summation, contemporary realism manifests a continuous evolution underscored by dynamic thematic exploration, technological integration, and a penchant for stylistic amalgamation. This multifaceted engagement transcends mere representation, delving into nuanced social commentary, temporal reinterpretation, and the infusion of heightened expressiveness and generalization into the artistic realm.

Conclusion

So, the realism is the step towards the realization of the true, that is, the social and historical essence of people. The main 'sign' and the defining criterion of realism is that in depicting people, in modeling their characters and fate, realist artists assign the decisive role to social and historical factors and reasons (Werman 364). For the realist artist, the character and psychology of the hero is, first of all, the creation of circumstances and the social environment to which the hero belongs.

The realistic artistic and the aesthetic

method formed an epoch-making psychotype. Thanks to him, we notice modifications, changes in the social structure, we find the artistic and psychological techniques that affect the viewer and reveal the era.

The realistic method has taken the stable position in the arena of culture and art and influences the modern development of culture in the world.

The realism, therefore, explores the social reality and personality of a person in its unity with social relations. In view of this, the following should be considered the main principles of realism as the objective reflection of the essential features of life, combined with the height and truthfulness of the author's ideal; reflection of typical characters, conflicts, situations with the completeness of their artistic individualization (i.e. concretization of both national, historical, social stereotypes, as well as physical, intellectual and spiritual features); preference for means of reflecting the 'forms of life itself', but also the use of conditional forms (myth, symbol, parable, grotesque); interest in the problem of 'personality and society' (especially in the opposition of social laws and the aesthetic ideal, personal, mass, mythologized consciousness). We should continue to study in detail the methods of realism, the features of its manifestation in different eras in different countries of the world.

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Константин Пархоменко

Михаил Матусовский атындағы Луганск мемлекеттік мәдениет және өнер академиясы
(Луганск қ., Украина)

РЕАЛИСТІК КӨРКЕМДІК-ЭСТЕТИКАЛЫҚ ӘДІСТІҢ ЭВОЛЮЦИЯСЫ

Аңдатпа. Мақалада реалистік әдістің эволюциясы қарастырылады. Әдістің басқа бағыттармен және ағымдармен өзара байланысы байқалады. Қоғамда болып жатқан әлеуметтік-саяси процестер әдістің даму жолын жасайды және талап етеді. Көркемдік әдіс серпінді болып табылады және авторлық идеяны білдіруде өзгерістерге ұшырайды. Өнердің негізгі әдісі ретінде «реализм» ұғымының мәні ашылады. Түрлі мәдени даму дәуіріндегі реализмді түсінуге қатысты философтардың, өнертанушылардың, суретшілердің пікірлері талданады. Тұжырымдамалардың бірі сипатталады, оның нәтижелері бойынша «реализм» рухани-практикалық шындықты меңгеру құралы болып табылады. Реализм адамдардың әлеуметтік және тарихи мәнін ашатыны дәлелденді. Шынайы кескіндеме мәдени кодты берудің бір бөлігі болып табылады. Адам мен қоршаған шындық өзара іс-қимыл жасайды, нақты тарихи кезеңді ашуға ықпал ететін біртұтас тұтастықты білдіреді. Зерттеу жұмысы романтизм, импрессионизм, символизм, кубизм, модернизм, постмодернизм және метамодернизм сияқты көркем әдістердің, бағыттар мен тұжырымдамалардың сипаттамасын қамтиды. Бейнелеу өнеріндегі реализм эволюциясын зерделеу проблемасына зерттеушілік қызығушылық белгіленеді. Шынайы өнердегі құбылыс - адам мен орта деген пікір қалыптасады. Реализм ұлттық ерекшеліктерді ашады және кейіннен тарихи ділдікті қалыптастыратын шынайы фактілерді береді деген қорытынды жасалады.

Түйін сөздер: реалистік өнер, реализм, көркем стиль, кескіндеме, жаңа тақырыптар, сюжеттер, көркемдік әдістер, суретшінің ойы, реалист суреткер, көркемдік әдіс, өнер.

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Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

Константин Пархоменко

Луганская государственная академия культуры и искусств имени Михаила Матусовского
(Луганск, Украина)

ЭВОЛЮЦИЯ РЕАЛИСТИЧЕСКОГО ХУДОЖЕСТВЕННО-ЭСТЕТИЧЕСКОГО МЕТОДА

Аннотация. В статье рассматривается эволюция реалистического метода. Прослеживается взаимосвязь метода с другими направлениями и течениями. Социально-политические процессы, которые происходят в обществе, создают и диктуют путь развития метода. Художественный метод является динамичным и претерпевает видоизменения в выражении авторской идеи. Раскрывается значение понятия «реализм» как основного метода искусства. Анализируются мнения философов, искусствоведов, художников, относительно понимания реализма в разные эпохи культурного развития. Реализм содержит в себе характерные особенности и черты. Описывается одна из концепций, по результатам которой «реализм» является средством освоения духовно-практической действительности. Доказано, что реализм раскрывает социальную и историческую сущность людей. Реалистическая живопись является частью передачи культурного кода. Человек и окружающая действительность взаимодействуют между собой, представляют единое целое, которое способствует раскрытию конкретного исторического периода. Исследовательская работа содержит описание художественных методов, направлений и концепций, таких как: романтизм, импрессионизм, символизм, кубизм, модернизм, постмодернизм и метамодернизм. Обозначается исследовательский интерес к проблеме изучения эволюции реализма в изобразительном искусстве. Формируется мнение, что явление в реалистическом искусстве – это человек и среда. Делается вывод о том, что реализм раскрывает национальные черты и передает достоверные факты, которые впоследствии сформируют историческую ментальность.

Ключевые слова: реалистическое искусство, реализм, художественный стиль, живопись, новые темы, сюжетные линии, художественные приемы, замысел художника, художник-реалист, художественный метод, искусство.

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Автор прочитал и одобрил окончательный вариант рукописи и заявляет об отсутствии конфликта интересов.

Автор туралы мәлімет:

Константин Александрович Пархоменко – Михаил Матусовский атындағы Луганск мемлекеттік мәдениет және өнер академиясының бейнелеу және сәндік өнер факультетінің академиялық кескіндеме және графикалық жобалау кафедрасының оқытушысы (Луганск, Украина)

Сведения об авторе:

Константин Александрович Пархоменко – преподаватель кафедры станковой живописи и кафедры графического дизайна факультета изобразительного и декоративно-прикладного искусства Луганской государственной академии культуры и искусств имени Михаила Матусовского (Луганск, Украина)

Information about the author:

Kostyantyn A. Parkhomenko – Lecturer in the Department of Easel Painting and the Department of Graphic Design of the Faculty of Fine and Decorative and Applied Arts of the Mikhail Matusovsky Luhansk State Academy of Culture and Arts (Lugansk, Ukraina)

ORCID: 0000-0002-2885-779X
E-mail: k84_kocta@mail.ru