



1 – Man with a Newspaper by René Magritte

“ ” (1),

[8, . 332].

: “ ?”.

: “this question remains unanswered: the artist does not show us whether the man, when he finished reading, jumped out of the window, walked out of the room to answer the phone, was shot by some anarchist and taken to hospital, or just got hungry and decided to have a little something somewhere else” [8, . 333].

[8, . 335].

“Love Like Salt”.

“How much do you love me, my

: Sensation
() curled through the laboratory over the next few hours. We were lost in the fragrance of creation. The master and his notes. Each nuance intuitively placed, each aroma building upon another. Father and daughter worked in silent synchronicity as I sat in wonder by their side. My mind instinctively danced in tune with them; notes whirled, spirals of silent music slowly together in a fragrant waltz (11, p. 79).

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: We were met outside by a bright Boston morning, with sun beams streaming through leaves that were turning into brown. The golden fall highlighted the auburn of her hair. To this moment now, I have never seen a prettier sight. A slight breeze blew over us, and I caught her perfume – the light sweet fragrance of white roses and something else. Something complex. Indefinable. Unique. Natural. It sparked my mind and the notes appeared instantaneously. Tiny strands of music friskily rode her scent (). But as I pressed against her the music inexplicably vanished, and I wondered why (11, p. 51).

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- : “He stands silent for a moment, struck by Amadeus’ sensuous accent” (11, p. 45);

- : “There is liquid amber and a short silence between them as they sip the cognac. The music fills the gap between them with its undertone of unease” (11, p. 157);

- : “Words came smoothly off his tongue while I floated silently within erotic whirlpools of music that had filled my brain, sucking away all my word” (11, p. 24).

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“EngliSH” ()
:”SHSHSHEngliSH... FrenSH... SpaniSH... DeutSH... YiddiSH... RusSHian... SHinese... PoliSH... SwediSH... FinniSH... FinniSH... FinniSH... FinniSH...”

” [7, . 31].

“Empty Places”,

: “Like many other people, I slept through Reagan Era politically. When I woke up, everything looked really different. Homeless men and women were living on the streets of New York, hundreds of thousands of Americans were dead or dying of AIDS, and the national mood was characterized by fear, intolerance, and straight-ahead greed. Suddenly everything seemed deeply unfamiliar. Was this really my country? I decided to write about this new place, not because I had any solutions, but because I needed to understand how and why things had changed” (9, p. 24).

“ ” : “Empty places begins with hundreds of images of New York City which I shot at night... empty warehouses, bombed-out buildings, abandoned car lots gleaming in cerie dim street lights. Shark light. I didn't shoot people if I found them” (9).

“ ” [8, . 330].

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“silence”.

; 2) ; 3) : 1)

“In the gallery, I would like to put myself in front of the painting alone and insilence. I do not want the judgment of any companion with whom I might have entered the exhibition space. I do not want words around me (), words which will immediately begin to judge. I do not want to speak to anyone. In the museum (usually quiet) I do not want even written words which tell me the name of the artist (if I do not know already), the provenance, the material, the owner. All that is for later. I do not want to see a painting as some butterfly: killed gently, pinned and identified. I do not enjoy the work better when I can name it. I prefer to simply put myself in front of the painting, to live in this aura experiencing it quietly” [6, p. 341].

[1].

“A different environment for viewing the painting exists in the private home. The painting is hung, if it is, on a wall among furniture, other paintings, windows, on wall paper? Here the dilemma of the painting is not actual sound which may break its silence (I hardly dare to speak in the museum or gallery) with music, silence, children, adult voices, but the clutter (visual noise) which may surround it. Here I know a more extended time in relation to the work. I may confront it intentionally, I may see it in passing simply aware of its presence, or I may ignore it” [6, p. 341].

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“They will talk, give interviews, write, append titles to paintings, make statements which give indications of the thinking behind the work” [6, p. 342]. “But are they heard?”.

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