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LISTENINIG TO IMAGES: VISUAL RHYTHM, GESTALT PERCEPTION, AND SYNAESTHETIC MAPPING IN MUSICAL COMPOSITION

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Abstract
This article explores how visual rhythm, as theorised by Rudolf Arnheim and articulated through Wassily Kandinsky's abstractionist framework, can be systematically interpreted into musical composition. While interdisciplinary dialogue between music and visual art has often relied on metaphorical or intuitive correspondences, fewer studies have demonstrated how visual perceptual structures may be operationalised as compositional method. Drawing on artistic research and practice-based inquiry. This contribution may be understood as an examination of visual rhythm as one specific generative operation within the broader mapping framework developed in my doctoral research. Central to the discussion is Arnheim's concept of visual rhythm, observing the movement of the eye through spatial forces, and its translation into temporal musical processes. Through a selected compositional case study derived from Kandinsky's Composition X, the article demonstrates how visual abstraction may function not merely as inspiration, but as a perceptually grounded generator of musical structure. The findings suggest that visual rhythm offers a viable and transferable compositional resource, expanding contemporary approaches to interdisciplinary composition, artistic research, and cross-modal perception.

Keywords
Visual rhythm, Artistic research, Kandinsky, Synaesthesia, Cross-modality, Music composition

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