*Information letter*

**St Petersburg** **Rimsky-Korsakov State Conservatory**

**The Dutch Institute in St Petersburg**

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*Dear colleagues,*

**We invite you to take part in the**

**4th INTERNATIONAL ACADEMIC CONFERENCE**

*‘Polylogue and synthesis of arts:*

*history and modernity,*

*theory and practice’*

**May 11-12, 2021**

The conference is organized by St Petersburg Rimsky-Korsakov State Conservatory and The Dutch Institute in St Petersburg.

The scientific conferences *‘Polylogue and synthesis of arts: history and modernity, theory and practice’* have been held at the St.Petersburg Rimsky-Korsakov State Conservatory since 2018.

In 2021, it is planned to hold the fourth international scientific conference in a new format – with a small number of participants, a more detailed and detailed discussion of the issues under consideration. It is expected that well-known Russian and foreign scientists will participate, who will present the results of their long-term research, making a report in person or remotely.

This conference format will reveal the main scientific core the issues under consideration, focus the attention of scientific communities on major issues, to fill our vast communicative scientific space with deep meanings, designate prospects for further research.

The 4th international academic conference will be an interdisciplinary event discussing the phenomenon of ***synthesis of arts***.

Polylogue and synthesis of philosophy, philology, and art history creates a special space, being the facet of a coupling which can bring to light concealed meanings and development tendencies in modern artistic culture and art.

One of the conference’s objectives is to investigate the synaesthetic codes in traditional and contemporary artistic culture and to study the deep content and links between the different movements, species, and forms which constitute the universe of art. A particular instance of polylogue may be considered to be synthesis of arts with synaesthesia as its basis – multidimensional perception of the world in which sound, colour, smell, movements, and forms constitute a unity of feelings and meanings. Synaesthesia may also be viewed as a multisensory unity of aesthetic experience conducive to the establishment of new forms of sensuality.

The conference will, we hope, stimulate development of interdisciplinary research into the phenomenon of synaesthesia and synthesis of arts, research which makes it possible to expand the horizon of narrow academic approaches in favour of ‘integral knowledge’.

We invite applications to take part in the conference from art historians, musicologists, philologists, philosophers, culturologists, historians, musicians, artists, specialists in photography and cinema.

***Principal vectors for the conference:***

1. **Interdisciplinary studies of artistic culture: synaesthesia and the synthesis of the arts (philosophy, philology, art history)**

– The problem of the synthesis of the arts in the history of world art

culture.

– Polylogue and synthesis of the arts – from ancient syncretism to

virtual reality.

– Theoretical foundations of the synthesis of the arts.

– From Philosophy to Art – the Sophian idea of artistic creativity.

– Imagination as an a productive activity of consciousness and the source of

artistic creativity.

– Ten years of experience in the formation and development of the journal "Scientific Bulletin of the Moscow Conservatory".

– Formation and development of the Siberian school of musical

Sinesthetics (Novosibirsk State Conservatory named after M. I. Glinka).

– Contribution of B. M. Galeev, the founder of the Experimental Research Institute Aesthetics "Prometheus" (Kazan) in the study of synesthesia and synthesis arts.

– Predictive trends in the development of contemporary art.

1. **Modern research into synaesthesia and synthesis of arts**

* Problems of synesthesia and synthesis of the arts in aesthetics,

music and visual arts, literature, theater, cinema, architecture and design.

* Light music in the works of modern composers.
* Research in the field of new synthetic and virtual art.
* The aesthetic problem of the formation of a new sensuality: homemade and intermodular perception, metaphorical hinking.
* Synaesthetic characteristics of virtual art.

1. **Synaesthesia and synthesis of arts in music pedagogy**

* Synesthetic features of musical perception as a

scientific and pedagogical problem.

* Application of synesthetic methodologies in music

pedagogy.

* New horizons in aesthetic education.

A collection of articles and other materials relating to the conference will be published following its conclusion.

**Forms of participation:**

• physical participation in the conference, including giving a paper

• online participation in the conference with a report

• participation as a listener.

**ORGANIZING COMMITTEE FOR THE CONFERENCE:**

**T.I. Tverdovskaya –** Phd in History of Art, Associate professor, Vice-rector for scientific work of St. Petersburg state Conservatory named after N. And. Rimsky-Korsakov, **Сhairperson of the Оrganizing Committee;**

**O.B. Ovechkina** — Phd in Philology, Associate professor, head of the Netherlands Institute in St Petersburg;

**S.V. Konanchuk** — Phd in Philosophy, Associate professor, Department of Philosophy, Culturology, and Foreign Languages, St Petersburg State Institute of Psychology and Social Work; vice-president, St Petersburg Union of the Arts;

**N.A. Nikolaeva** — Phd in Philology, Associate professor at the Department of Foreign Languages, Rimsky-Korsakov St Petersburg state Conservatory;

**C. Sombath —** artist, Phd in History of Art, faculty of Art and Culture, University of Western England, Academy of Arts of Western England (UK);

**R. Straver —** composer, teacher, Khan University of applied Sciences (Netherlands);

**M.V. Lanina** — senior teacher, Department of Foreign Languages, Rimsky-Korsakov St Petersburg State Conservatory.

**Working languages for the conference:** Russian, English.

Travel to the conference is at participants’ own expense.

Applications to participate should indicate form of participation, include a brief summary of the paper to be given (see Appendix), and will be accepted up to April 1, 2021at the following email address: [**polilog.konf@yandex.ru**](mailto:polilog.konf@yandex.ru)

The organizing committee will accept applications selectively.

**CONTACT INFORMATION**

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Conference site :  <https://www.artpetropolis.com/>; <https://www.artpetropolis.com/konferencii>

Appendix

APPLICATION

to take part in the 4th international academic conference

*‘Polylogue and synthesis of arts: history and modernity, theory and practice’*

*May 10-11, 2021*

St Petersburg Rimsky-Korsakov State Conservatory

*1. Information about the participant*

Name, surname:

Academic title:

Post:

Place of work or study:

Contact telephone:

E-mail:

Form of participation

Technical devices (e.g. multimedia projector) required

Need for an invitation to visit Russia:

Need for accommodation:

Special requirements

1. *Requirements for the publication of abstracts*

Abstracts are sent in .doc format. File name: in the form of "Last Name\_tez" (for example: "Ivanov\_tez").

The volume of abstracts is not less than 2500 and not more than 5000 characters with spaces. Margins are 2.0 cm on all sides; the red line is 0.5 cm. Times New Roman font, font size-12 pins, line spacing-single.

**Keywords:** 5-7 words and phrases.

In the upper-right corner of the page, the author's full name, city, and affiliation are printed in italics above the article title. The title of the article is given in large letters in bold.

**We look forward to seeing you at our conference!**