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**PAINTING AS A PLASTICIZING PHENOMENON OF ASSOCIATIVE
THINKING**

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ABSTRACT
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CONCEPTUAL MARKINGS OF THE RESEARCH

The actuality and importance of the research topic:

The interest and controversies of discourses generated by artistic phenomena and modern creative practices, non-trivial approaches in their study, through the prism of different types of thinking (analytical, scientific, critical, communicational, informational, associative, etc.), require an interdisciplinary research of the theme and given field (history and theory of art, sociology of art, culturology, philosophy of art, semiotics, psychology of art, information and communication theories, etc.), based on philosophical-aesthetic, semiotic and psychological analyses, carried out simultaneously in two directions: 1) nature and the generic structure of the work of art; 2) probing the internal acts of consciousness and its structures (conscious, subconscious, unconscious) at the moment of creation, when complex mental and emotional states are activated.

The significant distinction between the philosophy of art and the philosophy of aesthetic living, today becomes a necessity, in order to understand its unique language, the surprise and the discovery of specific creative intellectual practices. The impact of the work and creation, the internal acts of consciousness, the mental states involved in the processes of artistic contemplation, the exploration of the deepest layers of the human psyche in relation to the aesthetic, is still incomplete with theoretical arguments and justifications. Starting from this ambiguous aspect of current aesthetics, the present study on the complex universe of painting, **"Painting as a plasticizing phenomenon of associative thinking"**, proposes an explicit and systematized conceptual and theoretical research, through an interdisciplinary systemic approach, of the arguments of philosophical, semiological sciences, semiotic, historical, informational, psychological, biological, neurological, etc.

The present analytical-synthetic approach investigates the phenomenon of associative thinking involved in painting, and is conditioned by personal interest in this field (philosophy and psychology of art), the deeper analytical aspects of the act of creation and the lack of complex, critical research in this field. The approach of the systemic vision (systems theory, L. Bertalanffy), made it possible to frame specific notions, apparently detachable, in the given research by noting associations between them and significant elements. Semiotic approaches have very well structured the types of plastic signs and their meanings; the theory of information facilitated the outline of a holistic vision of the painting, allowing a clearer understanding of its informational character; proposing a series of concepts, also accepted in aesthetics, which through collaboration with psychology outlined the informational side (with its systemic and integrative character) of the work of art.

Painters begin to create a new reality, almost irrational and beyond the ordinary. In this context, a new type of relationship between the painter and the public appears, not exactly loyal, and the ontological and epistemological function begins to prevail in art. Postmodernism led to the expansion of the boundaries of art, where the Idea, the Concept comes into the close view of the artist. All these searches and breaks from the traditional, the refusal of the objective figurative, the abstraction of representations, the illusion of objectivity and immediate reality, led to the infiltration of associative thinking as a plasticizing phenomenon in painting, based on a rich plastic, associative-symbolic visual language. The finished work of art acquires the virtues of a specific and complex plastic visual message, which is revealed to the receiver through its associative-symbolic content.

The degree of study of the research theme: the complex vision on the subject in question, presents various innovative interdisciplinary aspects, addressed by art critics, analytical-scientific research in the field, philosophical, semiotic, artistic, cultural, systemic, informational, psychological studies, etc.; among which the study of artistic and psychological associations, plastic signs, artistic means and their semiotic and significant-symbolic aspects, cultural codes, synesthetic relations and confluences between different genres of art, the peculiarities of associative pictorial compositions, the symbolism of the image, the applied and practical aspects of the phenomenon and methods of associative painting.

Studying the specialized literature, related to the associative thinking involved in aesthetics, to the conceptual theoretical delimitations of art and the creative process, it was found that until now, this associative-symbolic aspect of painting has not become the object of a multilateral and complex study. Research in this area is lacking and fragmented; an incomplete analysis of this type of painting in general is attested. Some authors of these studies highlight certain references and particularities of associative compositions, plastic signs and their significant; some analytical and synthesis reflections on the artistic visual language, some aspects of modern and contemporary creative trends. From a historiographical point of view, the problem was researched within the framework of universal and national painting, publications and works were identified, which describe the general evolution of plastic arts and Moldovan painting, scientific analytical research on the problems in the pictorial space, the analysis of the creation of universal plastic artists and nationals.

Given the interdisciplinary nature of the theme, bibliographical sources and publications from various fields were studied: 1) semiotics: the studies of Y. Lotman, U. Eco, T. Sebeok, G. Barthes, C. Pierce, F. Sausure, D. Micu, G. Georghiu (aspects of communication), C. Ailincăi, A. M. Apostrophaie-Iftimi, E. Abrudan (treat the visual language of art), N. Suci, S. Șaptefrați,

(semiotics of culture); 2) art: P. Francastel, I. Daghi, M. Bartos, R. Berger, D. Cruceru, Z. Dumitrescu; local researchers and plastic artists such as: E. Florea, E. Brigalda, R. Ursachi, T. Stăvilă, T. Zbârnea, L. Toma, C. Spânu, L. Platon; 3) analytical-scientific and philosophical-aesthetic research: the symbolism of M. Eliade, G. Durand, the imaginary of G. Bachelard, the "Aesthetics" of T. Vianu, the outlines of L. Blaga, the mytho-criticism of R. Vulcănescu; 4) psychology: the studies of K. G. Jung, S. Freud, regarding the involvement of the unconscious in creative acts; L. Vâgotski, H. Delacroix, M. Zlate, M. Roco, I. Moraru, G. Popescu, T. Abt, N. Dumitrașcu, C. Enăchescu, V. Preda, C. Mincu, I. Holdenici, B. Edvards (problems involving the psyche in creative acts and painting), N. Burducea (study of the phenomenon of artistic synesthesia), V. Zamfirescu (involvement of the unconscious in artistic acts), Russian researchers such as: Iu. Colosina, O. Korepanova, A. Copâtina, L. Lebedeva, Iu. Nikanorova, N. Taracanovă; researchers like: K. Teilor, B. Edvards, who conducted studies on the signs and psychological characteristics of plastic productions. Theorists such as: T. Vianu, R. Arnheim, L. Mocan Vozian, outlined the structures of visual perception, reception and aesthetic contemplation.

Scientific publications were analyzed, regarding the plastic meaning of the painting, the symbolism of the image, the metaphorical associative exposition of the plastic pictorial language; subjects researched by art critics from the Republic of Moldova and abroad: C. Spînu, L. Toma, T. Stăvilă, I. Ciobanu, E. Brigalda, C. Ailincăi, C. Nae, C. Prut, V. Florea, J. Paseron, P. Francastel, M. Popescu, N. Laneyrie-Dagen, J.-J. Wunenburger, M. Eliade, E. Volkova; studies on the compositional problem and the semantics of the painting, published by researchers such as: M. Bartos, I. Truică, T. Mocanu, N. Volkov, E. Sorohov, O. Corepanova, et al. The semantics of shapes and colors in the plastic space is revealed by: W. Kandinsky (studies about color and shape, establishes his own chromatic model), A. Pleșu, M. Duțu and H. Focillon (treated the shape), P. Francastel and P. Klee (they treated the figurative). The meaning of the color was revealed by: M. Mardare, B. Bazâma, D. Micu, D. Mihăilescu (he treated the color and shape), L. Vâgotschii, I. Șușală, O. Bărbulescu (they researched the chromatic meaning and the appearance of the shape), M. Trofim, I. Tâgulea, R. Ursachi, etc.

The publications from the early post-war years regarding the studies of the fine arts in the Moldavian SSR attest to an insufficient analysis of painting, a fact marked by the ideological influence of the time. The painted image aimed to expose the ideological content of socialist life, of the engaged subjects rendered largely through narrative-descriptive means and realistic methods. The publications from the 60s-70s of the 20th century already include explorations of the pictorial plastic language, symbolic-associative reflections on colors and shapes, national

creative tendencies, publications that often contain contradictory opinions regarding modern creative methods considered "formalist", in contravention of the realist-socialist method. The present research also focused on the creative biographies of some universal and local artists. The studies highlight the artistic manner, style, repertoire of works, and the evolution of creation throughout life, through albums and catalogs of works by specialists in the field of visual arts (T. Stăvilă, C. I. Ciobanu, L. Toma, E. Brigalda-Barbas, etc.). A qualitatively new vision of national fine arts is established after the 1980s of the 20th century in the writings of art critics L. Toma, C. Spînu, T. Stăvilă, T. Zbârnea, etc., works and publications that present national painting in the evolutionary context of socio-cultural and artistic changes in the country and abroad.

Visual culture, today is actively studied by semiotics, philosophy, communication and information sciences, psychology; also the researches in contemporary anthropology are important, sociology of art (L. Blaga, D. Cruceru). "The research method (semiotic, philosophical, psychological, etc.) of modern aesthetics starts from the form of the work of art, the functional analysis of its elements and structure, the possible hermeneutic and semantic interpretation, until the reconstruction of the aesthetic reaction and the establishment of its general laws, its awareness and understanding" (L. Vâgotski). Thus, the examination of specialized literature, of studies carried out in the field of painting and its associative-symbolic side includes various aspects: historical, stylistic, organizational-structural, the treatment of reality (realistic, abstract, symbolic) in the plastic space, the significance of plastic signs and images, of objects represented in paintings, of thematic subjects, etc.

It is thus concluded that the problem of the significant-symbolic associative in painting, the communicational aspects of the painting, is researched incompletely, fragmentarily or tangentially, often based on contradictory opinions, limited to certain periods of time, artists or works. The associative-symbolic, semiotic, significant-cultural, philosophical, communicational, psychological side of the painting requires a complex interdisciplinary study; not being fully analyzed – a fact that creates serious impediments in the process of understanding, knowledge and correct reception, and as a result – in the estimation and adequate valorization of this important genre of art.

The purpose of the research: establishing the influence and impact of associative thinking as a plasticizing factor in painting, its role in the formation of artistic vision, of associative-symbolic concepts; establishing the types of artistic associations, the meaning of artistic means and plastic signs.

Research objectives: Based on the stated purpose, the following objectives of the thesis were established:

- 1) analysis of the scientific, didactic and methodical resources dedicated to the plastic arts, of the bibliographical repertoire related to the theme of the thesis;
- 2) identification, systematization and classification of types of artistic associations;
- 3) determination of the stylistic, conceptual, synaesthetic, cultural, etc. interferences of pictorial compositions;
- 4) elucidation of the significant characteristics of the structural elements and of the ways of plastic resolution of an associative pictorial composition;
- 5) valorization of the semiotic and communicative aspects of plastic signs and their symbolic-associative meanings;
- 6) highlighting the theoretical and practical applications of the associative method of painting for educational, creative-artistic, psycho-technological purposes;
- 7) examination of easel painting from the Republic of Moldova in an associative-symbolic context.

Research hypothesis: it is focused on the complex study of painting as a plasticizing phenomenon of associative thinking, its presence and impact in painting; the study of symbolic and meaningful, psychological artistic associations, their semantic values in the works of artists, their effect on human personality. The research activity was carried out according to the theme of the project and the stated hypotheses:

- 1) substantiating and describing the phenomenon of associative thinking as a plasticizing factor in painting;
- 2) establishing synesthetic connections between different genres of art;
- 3) evaluation of the semantic values of artistic associations in artists' works;
- 4) revealing the communicative, informative and semantic character of the pictorial artistic pictorial image and its reception mechanism;
- 5) determination of the conditions of evolution and development of the symbolic associative in the pictorial creation, the contemporary plastic tendencies and visions of the artists, the plastic and semantic values in the substrate of the works.

Research methodology: the given research is mainly descriptive, deductive, analytical, synthetic, qualitative, theoretical and applicative; being focused on the identification and typology of the associative and semantic aspect of the pictorial plastic work; has an interdisciplinary character (art, painting, literature, semiotics, philosophy, information and communication sciences, psychology, etc.). Due to this fact, they were applied:

1) scientific research methods: analysis, synthesis, induction, deduction, comparison, generalization, analogy, case study, documentation, description and selection of empirical material;

2) research methods specific to the visual arts: historical analysis, theoretical, comparative, formal-stylistic research, critical study of historical sources, bibliographical study (literature, yearbooks, art catalogs, historical sources, biographies of artists, art magazines);

3) research methods applied in communication sciences and psychology: qualitative analysis, observation, description, comparison, case study, the method of analyzing the products of activity, psychological analysis (projective methods). We also applied methods of semiotic analysis of visual images, generalization, deductive method of formulating conclusions from the particular to the general, etc.

The scientific novelty and originality of the research: resides in the detailed investigation, elaboration and presentation for the first time of a complex interdisciplinary scientific research on the phenomenon of associative thinking present in painting, establishing the meanings and symbolism of associations in the plastic and semantic substrate of works of art.

The solved scientific problem resides in: 1) the presentation of the importance of the study and research of the associative, semiotic, philosophical-cultural and psychological aspects of painting on a theoretical level in the context of education, training and development of the human personality; 2) establishing all types of artistic associations, plastic signs and structural elements of associative compositions, and their meanings; 3) outlining and elucidating the practical application directions of associative painting methods for education and training, the development of human personality, knowledge of visual language and correct reception, psychotechnologies.

Theoretical significance: scientific valorization of the phenomenon of associative thinking as a plasticizing factor in painting; study of the evolution of painting from figurative associative to abstract conceptual; systematization of types of artistic associations; disclosure of the specificity of associative compositions; evaluation of the meanings of plastic signs and artistic means. Stylistic, compositional and conceptual interferences with other genres of art (the phenomenon of synesthesia) were investigated. The present approach, both from a theoretical and applied perspective, through the proposed methodological solutions, introduces into the scientific circuit new informative materials necessary for studying the field of plastic arts, through the interdisciplinary confluence with sciences such as: semiotics, philosophy, culturology, psychology, information theories.

Applicative value: consists in identifying new possibilities for theoretical-scientific evaluation of the phenomenon of associative thinking present in the pictorial plastic space through the proposed methodology. Practical applied implementations of artistic and psychological associations give remarkable results in the study of visual plastic language, in the correct and adequate reception of works, in psychopractices, etc.

Expected results: the given work can serve as a theoretical and methodological benchmark for the development of master's and doctoral theses; in the professional teaching process in the field; in further scientific research; in courses for students of the faculties of fine arts and design; as a course support for the correct and adequate reception of works of art; as a theoretical basis for practical applications of the associative painting method; for courses on semiotics of art, philosophy and culturology, psychology of art; as a guide for the development of associative thinking for students, students, teachers; as course notes and scientific publications in the field.

Implementation of scientific results: The research results were published in 16 scientific articles, published in "B+" category scientific journals; "B" and "C", national and international collections ("Intertext", "Study of arts and culturology: history, theory, practice", "Problems of socio-humanistic sciences and modernization of education", "Review of artistic education"), in the materials conferences: "Artistic education - cultural dimensions", "Cultural heritage of yesterday - implications for the development of tomorrow's sustainable society", "Science and Practice: implementation to modern society", "History, Arts and Education", "Artistic-spiritual education in the context of education" contemporary: achievements, challenges, perspectives", « Contemporary aspects of the dialogue between literature, music, and visual arts in Western European and domestic musical culture ».

Structure of the thesis: Introduction, three chapters, general conclusions and recommendations, bibliography of 433 titles, 2 annexes (18 tables, 260 figures), 152 pages basic text, total volume – 225 p. The results obtained are published in 16 scientific materials.

Keywords: associative thinking, associative composition, associative painting, plastic sign, symbol, association.

Synthesis of chapters

The introduction elucidates the actuality and importance of the problem addressed in the thesis, the degree of its investigation, outlines the purpose and objectives of the paper, determines the synthesis of the research methodology, reveals the novelty and scientific

originality of the thesis, identifies the theoretical significance and its applicative value, presents the information regarding the approval of the obtained scientific results.

Chapter 1. "Peculiarities of associative thinking in painting" presents the results of the analysis of the situation in the given field of research. The content is presented in three sub-chapters, which reflect important aspects of the research, determined by historical, bibliographic, artistic and scientific study: *subchapter 1.1 "Associative perception and associative thinking: the impact of these phenomena on the pictorial image"* describes the associative perception mode, the peculiarities of associative thinking and its influence on the interpretation and understanding of the meaning of the pictorial image; the types of artistic associations were determined, systematized and classified; *subchapter 1.2 "Conceptual landmarks of the artistic imaginary under an associative-symbolic aspect"* determines the structure and configuration of the artistic imaginary under an associative-symbolic aspect; the main types of artistic signs and symbols were classified and described. In *subchapter 1.3 "Synesthetic symbioses in associative painting"* the specifics of the phenomenon of artistic synesthesia, synesthetic symbioses of painting with literature, music, etc., which proliferated in a series of unique symbolic-artistic associations, were researched. The evolutionary approach of painting based on the involvement of associative thinking, on a universal and national level, is briefly described, mentioning only the most important stylistic and conceptual aspects.

Art is a special form of "thinking in images", with symbolic value of "imaginative representations" framed in a message, concept, idea (semiotic function). Through its multiple aspects – aesthetic, psychological, philosophical, semiotic, etc., art and the plastic image have always created dilemmas and controversies – creative processes, in which human thinking is actively involved in all its forms: thinking in images (imaginative-representational) , synthetic and analytical thinking, associative thinking (with a special role and status, based a lot on associative perception). Associative thinking, dependent on associative perception, is a special type of thinking, formed by creating special associative links and connections between objects and phenomena of the surrounding world, stored in the person's memory from their own life experiences. Associativity becomes a characteristic and essential feature of artistic thinking. Associative perception is closely related to the human emotional factor; any form or object is perceived as the basis of a content. The developed level of perception and associative thinking is related to the activity of the right hemisphere of the human brain, responsible for visual and spatial structures, mental images, creative artistic thinking and acts of intuition. The psychologist researcher R. Arnheim applied the principles of visual perception in painting and art, deciphering the plastic space of the work, the meanings of the forms, taking into account the perceptual laws

and the gestalt principle of simplicity, which leads to uniformly painted canvases or perfect simple forms (abstractionists, expressionists).

Representative in this case are E. Panofsky's studies on formal perception (shape, color, light), which establishes two ways of producing meaning: factual (the primary level, where the meaning occurs naturally) and expressive (the meaning of the content, produced in the interior of the human psyche through cultural, religious or historical conditioning). The psychology of forms, as a method of studying the image in the field of visual arts, led to important progress in the morphological analysis of the work, achieving the first, a plausible decoding of the intuitive and subjective meaning of the plastic image. The human psyche possesses exclusively an associative way of thinking, through which it associates any new representation, form, abstract concept with already known concepts, objects, shapes or concrete images around. According to the psychology dictionary, "association" represents the connection, the psychological connection between various objects and phenomena, based on the human being's own experience; a quality of psychic phenomena to unite in the field of consciousness. Each element, object or phenomenon is combined in the human brain in various associations, in certain associative representations, specific object compositions, casuistic personal interpretations, externalized by sense and personal reaction to the surrounding phenomena, at symbolic or even archetypal limits. The association method was successfully used by psychologists such as K.G. Jung, S. Freud, F. Galton, on the interpretation of symbols from patients' pathoplastic works.

The basis of artistic creativity is precisely thinking based on associations. Associative thinking, unilaterally dependent on associative perception, imagination and fantasy, is characterized by the creation of special associative links and connections between objects and phenomena of the surrounding world, stored in the person's memory from their own life experiences. The creative act is an associative process; the inclusion of the associative method in art and painting led to the transition from isomorphic images to metaphorical images, with broader symbolic-semantic solutions; metaphor implies a wider semantic spectrum of associations, a deeper understanding of the essence of the image, and an ambiguity of interpretation. Associative thinking in art and painting, through its specific properties, gives the opportunity to create something new, to generate new ideas and concepts, non-trivial approaches and non-standard visions, allows to obtain a compositional completeness and more effective solutions of pictorial solutions.

Associativity becomes a characteristic and essential feature of artistic thinking, forming a cyclic link between the basic compositional forms present in painting: abstract – formal – associative, so an associative pictorial composition is something between abstract and figurative.

Thanks to the associations, the artistic realities are thus transferred from the intellectual levels of the human being to the philosophical ones. These significant and multi-level "links" and "connections" can be unconscious, thus the artist can project on the canvas his inner experiences originating from the subconscious or unconscious, sometimes reaching archetypal dimensions. The associative artistic language is an almost universal structure, with original content, representing some associative forms (metaphors, symbols, signs, associations, special psychological connections), materialized in the graphic and pictorial signs and symbols of different ethnic and cultural systems.

Cultural evolution is based on a variety of fundamental factors: geographical, historical, economic, political, ideological, etc., which, through their interference, conditioned the appearance of certain ways of thinking and artistic vision: realistic, abstract, associative. In addition to the categories of external factors: religion, communication systems (visual and phonetic language), climate, geographic area and specific area, historical era, leadership, economy; in the formation of the artistic vision, internal factors are also involved: social (related to the needs of the society), psychic (the inner world of human, feelings), intellectual. Psychological factors have a decisive role in the formation and establishment of associative thinking in art and painting. The obvious cultural diversity leads to the idea of culture as a system of signs, symbols, associations, signifying practices. Many researchers tried to classify these signs and symbols (M. Eliade, G. Durand, G. Bachelard, R. Vulcănescu), to order them in clear systems. Symbolic systems: chromatic, formal, geometric, natural (phytomorphic, zoomorphic, anthropomorphic), cosmic, magical, sacred, are diverse and unique for each culture, each people developing its own meaningful language and symbolic communicative system; new treasure is elucidated in the dictionaries of cultural symbols, elaborated by many researchers in the field (I. Evseev, R. Antonescu, etc.).

From a semiotic perspective, culture is a system of signs and signifying practices, through which human codifies his experience and communicates it; thus appears as a set of languages, symbols and meanings integrated in the communication process. The semiotician I. Lotman also considered culture a system of organizing and codifying information, which makes it possible to translate information from one code to another. The interference of two or more fields of art, correlational phenomena, based on intermediation and specific interrelationship, are defined in the theory of arts by the notion of artistic synaesthesia. Synesthesia (gr. synaisthesis – "to perceive together") defines a specific way of interspersed sensory perception of different senses: visual, auditory, gustatory, olfactory, kinetic, tactile. Synesthetic perception, sometimes considered a "superior perception", can engage different senses: tastes, smells, hearing, sight,

textures, spatial location, etc. As a result, some mixed, amalgamated sensations appear: viewing an image, for example, can cause sound sensations, and the perception of different sounds - amazing color associations.

Synesthesia therefore means the spontaneous association between two or more sensations of a different nature; doubled by the establishment of significant correspondences, which lead to the emergence of the particular impression that the respective sensations are correlated or associated symbolically through the metaphorical transposition of the data of one sense into the language of another sense. The synesthetic relations between painting and literature, through the use of literary methods such as: metaphor, allegory, comparison, personification, parable, etc., gave birth to various artistic genres: lyrical, romantic, poetic, allegorical, metaphorical, philosophical, symbolist painting. Many symbolist artists brought to canvas the theme of literary works: poetry, ballads, myths, etc. (G. Moreau, G. Klimt, M. Vrubel, N. Roerich). The plastic interpretation of literary processes (metaphor, allegory, symbolization, personification, etc.) in painting allowed a much wider rendering of complicated and contradictory abstract ideas, and the representative artistic form, resulting from these correlations, renders the content much more complex the artistic message, the artist's feelings and vision.

Painting combines in a harmonious synaesthetic symbiosis with music through the presence of terms and concepts common to both arts (sonority, rhythm, tone, range), through analogies, parallelisms and succession of forms, lines, color surfaces, touches, and aspects musical pictorial compositions. The relationship between color and musical tone is based on associations between color and sound: the seven spectral colors correspond to the seven musical notes; on the association of light, intense and bright colors - with high sounds; and dark colors - with low musical tones.

The concept of synesthetic artwork includes both the creative process and the personal experience of the artist, and ultimately the receiver. The transposition of this principle in plastic art projects involves the use of truthful experiences, thorough studies of the phenomenon, the ability of artists to link unrelated domains, by creating metaphors, analogies, associations, symbioses and connections between stimuli; the presence of these links accepts interdisciplinarity as a source of contemporary inspiration; a fact that brings the creative process of art closer to the technological field. Numerous painters were endowed with this ability, which was reflected in their artistic creation. In the 20th century, artists seek to discover new forms of expression, capable of uniting the unimaginable in a unique form of plastic representation. The interaction between the arts is currently common and allows the creation of unique syncretic and synesthetic syntheses, in which the perception the work takes place on a multisensory level. Thus,

the created artistic synaesthesia becomes a concept and a method of transcribing aesthetic emotions, which accepts all contemporary forms of art based on: information technologies, digitization, simulation, interactivity, interdisciplinarity and multidisciplinary. The phenomenon of artistic synaesthesia created in contemporary art can be exemplified by artistic installations, interactive scenarios with lights and sounds, kinetic technologies.

In **chapter 2 "The specifics of the associative pictorial composition"**, the ways of plastic realization of the associative pictorial compositions, of the semiotic structural elements of the associative composition were examined; materials and techniques used in the process of representing composition/associative painting. The given material is structured in three sub-chapters; in *subchapter 2.1 "Semiotic structured aspects of associative composition"* the associative valences and meanings of artistic-plastic means in pictorial compositions were identified (point, line, stain, compositional schemes, rhythm, symmetry, texture), the meaning of compositional forms was established. In *subchapter 2.2 "The semiotic contribution of the plastic sign in the pictorial artistic image"*, through the prism of semiotics, the plastic signs in the pictorial artistic image, their communicational aspects were analyzed, their typology was described and systematized. A special role in the study of pictorial compositional elements was given to shape and color, in *subchapter 2.3 "Polyvalence of means of expression in associative pictorial composition"* where the problems of shape and color were researched as plastic signs and elements of artistic-plastic language, given the fact that shape and color have a well-pronounced associative aspect. The characteristics and properties of primary geometric shapes, their semiotic and associative-symbolic aspects were studied and described; the effects of color, their meaningful-symbolic associations in cultural, artistic and psychological aspects were researched.

The art of expressive organization of plastic space focuses on the significant and associative relationship between plastic means and artistic forms, a link that requires both plastic organizations and structures, as well as a specific content full of chromatic and formal meanings; this is how the associative composition appears, which represents a creative interpretation of the artistic image, based on certain psychic processes (associative perception, associative thinking, psychological associations). All visual art is subject to associative cues in the mediation of the image. The associative composition, as a result of which the appearance of an element under certain conditions, calls through associations, the appearance of another image, tangible or related to it, can sometimes render an artistic picture that is more complete and more integral than a figurative composition. The elements and means of active associative composition are associated with abstract forms and notions: line, point, shape, color, texture, contrast, rhythm, etc.

Any artistic composition carries within itself the associative element – whether it is a purely formal, abstract composition, or whether the painting is an image with characters or objects; composition pictorial associative includes both formal and abstract elements.

Associative composition, through its technical and artistic means and possibilities, gives the opportunity to render pictorially or graphically the unimaginable or what is unrepresentable: music, sound, light, etc.; it gives the possibility to express smell, taste, emotions, feelings, namely through the associative side of these types of perceptions. Color has an enormous associative force, and in pictorial compositions, it acts as an indicator of the image (through its chromatic dominants). Form in painting is always associated with a certain content, properties and characteristics. The development of methods for obtaining these associative-symbolic images, with veiled information, the use of various modern and non-traditional experimental techniques, varieties of textures, types of materials and paints, allow artists to obtain both spontaneous and planned images in associative compositions. The main elements of plastic language: point, line, shape, color, texture, are actively associated with various ideas, concepts, structured expressively in the context of the artistic approach, through the prism of meaning (from the clear and real plastic meaning - to metaphorical semantics and symbolic messages - deep associatives), acquiring qualities of plastic signs, and specific means of communication. Semiotic analysis, in art, has the specific contribution of helping to identify these signs and the relationships between them within the creative processes.

From a semiotic perspective, painting is a system of signs and signifying practices, through which the artist encodes the experience and message in his paintings. The painting thus appears "as a set of languages, symbols and meanings integrated into an artistic message", codes of plastic signs (colors, shapes, lines, spots, textures, etc.), which interact with each other through various relationships and multiple meanings (U. Eco). To decode these signs, the receiver must know the elements of the visual artistic language, be initiated into the secrets of the culture, know its values and beliefs. Point, line, shape and color are the main signs and specific means of communication of plastic language, they represent the material covering of artistic thinking. The painting is one of the forms of communication and represents a complex sign, which organically unites the expression with the meaning, which through its original form, is able to awaken feelings, emotional echoes and specific mental associations in the consciousness of the receiver.

The form, depending on its configurations, acts directly on perception, accessing the deepest associative-intuitive levels of memory, and corresponds to a certain semantic and emotional meaning. The different characteristics of the shapes convey different emotions and

meanings. Due to its associative-symbolic aspects, forms represent a powerful means of communication, often unnoticed at a conscious level. In the pictorial discourses, form and color have very broad informational meanings and act associated in artistic spaces. The human brain mentally reduces any complicated form to simpler forms. All forms in the universe, according to these ideas, can be simplified and consciously returned to simpler geometric forms, which represent the abstracted synthesis of all living and non-living forms in nature, a principle accepted especially by painting and drawing. The primal geometric forms are the basis of creation and include invisible, spiritual planes, deep realities from macro and microcosmic existential planes, correspond to a prototypical, sacred and archetypal subtle state. The fundamental geometric symbols: circle, square, triangle, rhombus, etc., as plastic signs, have different impressive, expressive and symbolic-associative qualities.

Color, as a plastic sign, is the main tool of expression and the most significant element of visual language; contains general-human elements, but also differentiating features, cultural-religious and ethnic connotations, and includes various associations, chromatic signs with a universal character, manifested at all levels of the human being and knowledge: cosmological, mystical, biological, psychological, religious, political, etc. The Romanian researcher A. Pleșu believes that colors are polysemantic, symbolic and signifying. The painter W. Kandinsky in his work "The Spiritual in Art", talks about "the purely physical and psychic effect of color"; which can cause "a whole chain of psychic experiences"; claiming that "color has a psychic force, which awakens soul vibrations"; he was talking about their "spiritual effects". Colors have "cosmic symbolism", found in myths, deities and the beliefs of various peoples.

The main ways of forming chromatic symbols are: religious rituals; historical and social events (concrete in heraldry), traditions and cultural experience, mythology, occupations and social statuses; folk wear, mental associations with various natural elements (sky, fire, darkness, etc.); gastronomic influences (analogies between colors, tastes and smells); thermal reflexes (hotness of fire, coldness of ice). Colors have physical, physiological, psychological effects. Physical effects are based on the purely physical associations and sensations they cause: thermodynamic (hot-cold) effects; mass (heavy-light); spatial (far-close). Physiological effects (stimulation, braking, static); have a significant impact on the physiological reactions of the human body. Color is a very strong psychological factor and possesses an enormous associative force, making it possible to reproduce different mental states, impressions, feelings. Any color can have both positive and negative meanings.

Colors in painting are subordinate to light and shadow-to-light ratio. Light has a strong symbolic value, being associated in all world cultures primarily with knowledge; the opposition

between light and darkness signifies the opposition between life and death, good and evil; light is also associated with ideas, enlightenment, knowledge. Light in painting has great aesthetic value; combined with shadow and color, determines the composition of the work and the image the artist projects. The technical representation of light has evolved throughout the history of painting through creation various techniques: shading, chiaroscuro, fading, tenebrism, luminism (major emphasis on the expression of light in the painting). A special place in the study of light in painting is held by images painted at night, with artificial lighting sources, capable of creating special light effects. Nocturnal painting accepts allegorical themes of the night, stars, special effects of light, fire, candle.

Avant-garde, Dadaist experiments, the techniques of pictorial assemblages and collage-like plastic organizations, the emergence of interactive media technologies, come to change and revise the usual perception of painting. The radical changes in art today reveal other qualities of space, world, form, color; a new reality appears, which exists according to the laws of an artificial world and its values. The given factor determines the quality of the current culture and the properties of the artistic-plastic language of today.

Chapter 3 "Processes of artistic creation and reception within associative painting" describes pictorial artistic creation as an extension of the artist's Self, in a symbolic form; the artist's self becomes visible precisely through these graphic pictorial symbols. The study of creative-artistic processes requires multidisciplinary approaches, based on various aspects of the psychology-aesthetic correlation. The creative process represents the shaping of a codified content through the artistic product; which can be decoded, read and interpreted, thus revealing the spiritual interior of the artist. The given chapter transposes the peculiarities of the creative process of the pictorial image into a new approach, marked by contemporary artistic trends, which have already produced pronounced changes in the way of interpreting reality and art. The process of artistic reception involves understanding and interpreting the work of art; the decisive role in the development of this capacity belongs to training and education. For the adequate and correct reception of the work, the history of creation and the act of creation in all its aspects are important: artistic, methodological, biographical, chronological, psychological, etc. In this chapter, the author's own theorizations and the conclusions drawn from the analytical study were presented.

The given content is structured in the following directions: subchapter 3.1 *"Analytical aspects of the artistic creation and reception processes applied in easel painting"* describes some analytical aspects of the process of creation and reception of the pictorial work, the involvement of psychological factors in these processes; in subchapter 3.2 *"Associative painting as a*

projection of the artist's spiritual universe" the psychological impact of painting, the mechanism of inner projection (based on the debates of K. G. Jung, S. Freud, etc.) present in artistic acts and pictorial works, the types of projected plastic images and the methods of obtaining them; the psychological meanings of shapes and colors were established. In subchapter 3.3 *"The associative-symbolic context of the easel painting from the Republic of Moldova"* the associative-symbolic aspect was outlined present in the domestic pictorial plastic space.

Experts in the field of art, semiotics, information technologies, etc., consider the image the most universal and versatile form of communication and information transfer. Mental representations, "psychoimages", represent bizarre visual messages, which have incorporated symbols that carry important information about the inner human Self. In this context, the creative process represents the shaping of this coded content, and the artistic product can be decoded, read and interpreted. Art is a form of symbolic communication, and the object of creation is always linked to a content with significant value. The artistic act, in addition to its aesthetic aspect, causes strong feelings, which lead to the release of emotional impulses and tensions, affective experiences and existential conflicts.

Modern studies have come to the conclusion that the human interior communicates more easily through artistic creative acts, and the human spirit reveals its emotions and experiences more effectively through images, drawings, colors. Thus, artistic creation becomes an extension of the Self of human's personality in a symbolic form; the artist's self becomes visible precisely through these symbols, and the microcosm of the artist is poured into various symbolic artistic forms and plastic representations. The artistic images projected on the canvases reveal the complexities of life, feelings, emotions, experiences, existential conflicts of the authors. All art comes from emotional depth and takes shape and content in plastic space.

The process of artistic creation involves the intellectual and psychic structures of the human being, the internal mechanisms and dynamics, which will be updated in different ratios in certain stages of the artistic process. The artistic process offers the possibility to discover a new reality produced by the artist: expressive, imaginary, based not on imitation, but on the principle of creation - building one's own object or subject in relation to the artist's interior. The philosopher Plotinus in the third century spoke about the affective meaning of the communicable in art; L. Da Vinci, Delacroix, will later emphasize the emotional effects of color. Thus, the artistic image ends up being integrated with the phenomenon of associations - a fundamental element of artistic thinking, creating unique visual-sensual, affective, logical, conceptual and ideational plastic connections; the depth and originality of artistic associations determine the

ability to create the "new". In this context, the artistic image deepens and acquires new valences and significant meanings.

The artistic act cannot be separated from the spirit, it is essentially "a product of the spirit" (G. W. Hegel); the spiritual element being the key to understanding and deciphering the artistic act and the work. Art is always the product of a transfer from the inside to the outside, and the pictorial work represents a specific way of communication and language, through which the emotions, feelings, attitudes of the artist are revealed. In addition to the visible appearance, the painting also contains a hidden reality, a projection of affective, psychic, intellectual, physical dimensions, emotional and ideational experiences experienced by the author. The projective aspect of the deep plastic message, the deciphering of the painting, refers to the elements of the image, to their associations and symbolism.

Artistic reception, an important element of the communicative aesthetic phenomenon, includes different mental cognitive, affective-motivational, behavioral processes, internal structures of the personality, which fall into an associative system of ideas, concepts, mental and imaginative representations of the receiver. The appreciation, understanding and artistic reception of the pictorial work is based on certain criteria of an aesthetic order (formal and chromatic excellence), epistemological (the "truth" value of the work of art) and normative-ontological (the meaning or existential value of the work of art) , where the artistic content - the message of the work, carries certain meanings. The researcher R. Arnheim supports the idea of the existence of an "isomorphism" between the configuration of a soul, mental state and the configuration of the artist's body movements, associated with these soul states, which are later reflected on the canvas; and an isomorphism with the configuration of objects, forms, phenomena, etc.

The reception of the artistic work constitutes the process of decoding and understanding its plastic message; the message conveyed by the work is often a more important criterion than aesthetics. In order to correctly receive the work, the viewer must have a deciphering code, to know the meaning of the symbols and meanings, associations contained in it. Artistic works, as a rule, have a polysemantic message, where each receiver, depending on his cultural level, sensitivity, tastes, interprets it differently. The meaning of an artistic message, the code - is nothing but a construction of plastic signs. The artistic code requires a good knowledge of the visual language, of the pictorial semiotic framework, revealed through the concrete analysis of plastic signs: color, shape, line, texture, etc. The plurality of meanings is given by the "chain reaction" of associations, each meaning discovered leads to another, which in turn, through certain meanings, leads to another further.

The theoretical painter W. Kandinsky claimed that "every artistic work has psychological connotations"; painting, thus can be a reflection of the thoughts, feelings, attitude and character of the artist; an effective means of penetrating his inner spiritual space. The special techniques of painting and drawing allow working with the deep non-verbal areas of the psyche, bring to light inner experiences, often unnoticed even by humans. Thus, the visual image today is seen as a visible external reflection of the hidden inner world of the artist. From this point of view, painting can become an access key to the inner spiritual universe of the artist. The evaluation of the painting, the interpretation of the image, through psychosemantic methods, the application of the concepts of "metaphor", "symbol", "sign", in the visual plane, take the results of these studies beyond the sphere of perception usual art, in the field of hermeneutics, visual semiotics, philosophy, etc.

The creative-artistic manifestations of easel painting in the Republic of Moldova have evolved in line with European painting and through the contribution of cultural-artistic and social collaborations with nearby countries: Romania, Ukraine, Russia, Hungary, Poland, Bulgaria, Austria. Moldovan painting developed as an artistic phenomenon in the atmosphere of Russian and European culture, following the same path: from the definite figurative, which reproduces the picturesque reality of the plain and the face of the simple human from the people, to the stylistic interference with modern art from abroad, fully manifesting in different artistic paradoxes. The associative-symbolic, abstract, conceptual tendencies were fully manifested in the creations of local painters, called the "golden generation": M. Grecu, A. Zevin, I. Vieru, V. Rusu-Ciobanu, G. Sainciuc, et. a. Conceptual and abstract symbolism took shape in the works of national masters, through the confluence with Moldovan folklore and popular traditions, or through the combination of different artistic genres.

The national easel painting initially accepts the methods of monumental painting, taken over by artists and adapted in a more special form, then follows the trends of modern art, later typified according to the requirements of socialist realism; but the national character of the painting is felt in the emotional chromatic harmony, the lyrical direction, the recourse to the stylistics of decorative and popular art. In search of new ways of plastic expressiveness, artists turn to the language of popular art, folklore, ethnic environment, representing symbolic compositions, inspired by human spirituality. Then, the thematic range of the national easel painting expands, the methods of the plastic language and the plastic processes become more complicated; artists begin to promote new ways of expression, one of the defining signs of national painting, being the approach to decorative language.

Bessarabian plastic artists begin to experiment with the intensity of colors, with the linear rhythm of contours, colors, with different technical invoices, stylistic structures; depending on their artistic vision and their psycho-individual characteristics. The artists use contrast - as a psychological action on the viewer's receptivity, especially the open-closed contrast (mainly used during the 40s-50s), which acts as an orientation report in the physical space and involves the sense of distance and size; or caloric (hot-cold), thanks to its thermodynamic effect, which determines the "weight" of objects, giving them value. The chromaticism of the national painting reveals affinities with the colorism of folk art (especially textiles). Until the 70s, the plastic work had a lyrical character, with themes inspired by Moldovan folklore, from the lives of simple people, human aspects such as love, childhood, happiness, etc. Since the 90s, the creations of Moldovan plastic artists become more subjective, they resort to concept, analysis, meditation, philosophical deepening, through which the artist has the possibility to "digitize" the created work; thus, the public gets to perceive the national plastic work not only with the "soul", but also with the "reason".

National painters, in their vast majority, approach in their works motifs of real life, symbolic and metaphorical images of nature, the Moldovan landscape, human figures (M. Saca-Răcilă, E. Romanescu, I. Vieru, etc.), but he also opts for the principles of modern art, Art Nouveau influences, allegorical, mythological, fantastic subjects. The innovative nature of plastic expression produced changes in the artists' mentality, emphasizing the expression of one's own self, the freedom in choosing the subject and the ways of plastic treatment of the work, paying special attention to the plastic means of expression (the texture of the touches, the coloring, the shape of the lines, compositional structure, etc.) and ideas inspired by folk art, the emphasis being on the expression of color, on its spontaneity and dynamism, which denotes the optimism and energy of the Moldovan people (M. Saca-Răcilă, S. Vrînceanu, E. Rotaru). The associative-symbolic context of the national easel painting is revealed in the plastic space through the presence of various associative and symbolic elements within the painting; also defining the creation of Moldovan artists.

Contemporary national painting becomes an important laboratory, where impressionism finds expression, with its coloristic and compositional liberation; divisionism, with its analytical tendencies; post-impressionism, with its coloristic and gestural dramaturgy; Fauvism, with the full disclosure of the force of color; cubism, with its structural-rhythmic construction of the image; The new artistic phenomena no longer fall within the traditional limits, requiring other means of interpretation. Contemporary artistic practice tends more and more towards minimalism and conceptualism. Moreover, each painter/artist, in creating the work, chooses

individual paths, understood only by him; the logic of this movement often becomes the essence of the work. Contemporary national painters are oriented towards exploring their own reflections, overcoming existing stereotypes; they appeal to themselves, to their own life and their place in the environment. Whatever direction the national visual artists choose, they remain faithful to the local cultural traditions, revaluing and rediscovering them, organically integrating into the universal artistic cultural phenomenon.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The given research "**Painting as a plasticizing phenomenon of associative thinking**", solved the imposed scientific problem, by determining the impact of associative thinking as a phenomenon and plasticizing factor in painting, the importance of these aspects in the context of fine arts and contemporary creative-artistic processes. The present scientific approach is an attempt to elucidate the importance of the symbolic associative element in the creation of the pictorial work and in the process of its reception. The creations of plastic artists from universal and national history, from different periods, were analyzed; specialized literature, documentary sources, web sources. The interdisciplinary research of the given approach allowed the solution of the scientific problem that consists in the complex investigation of the influence of associative thinking on the processes of creation and reception of the pictorial work in the creation of universal and autochthonous plastic artists.

The solved scientific problem resides in: 1) the presentation of the importance of the study and research of the associative-symbolic, semiotic, philosophical-cultural, communicational and psychological aspects of painting, on a theoretical and practical application level; 2) establishing all kinds of artistic and psychological associations; of the significance of plastic signs and structural elements of pictorial compositions; 3) outlining the application directions of associative painting methods (acquisition of visual language, artistic reception, psychopractices, training and development of human personality).

This fact led to the realization of a panoramic, holistic and synthetic vision of the phenomenon and the non-trivial approach of associative thinking in painting, to the systematization of information about the types of artistic and psychological associations, and their integration into a well-defined system. The systemic approach (philosophical, semiotic, associative, communicational, psychological, analytical), in order to establish the evolutionary, stylistic and morphological process of associative painting, through the complex, multi-aspect and interdisciplinary examination of the presence of the phenomenon of associative thinking in painting, of the types of artistic associations, of the meanings of plastic signs in artistic

compositions, allowed the elucidation and disclosure of the main aspects of associative painting and the establishment of the following general conclusions:

1. In specialized literature, the presentation of painting as a plasticizing phenomenon of associative thinking, the involvement of this type of thinking in the acts of creation and artistic reception of the pictorial work, is only partially or tangentially described in the context of the study of plastic arts, a fact that conditioned the approach to the theme data as a research subject.

2. The creative act is an associative process. The application of the associative method in painting led to the transition from isomorphic images to images-metaphors, with broader symbolic-semantic solutions and deeper understanding of the essence of the image. The art of expressive organization of the pictorial composition focuses on the meaningful-associative relationship between plastic means and artistic forms. All visual art is subject to associative cues in the mediation of the image; any artistic composition (formal, abstract, figurative) carries within itself the associative element.

3. Associative thinking, dependent on associative perception, is a special type of thinking, formed by creating special associative links through which any new representation or abstract form associates it with already known concepts, objects, shapes or concrete images around. As a result of the study, it was established that the involvement of associative thinking in pictorial artistic processes gives the opportunity to create new ideas and concepts, non-trivial approaches and non-standard visions, allows obtaining a compositional completeness and more effective solutions of the pictorial solution.

4. Any plastic image involves the association of a concept, sign, symbol; and the expressive function significant of the plastic sign, the symbol, gives meaning to artistic pictorial works. The pictorial artistic imagination is fed by a plastic language of specific associative forms (symbols, signs, metaphors, associations, archetypes, special psychic connections) and the ideational content of cultural forms (mentalities, beliefs, embodied in mythological and folkloric representations).

5. After studying the pictorial works of universal and national artists, it was established that the associative pictorial composition can contain both abstract and figurative elements; and through its technical and artistic means and possibilities, it gives the opportunity to reproduce the unimaginable: music, sound, smell, taste, emotions, feelings, ideas, concepts.

6. Studying the specialized literature, the publications tangential to the theme of the approach, it is concluded that the artistic image ends up being integrated with the phenomenon of associations - a fundamental element of artistic thinking, creating unique visual-sensitive,

affective, logical, conceptual and ideational. In this context, the artistic image deepens and acquires new valences and significant meanings.

7. The connections and stylistic interferences of painting with different genres of art: literature; music, etc., involves synesthetic symbioses through the phenomenon of artistic synesthesia, based on intermediation and specific interrelation between various genres of art, and which defines the specific way of interspersed perception of the senses, resulting in mixed, amalgamated sensations. The artistic forms resulting from these correlations are capable of rendering more broadly and deeply the philosophical-imagistic content of human concepts in the pictorial space, facts that transformed the notion of synesthesia into a plasticizing procedure of the artistic work.

8. Synesthesia brought specific means and diversification of artistic manifestation procedures to painting, creating new correspondences between different colors, shapes, sounds, symbols, analogies and metaphors for human emotions and feelings. The created artistic synesthesia becomes a concept and a method of retranscribing aesthetic emotions, which accepts all contemporary forms of art based on: information technologies, digitization, simulation, interactivity, interdisciplinarity and multidisciplinary.

9. Painting is a system of signs and signifying practices; an associative language of symbols and meanings integrated into an artistic message, which consists of plastic sign codes (colors, shapes, lines, spots, textures, etc.) with specific informational content. The plastic sign does not refer to the real object, but to the concept full of meanings. The main elements of the plastic language: the point, the line, the shape, the color, the texture, through the prism of the meaning (from the clear plastic meaning - to the metaphorical semantics and deep symbolic-associative messages), acquire qualities of plastic signs and specific means of communication.

10. Art is a form of symbolic communication, and the object of creation is always linked to one content with significant value. The creative process represents the shaping of this coded content, and the artistic product can be decoded, read and interpreted. Thus, artistic creation becomes an extension of the Self of the human personality in a symbolic form; the artist's self becomes visible precisely through these symbols, integrated into various artistic forms and plastic representations.

11. The plastic images created by the artist always carry a hidden meaning; they can evoke a certain content, through which the inner spiritual space of the artist is externalized, a fact attested both to people not initiated into art (moment taken actively by psychopractices) and to professional artists. The principle of projection is attested in all artistic creations and products.

The artistic act is essentially a spiritual process, "a product of the spirit"; the spiritual element being the key to understanding and deciphering the artistic act and the work.

12. The reception of the pictorial artistic work is a process of decoding and understanding its plastic message. The meaning found by the receiver in the artistic object also depends on the work of art, and on his own intellectual and emotional condition. The act of reception is isomorphic to that of creation. The artistic act is based on the existence of an "isomorphism" between the configuration of the soul, mental state, and the configuration of the movements (gestures) of the artist, associated with these states of soul, a fact that is later reflected on the canvas; and with the configuration of objects, forms and phenomena, represented in the works.

13. In order to correctly receive the work of painting, the viewer must have a deciphering code, to know the meaning of the symbols, meanings, associations contained in it. Artistic works have a polysemantic message, a fact that greatly enriches the perception of the painting, taking it to philosophical dimensions.

14. Studying the creative-artistic manifestations of easel painting in the Republic of Moldova, it was found that it evolved in accordance with European painting and through the contribution of cultural-artistic and social collaborations with nearby countries: Romania, Ukraine, Russia, Hungary, Poland, Bulgaria, Austria; from the predominantly figurative image, with an allegorical-metaphorical context, to modernist stylistic interferences, abstract associative-symbolic and conceptual tendencies. Abstract conceptual symbolism was shaped in the works of the national masters, through the confluence with folklore, Moldovan folk traditions, the combination of different artistic genres and technical methods.

15. Until the 70s, the national pictorial image has a lyrical character, with themes inspired by Moldovan traditions and folklore, the daily life of simple people, human values such as love, childhood, happiness, etc. The evolution of modern Moldavian pictorial art records a slow transition from austere socialist realism to stylistic diversity, decorativeism and technical experimentation. The works of contemporary Moldavian plastic artists become more subjective, they resort to the concept, analysis, meditation, philosophical deepening, through which "encrypts" the created work; thus, the public gets to perceive the plastic image not only with the "soul", but also with the "reason".

Following the research carried out on painting as a plasticizing phenomenon of associative thinking, the theoretical, applicative-practical opportunities of the obtained results were identified, following which the following recommendations are proposed:

1. Continuation of scientific research on the impact of associative thinking in the processes of creation and artistic reception of pictorial works from universal and national history.
2. The use in subsequent research in the field of the systematized informative material from the present scientific approach as didactic materials, course supports, methodical guidance.
3. Creation of didactic materials, methodical guidance, practicums and guides, course materials for professional institutions in the field, involving the methods, possibilities and techniques of associative painting.
4. Creating a repertoire of works in the field and some monographs that would reflect the theoretical and applied aspects of the associative method in painting.

List of scientific papers on the topic of the doctoral thesis

of Mrs. COJOCARU STELA

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Adnotare

la teza de doctor în științe umanistice a d-nei Cojocaru Stela „Pictura ca fenomen plasticizator al gândirii asociative”,

Universitatea Liberă Internațională din Moldova, Chișinău, 2025

Structura tezei: Introducere, trei capitole, concluzii generale și recomandări, bibliografie din 433 de titluri, 2 anexe (18 tabele, 260 figuri), 152 de pagini text de bază, volum total – 225 p. Rezultatele obținute sunt publicate în 16 materiale științifice.

Cuvinte-cheie: pictură asociativă, compoziție asociativă, gândire asociativă, semn plastic, simbol, asociație.

Domeniul de studiu: 651.01 Teoria și istoria artelor plastice

Scopul lucrării: stabilirea impactului gândirii asociative în pictură prin prisma interdisciplinarității, congruenței cu diferite științe (filosofie, semiotică, culturologie, psihologie); sistematizarea tipurilor de asociații artistice; stabilirea aspectelor aplicativ-practice a actului creativ pictural.

Obiectivele cercetării:

- 1) fundamentarea gândirii asociative și abordarea ei în actele picturale;
- 2) evidențierea rolului și funcției gândirii asociative și a asociațiilor în pictură;
- 3) identificarea mesajului semantic al semnelor plastice din imaginea vizuală picturală;
- 4) sistematizarea și catalogarea diferitor tipuri de asociații artistice, psihologice, culturale;
- 5) stabilirea aplicabilității teoretice și practice a metodelor picturii asociative.

Noutatea și originalitatea științifică a cercetării: rezidă în investigarea detaliată, elaborarea și prezentarea în premieră a unei cercetări științifice complexe interdisciplinare asupra picturii ca fenomen plasticizator al gândirii asociative, stabilirea semnificațiilor și simbolismului asociațiilor în substratul plastic și semantic al operelor de pictură.

Problema științifică soluționată rezidă în: 1) prezentarea importanței cercetării aspectelor asociative simbolice, semiotice, filosofico-culturale și psihologice ale picturii pe plan teoretic; 2) stabilirea tuturor tipurilor de asociații artistice, a semnelor plastice și elementelor structurale ale compozițiilor asociative; 3) conturarea și elucidarea direcțiilor aplicative a metodelor picturii asociative pentru educație și învățământ, dezvoltare a personalității umane, cunoașterea limbajului vizual, receptarea corectă.

Semnificația teoretică: valorizarea științifică a fenomenului gândirii asociative și prezenței acestuia în spațiul plastic pictural; studiul evoluției picturii asociative; sistematizarea asociațiilor artistice; elucidarea aspectelor gândirii asociative implicate în pictură; stabilirea semnificațiilor și asociațiilor mijloacelor artistico-plastice. S-au cercetat interferențele stilistice, compoziționale și conceptuale cu alte genuri de artă (fenomenul sinesteziei). S-a stabilit specificul limbajului asociativ plastic și metodelor de obținere a compozițiilor asociative picturale. Cercetarea dată sub aspect teoretic și aplicativ practic, prin soluțiile metodologice propuse, introduce în circuitul științific materiale informative noi în domeniul artelor plastice, prin confluența interdisciplinară cu științe: semiotica, filosofia, culturologia, psihologia, teoriile informaționale și comunicaționale.

Valoarea aplicativă: identificarea unor noi posibilități de evaluare teoretico-științifică a fenomenului gândirii asociative și prezența acestuia în spațiul plastic pictural prin metodologia propusă și implementările aplicative și practice ale metodei asociațiilor artistice și psihologice, în studiul limbajului vizual pictural, în receptarea corectă a operelor artistice, în psihopractici curative și dezvoltare personală a omului; oportune în cercetările științifice ulterioare și în procesul didactic profesional din domeniu și educațional.

Rezultatele scontate: lucrarea dată poate servi ca reper teoretic și metodologic pentru elaborarea unor teze de masterat, doctorat; posibilitatea utilizării materialului elaborat în cadrul instituțiilor de învățământ cu profil teoretic și estetic-artistic de către elevi și cadre didactice; informațiile date pot fi folosite în cursurile pentru studenții facultăților de arte plastice și design ca bază teoretică inițială pentru aplicațiile practice ale metodei asociative de pictură, ca suport de curs pentru receptarea corectă și adecvată a operelor picturale, pentru cursurile de psihologie a artei, de semiologie, de filosofie și culturologie; ca îndrumar pentru dezvoltarea gândirii asociative și percepției asociative; ca note de curs, publicații științifice în domeniul studiului artelor.

Implementarea rezultatelor științifice: Rezultatele cercetării au fost publicate în 16 articole științifice editate în reviste științifice de profil categoria „B+”; „B” și „C”, culegeri naționale și internaționale („Intertext”, „Studiul artelor și culturologie: istorie, teorie, practică”, „Probleme ale științelor socioumanistice și ale modernizării învățământului”, „Review of artistic education”), în materialele conferințelor: „Învățământul artistic – dimensiuni culturale”, „Patrimoniul cultural de ieri – implicații în dezvoltarea societății durabile de mâine”, «Science and Practice: implimentation to modern society», «History, Arts and Education», „Educația artistic-spirituală în contextul învățământului contemporan: realizări, provocări, perspective”, «Современные аспекты диалога литературы, музыки, изобразительного искусства в западноевропейской и отечественной музыкальной культуре».

Annotation
in the doctoral thesis in the humanities of Mrs. Cojocaru Stela
"Painting as a plasticizing phenomenon of associative thinking",
Free International University of Moldova, Chisinau, 2025

Structure of the thesis: Introduction, three chapters, general conclusions and recommendations, bibliography of 433 titles, 2 annexes (18 tables, 260 figures), 152 pages basic text, total volume – 225 p. The results obtained are published in 16 scientific materials.

Key words: associative painting, associative composition, associative thinking, plastic sign, symbol, association.

Field of study: 651.01 Theory and history of fine arts

The purpose of the work: establishing the impact of associative thinking in painting through the prism of interdisciplinarity, congruence with different sciences (philosophy, semiotics, culturology, psychology); the systematization of the types of artistic associations; establishing the applicative-practical aspects of the pictorial creative act.

Research objectives:

- 1) substantiation of associative thinking and its approach in pictorial acts;
- 2) highlighting the role and function of associative thinking and associations in painting;
- 3) identifying the semantic message of plastic signs from the pictorial visual image;
- 4) the systematization and cataloging of different types of artistic, psychological, cultural associations;
- 5) establishing the theoretical and practical applicability of associative painting methods.

The novelty and scientific originality of the research: resides in the detailed investigation, elaboration and presentation for the first time of a complex interdisciplinary scientific research on painting as a plasticizing phenomenon of associative thinking, establishing the meanings and symbolism of associations in the plastic and semantic substrate of paintings.

The scientific problem solved: resides in: 1) presenting the importance research of the associative symbolic, semiotic, philosophical-cultural and psychological aspects of painting on a theoretical level; 2) establishing all types of artistic associations, plastic signs and structural elements of associative compositions; 3) outlining and elucidating the application directions of associative painting methods for education and teaching, development of human personality, knowledge of visual language, correct reception.

Theoretical significance: scientific valorization of the phenomenon of associative thinking and its presence in the pictorial plastic space; study of the evolution of associative painting; systematization of artistic associations; elucidation of the aspects of associative thinking involved in painting; establishment of the meanings and associations of artistic-plastic means. Stylistic, compositional and conceptual interferences with other art genres were investigated (the phenomenon of synesthesia). The specificity of the plastic associative language and the methods of obtaining pictorial associative compositions were established. The research given under a theoretical and practical application aspect, through the proposed methodological solutions, introduces new informative materials in the field of plastic arts into the scientific circuit, through the interdisciplinary confluence with sciences: semiotics, philosophy, culturology, psychology, information and communication theories.

Applicative value: the identification of new theoretical-scientific evaluation possibilities of the phenomenon of associative thinking and its presence in the pictorial plastic space, through the proposed methodology and the applied and practical implementations of the method of artistic-psychological associations, in the study of pictorial visual language, in the correct reception of artistic works, in healing psychopractices and personal development of human; opportune in further scientific research and in the professional didactic process in the field and education.

Expected results: the given work can serve as a theoretical and methodological mark for the elaboration of master's theses, doctorate; the possibility of using the material developed in educational institutions with a theoretical and aesthetic-artistic profile by students and teaching staff; the information can be used in the courses for the students of the plastic arts and design faculties, as an initial theoretical basis for the practical applications of the associative method of painting, as course support for the correct and adequate reception of the pictorial works, for the psychology of art courses, semiology, philosophy and culturology; as a guide for the development of associative thinking and associative perception; as supports and course notes, scientific publications in the field of arts studies.

Implementation of the scientific results: The research results were released in 16 scientific articles published in "B+"; "B" and "C", category scientific journals; national and international collections ("Intertext", "Study of arts and culturology: history, theory, practice", "Problems of socio-humanistic sciences and modernization of education", "Review of artistic education"), in conference materials: "Artistic education – cultural dimensions", "Yesterday's cultural heritage – implications for the development of tomorrow's sustainable society", "Science and Practice: implementation to modern society", "History, Arts and Education", "Artistic-spiritual education in the context of contemporary education: achievements, challenges, perspectives", "Contemporary aspects of the dialogue of literature, music, visual arts in western European and domestic musical culture".

COJOCARU STELA

PAINTING AS A PLASTICIZING PHENOMENON OF ASSOCIATIVE THINKING

**651 STUDY OF ARTS AND CULTUROLOGY
651.01 THEORY AND HISTORY OF PLASTIC ARTS**

**ABSTRACT
doctoral thesis in humanities**

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