

УДК 75.036:  
001.895

DOI:10.30857/2617-  
0272.2020.4.1.

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## THE USE OF TRIZ (TIPS) METHODS FOR THE PERCEPTION OF THE MODERN VISUAL ART

*The purpose of this investigation is the search and development of the methodological tools for the use of the Theory of Inventive Problem Solving (TRIZ/TIPS) for a deep and conscious perception of the modern visual arts by future artists and by professional painters in general.*

**Methodology.** *The theoretical fundamentals of the research became the works of the researchers in the field of social-humanitarian sciences: culturology, art history, philosophy, semiotics. One can refer to the methodological basics the use of systemic, structural-semiotic and post-structural approaches.*

**Results.** *In the process of the research, the differentiation, systematization and classification of methods of shaping in visual arts by adapting TRIZ methods was realized. The visual information for every TRIZ method was collected. As an example, we suggested a research abstract for the «Mediator» method, including a selection and the interpretation of the images, the analysis of method's functions and their peculiarities, their specifics and resource possibilities.*

**Scientific novelty.** *The scientific novelty consists in the fact that the authors have investigated the artistic works on the basis of adapted TRIZ methods, identified the variants of use of these methods and their functional meaning.*

**Practical significance.** *The practical significance of the research consists in a deep analysis of semantic and esthetic components of the works of art, which can promote the enhancement of the artistic communication effectiveness and higher realization of the artists.*

**Keywords:** *modern visual language; the theory of inventive problem solving (TRIZ/TIPS); shaping methods; the analysis of methods functions; images interpretation.*

**Introduction.** The modern highly technological world is subject to an impetuous transformation, based on a qualitatively new level of interrelation of world cultures and civilizations. Wherein, the visual culture became the fundamentals of the existence of all the modern society. Modern multidimensional artistic space is oversaturated with semiotically complicated images. Under such conditions, it is extremely difficult, both qualitatively and quantitatively to assimilate and comprehend visual information. Thus, an urgent need to create conditions for the development of conscious perception of the modern images language appears. For the realization of this task it is necessary to improve the conceptual tools, to attract meta-methodologies, to popularize

ideas of modern thinkers, which allow to overcome the psychological barrier of misunderstanding and to pass to the semiotic analysis, structural fixing and meanings decoding.

**Analysis of previous research.** As O.A. Vaschuk is writing, the painter's creation «included in the context of world postmodernist culture, encourages the viewer/spectator to be a kind of «a catcher of meanings», hidden within the artistic-imaginative structure of the works» [5, p. 167]. However, the perception of the ambiguous visual information by unprepared viewers is complicated and problematic, as a result of «the impact of artistic communication cannot always be adequate to the painter's plan/intention, generating misunderstanding

instead of spiritual enrichment, indifference, irritation or aggression instead of esthetic satisfaction» [4, p. 164]. For the modern spectator, it is extremely important to find his inner compass and to identify the landmarks in order to understand which is the reality we live in, what the images, we are surrounded by, mean. The excessive volume, redundancy, variegation, the semantic and colorful variety of the artistic material bring to the fact that the definition, accuracy in establishing and solving the issues connected to the interpretation of the artistic material, is achieved in a hard way. As V.G. Vlasov underlines: «the difficulty consists in the fact that, the cultural, in special, artistic activity represents not a closed but an open system, actively exchanging information with the surrounding (extracultural) environment... To such research objects, one cannot apply vulgar-sociological, determinist approaches. The works of human esthetic and artistic activity represent a unique fusion of universal patterns, individual peculiarities and unpredictable factors» [6, p. 57].

The interaction with modern visual information, its encoding and decoding, the successful operating with the constituents of the artistic language, requires a high level of cultural and intellectual competence. There is a need to study this language, revealing, transforming and transmitting generally valid experiences. I.G. Michaylova reflecting on the problems of modern artistic education from the philosophical point of view, highlights the importance of considering the main tendencies of artistic activity evolution, among which «the transition to the expression of significantly new generally valid experiences, conditioned by the complicating processes of social-cultural life, which are not subject to encoding via existing artistic means; cardinal transformations of artistic images harmonizing ways and the creation of qualitatively new ways of harmonies, presupposing a qualitatively new hierarchy of contrasts and balances...» [14, p. 40].

L.A. Krivtsova grounds the stringent actuality of comprehension of the artistic language by special modern conditions, as follows: «The visual information at the end of the 20<sup>th</sup> – beginning of the 21<sup>st</sup> century takes one of the leading places for the general amount of information received by the human being». An abrupt increase of the visual information, beginning with the second part of the 20<sup>th</sup> century – the appearance of the television, general access to photography, cinema, video, virtual computer world – established the problem of creation, understanding and adequate interpretation of visual texts. In such a way, if the beginning of the 20<sup>th</sup> century was marked by the «linguistic revolution», then, at the end of the century one speaks about the «iconic overturn». The 20<sup>th</sup> century was marked not only by an enormous growth of visual information, but also by principled changes of visual arts forms. «Incomprehensibility» of modern art works revealed the problem of adequate understanding of the meaning established by the artists, which did not satisfy the expectations of the audience. In relation to this, great importance was given to a wide systematic comprehension of the visual information, created by the human being, and, specifically, of visual arts» [1, p. 4].

Thus, under the created conditions, is actualized the close study of visual language units, the selection of new artistic images and ways of their materialization by modern authors, the acquisition of actual methods of enhancing the artistic expressiveness based on dominant ethic and esthetic ideals, understanding of new derivatives of the artistic activity while preparing for the constructive artistic process.

For a structured analysis of the modern visual language we have used the classification of creative TRIZ methods – theories of solving inventive tasks, developed by the scholar G.S. Altschuller for the identification and use of the laws, patterns and tendencies in the development of technical systems [1].

Nowadays, the TRIZ methodology is used in non-technical fields of activity as well: scientific, artistic, educational. Moldovan artist and art critic R.S. Florescu considers the technologies of art inventions technologies from the perspective of TRIZ, adaptation of laws of development of technical systems to the field of arts, systematization of artistic effects in art. [23] The TRIZ consultant and expert Murashkovskiy Yu. S. has been working on the formation of the theory of artistic systems development [16]. The TRIZ researchers consider that mastering this theory contributes to the information systematization, to obtaining a nonstandard view on things and phenomena, to activation of creative thinking, broadening one's horizon.

**Statement of the problem.** In order to achieve the established goal for the methods study and identification of their functions, the solution of a series of research problems is subordinated. Among them, the following can be mentioned:

- the differentiation, systematization and classification of shaping methods and techniques in visual arts through adaptation of TRIZ methods;

- collection of visual information, corresponding to different TRIZ methods;

- the interpretation of images, the analysis of the functions of shaping methods, their peculiarities, specifics and resource possibilities;

- the use of research results for the conscientious comprehension of the artistic works of modern authors.

**Results of the research.** At initial stage of the investigation we accentuated the study of the modern illustration. We reviewed and analyzed a great number of illustrations of a variety of modern authors. At the next level, the research field was considerably widened, we covered different periods of time, as well as other arts spheres such as painting, sculpture, cinema. We also used as research materials works of applied arts from the fields of fashion, design etc. The wide coverage of culturological

material allowed to approach the study of works of art from the points of comparative-historical analysis, discovering the nature of heterogeneous objects, revealing the similarity of the phenomena, widening the horizons of understanding of visual art, including the modern one. As structure-forming foundation of the research we used the TRIZ contradictions elimination methods. We did not manage to adapt all the TRIZ methods (about 40 as a whole), the classification of images was created on the basis of 20 methods. The selection of the works for the analysis and interpretation showed that in some cases the images can be treated from the point of view of different methods. Zh.V. Savelieva is explaining such a difficulty identified in the era of poststructuralism by «the tendency of the objects to be in a continuous and boundless process of «denoting», becoming, designing, constructing, where the sign does not have a fix, solid meaning, but is dynamic» [19, p. 717].

The logics of the research followed the principle – from the historical excursus to the analysis of the artistic material itself. A special attention was given to the revealing of the mostly widely encountered cases. Because the quality expresses the general, which is characteristic to different things, what are their similarities, is a complex of multitudes and quantities, characteristic to a thing. During the research we gave a special attention to the connection of the shape and possible content.

While interpreting the works, an important requirement was the observation of Betty's cannons, among which «a careful attitude to the contents of the artistic work meaning and the avoidance to bring heterogeneous senses to it, the principle of wholeness, or semantic connection, the cannon of hermeneutical semantic correspondence, or adequacy of understanding» [18, p. 87]. For the interpretations, we activated the subjective and objective experience of the painters' artistic perception, based not only on logical explanations, but also on fixing associative and

emotional responses. The result of the reflexive work at this stage became the interpretations, treatments and reflexions about methods functions, which created a basis for linking «the structural elements of the visual language, elements of visual code and cognitive ordering of visual perception experience» [22, p. 451].

For the systematization of the research results we used the method of morphological analysis, developed by the Swiss astrophysicist

Zwicky. The research results were generalized, which can serve as a kind of reference book in order to get an idea about the tools for increasing the expressiveness of modern visual language, clarifying the understanding difficult aspects for the perception of modern visual culture, choosing the best variants while working on the images. The authors also developed a system of graphical signs for TRIZ methods (fig. 1), which enhances the value of the present material for clarity.

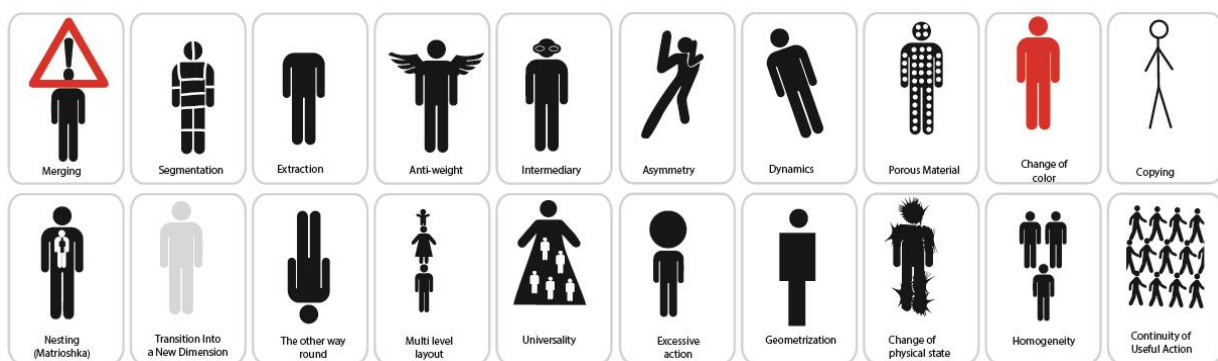


Fig. 1. TRIZ methods in graphic signs

As it follows we would consider as an example an abstract of the research work on one of the methods – the method of the «Mediator», which presupposes the implementation of the following transformations:

- a. The use of an intermediary object, transferring or transmitting the action.
- b. Connecting for a period of time an object (easily removable) to another object.

For the beginning we would refer to the lexical meaning of the word «mediator». Efremova’s explanatory online dictionary treats the word as follows: «Mediator – the one who contributes to the realization of a connection, to communication between someone; the one who is an intermediating, connecting element in something, in a certain relation» [10]. Abramov’s dictionary of synonyms brings such synonyms to the word mediator as «attorney, representative, commissioner, messenger, ambassador, envoy, agent, intercessor, goer, intermediary link» [1, p. 289]. Thus, the Mediator realizes the connecting role.

During the first stage of studying the «Mediator» method, the researchers’ attention was attracted by the masks. The meaning of the mask is ambiguous, it serves for the «transformation, protection, identification, disguise. The most ancient meaning of mask’s symbolism was that it was expressing the supernatural force; the voodoo wearing the mask is becoming the incarnation of the spirit which it represented... The mask can be the symbol of secret and illusion» [21, p. 97]. «The mask is the attribute of Erato, the muse of the lyrical poetry» [3, p. 349]. According to F. Nietzsche «All the deep loves the mask; the deepest things nourish even hatred to the image and likeness» [17, p. 271]. «Among Russian symbolists Andrey Bely uses the concept «mask» most frequently. In his texts are presented almost all the possible levels of understanding of the mask: the cosmic: the mask as the boundary of the chaos and protection from it; historic: the mask «worn on the world», reflecting all its tragedies; psychological: the mask under which the

personality «is hiding» and in which it is «is coming to light»; mystical: the mask as the sign of the metamorphosis, changeability of the Face» [12, p. 5].

The masks are a frequent attribute of modern images (Figure 2). They are used by the masters to bring secret, mystery to the picture, for the transformation of the image, for transmitting a special mood to the hero, for creating erotic context.

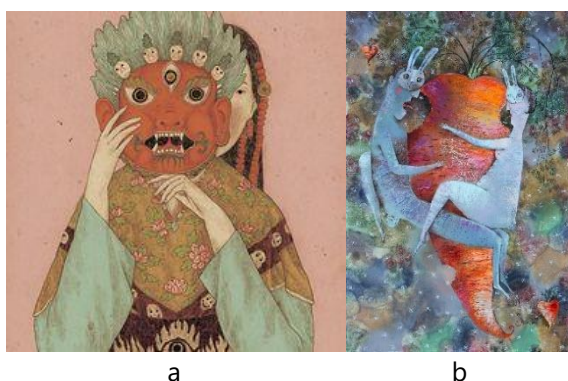
It is necessary to emphasize that the mask is far from being the unique object which is used by painters as intermediary object which closes the human face. According to the authors, many modern artists are inspired by the works of René Magritte, who constantly reminds that behind everything visible there is a secret. He frequently immersed the objects into an unusual context, provoking the spectators into reflexions and intense experiences (Figure 3).

In the pictures of many modern authors a similar technique is used. The faces of heroes are totally or partially covered by flowers, birds or butterflies (Figure 4). The mediation of these objects creates bright visual metaphors, allows easily and clearly to transmit the hero's inner image, his peculiar features, set a special intonation to the artistic creation. The flowers are the symbol of «beauty, (especially the feminine one), spiritual perfection, natural

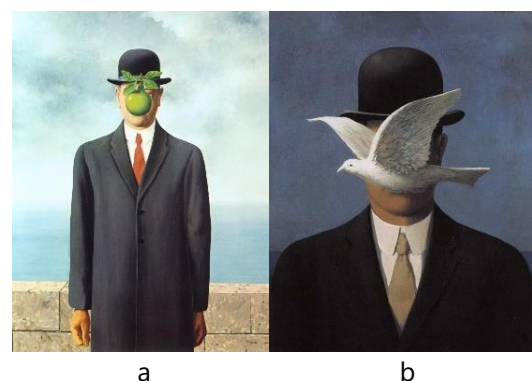
innocence, divine blessing, spring, youth, kindness, but also brevity of life, joy of paradise» [21, p.181]. The butterfly is the symbol of transformation and immortality, it is associated with spring, light, hope, beauty and harmony. The bird is treated as «the embodiment of both human and cosmic spirit – the symbolism defined by their lightness and speed of motion, free flight and supposed ability to reach the sky» [21, p. 132].

Sometimes the artists hide the faces behind books (Fig. 5), reflecting a deep sinking of the hero into the literary work, in children's books giving a playful tone. The book is associated with wisdom, learning, it transfers the reader into the world of imagination. The book «is widely used as reliable means of characters' identification. The books are represented in the hands of prophets, sibyls, evangelists... and many more, who became famous due to their literary activity and erudition» [24, p. 299].

In a range of paintings, a part of the image is hidden behind fabric (Figure 6), the heroes seem to slip away from the spectator, preferring to remain unknown, steeped in mystery. «The introduction of the mystery into the art turns the usual logics: the less is more here. We change the perception of the world, not only enriching our feelings, but also impoverishing them.



**Fig. 2.** Examples of «Mediator» method use – the mask in painters' works: a – M. Barengo [26], b – A. Silivonchik [27]



**Fig. 3.** René Magritte's works: a – «The Son of Man» [28], b – «The Man in a Bowler Hat» [29]





a b

**Fig. 4.** Examples of «Mediator» method use – the butterfly, the bird in painters' works: a – A. Judd [30], b – R. Beerhorst [31]



a b

**Fig. 5.** Examples of «Mediator» method use – the book in painters' works: a – J. Vaz de Carvalho [32], b – M. Barenco [33]



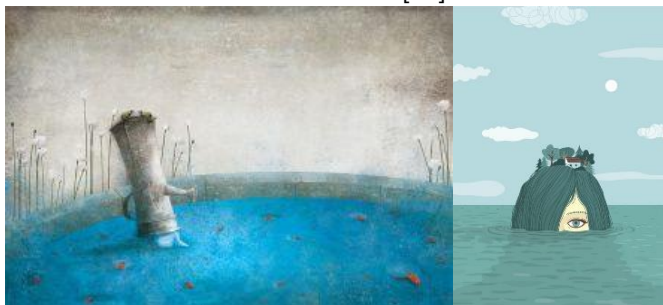
a b

**Fig. 6.** Examples of «Mediator» method use – the fabric in painters' works: a – Ch. Wei [34], b – A. Remnev [35]



a b

**Fig. 7.** Examples of «Mediator» method use – the screen, the looking glass in painters' works: a – I. Lubennikov [36], b – M. Barenco [37]



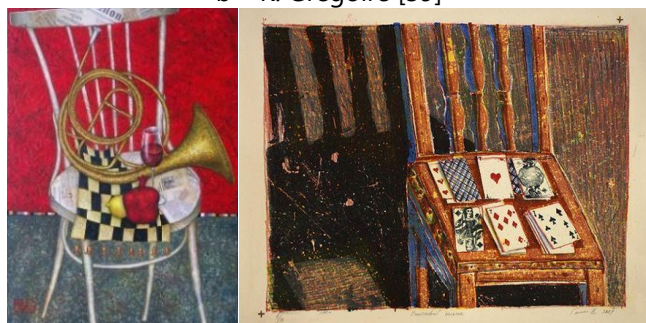
a b

**Fig. 8.** Examples of «Mediator» method use – water in painters' works: a – G. Pacheco [38], b – K. Grégoire [39]



a b

**Fig. 9.** Examples of «Mediator» method use – the hands in painters' works: a – G. Pacheco [40], b – K. Grégoire [41]



a b

**Fig. 10.** Examples of «Mediator» method use – objects complementing a chair in painters' works: a – V. Popov-Massiguine [42], b – V. Goshco [43]



a b

**Fig. 11.** Examples of «Mediator» method use in T. Lagaeva's works: a – the mask, b – objects complementing a chair

The mystery is the blinkers which compensate the limited horizons with sharpness» [9, p. 199] The picture becomes mysterious, it gets metaphysical traits. Besides this, when the hero's face is covered, the spectator can easier imagine himself in his place.

In some paintings, the object can as well hide behind screens or glasses (Figure 7), sink into deep waters (Fig. 8). We need to notice that intermediary objects not only change the semantic content of the image, but also allow to considerably diversify the compositions and increase the plastic value of the picture. The screen, safely protects the girl's vulnerable nudity in the picture. «The use of the glasses (flat and convex) allows creating expressive compositions. Doubling is the easiest way of deducing the encoding organization within the sphere of the perception-structural construction» [13, p. 156]. Immersing into water can be associated with immersing into unconscious, into depth and mystery, can be the symbol of purification, transformation.

Attractive are the works of the authors who use heroes' hands for hiding the faces (Figure 8). The hands are one of the basic culture symbol, a special human body part, a strong instrument for feelings expression.

N.V. Mokina reasoning upon the mask problems, remarks that «the role of the mask can be realized by the costume, but not only by a masquerade one. Not only the shocking yellow cardigan of V. Mayakovski or S. Esenin's topper, but also the banal frock, called by M. Dobruzhinskiy the poet's uniform of those times. This ability to perceive the usual costume as a mask seems so significant, that is should be analyzed in more details» [15, p. 17]. In other words, in TRIZ language, the choice of garments, hats and jewelry with various geometry, colour, decorative ways is another variant of using «Mediator» method, a strong instrument for creating images.

During the investigation the authors paid attention to the possibility to use the

«Mediator» method for the pictures of lifeless objects (Fig. 9). The above mentioned examples illustrate how the use of intermediary objects help to complicate the artistic image, enrich its emotional and semantic content. The objects on a chair send the viewer to the image of its imaginary owner.

Let us illustrate the «Mediator» method use in the works of one of the authors (Figure 10).

Summarizing the above mentioned, the use of «Mediator» method has the following functions:

1. The intermediary object with significant-specific features help to realize author's idea and clearly and expressively convey it to the viewer. Such objects, as a rule, add to the image supplementary semantic value. In modern art, strong signs where two images form a unique whole were established.

2. The given method allows to transmit not only the outer traits of the object, but also to open to the viewer its state and feelings.

3. The objects-intermediates, hiding the objects or their parts allow the artist to create a picture permeated with a sense of inexplicable secret and mystery.

4. It is easier for the spectator to identify himself with the character from the picture when his face is hidden, which enriches the process of interrelation of the spectator with the image.

5. The use of objects-intermediates is a powerful tool for increasing the plastic and poetic expressiveness of the picture, for creating bright memorable images and non-trivial compositions.

Among TRIZ methods, the most widely-spread are the association method, the making method, the objects colouring change method, the uniformity method, the mediator method. With their help, one can solve a great number of problems, the conscious mastering of these methods allows to considerably enrich artist's toolbox. Other methods are used more

seldom, in spite of the act that have great expressiveness potential and are capable of carrying different semantic loads. Among these methods we can mention the porosity method, continuous activity method. Some methods are updated in the modern world due to its serious essential transformations. To these methods, we can refer the method of excessive action, the method of the aggregate state of the matter change.

**Conclusions.** The use of TRIZ creative methods classification allowed to investigate the formal and deep semantic aspects of artistic works from a new angle, to widen the limits of understanding of a difficult and

versatile language of the modern visual art, to classify and systematize the methods and techniques of the shaping, to create a multidimensional morphological structure of the modern shaping methods and their functions. The use of the results of the given investigation will help professional artists activate creative thinking, increase expressiveness, symbolism of the artistic language, create semantically deep, ambiguous imagery able to carry inner energy, changing the spectator's emotional state. We assume that the present investigation is able to expand the methodological toolbox of the modern artistic education.

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## ПРИМЕНЕНИЕ МЕТОДОВ ТРИЗ ДЛЯ ВОСПРИЯТИЯ СОВРЕМЕННОГО ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА

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**Целью** данного исследования является поиск и освоение методологического инструментария применения Теории Решения Изобретательских Задач (ТРИЗ) для углубленного и осознанного восприятия современного изобразительного искусства будущими художниками и профессиональными художниками.

**Методология.** Теоретической основой исследования явились произведения исследователей в отраслях социально-гуманитарного знания: культурологии, искусствоведения, философии, семиотики. К методологическим основам исследования относятся системный подход, структурно-семиотический и структурный методы.

**Результаты.** Выполнена дифференциация, систематизация и классификация методов

## ВИКОРИСТАННЯ МЕТОДІВ ТРИЗ ДЛЯ СПРИЙНЯТТЯ СУЧАСНОГО ОБРАЗОТВОРЧОГО МИСТЕЦТВА

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**Метою** даного дослідження є пошук і освоєння методологічного інструментарію вживання Теорії Вирішення Винахідницьких Завдань (ТРИЗ) для поглибленого і усвідомленого сприйняття сучасного образотворчого мистецтва майбутніми художниками і професійними художниками.

**Методологія.** Теоретичною основою дослідження були твори дослідників в галузях соціально-гуманітарного знання: культурології, мистецтвознавства, філософії, семиотики. До методологічних основ дослідження належать системний підхід, структурно-семиотичний і структурний методи.

**Результати.** Виконана диференціація, систематизація і класифікація методів

формообрання в образотворчому мистецтві шляхом адаптації методів ТРИЗ. Зібрана візуальна інформація по кожному з методів ТРИЗ. Як приклад представлений фрагмент дослідження для методу «Посередника», що включає підбір і інтерпретацію зображень, аналіз функцій методу та їх особливості, специфіка і ресурсні можливості.

**Наукова новизна.** Наукова новизна состоить в тому, що автори досліджували художественні произведения на основі адаптованих методів ТРИЗ, виявили варіанти застосування даних методів і їх функціональне значення.

**Практична значущість** дослідження заключається в углибленні аналізі смислових і естетичних компонентів творів образотворчого мистецтва, що може сприяти підвищенню ефективності художньої комунікації і творчої реалізації художників.

**Ключові слова:** сучасна візуальна мова; теорія вирішення винахідницьких завдань (ТРИЗ), методи формообрання, аналіз функцій методів, інтерпретація зображень.

формоутворення в образотворчому мистецтві шляхом адаптації методів ТРИЗ. Зібрана візуальна інформація по кожному з методів ТРИЗ. Як приклад представлений фрагмент дослідження для методу «Посередника», що включає підбір і інтерпретацію зображень, аналіз функцій методу та їх особливості, специфіка і ресурсні можливості.

**Наукова новизна.** Наукова новизна заключається в дослідженні художніх творів на основі адаптованих методів ТРИЗ, виявленні варіантів застосування даних методів і їх функціонального значення.

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**Цитування за ДСТУ:** Lagaeva T. I., Simak A. I. The use of TRIZ (TIPS) methods for the perception of the modern visual art. Art and design. 2020. №4(12). P. 29–40.

<https://doi.org/10.30857/2617-0272.2020.4.1>

**Citation APA:** Lagaeva, T.I., Simak, A.I. (2020) The use of TRIZ (TIPS) methods for the perception of the modern visual art. *Art and design*. 2020. 4(12). 29–40.