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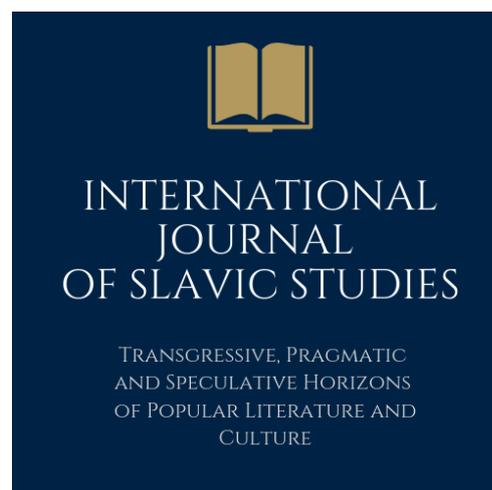
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**Contemporary artistic practices of cultural communication:  
problematization of co-creation opportunities**

Współczesne praktyki artystyczne komunikacji kulturowej:  
problematyzacja możliwości współtworzenia

**Abstrakt**

Modern individuals face a relatively new for themselves problem of communicating with the art. The desire to get joy from "co - creation", the desire to use it as a way of asserting and self – realization faces the problem of self - determination in the world of total artistic and aesthetic relativism. The viewer falls into the situation of the potential impossibility of perceiving information. "Freedom" of the author turns into "non-freedom" of the subject of perception.

The advocacy of the sovereignty of certain creative worlds in the modern cultural space, the awareness of creativity as an individual way of self-realization, that is so acutely today, in itself, can turn the state-of-art in any direction. Modern artistic space can give a person an exciting feeling of freedom, open prospects, but can also become a fact of voluntary de-individualization of a person, to give birth to a sense of loneliness, self-negligence. The liberation pathos of "emancipated" art can turn out to be a direct violation of the sovereignty and freedom of the subjects of "co-creation," or their spiritual consolidation, the "breakthrough" of alienation and loneliness.

**Key words:** contemporary artistic practices, cultural communications, postmodern, co-creation, artistic perception.

**Słowa kluczowe:** współczesne praktyki artystyczne, komunikacja kulturalna, postmodernizm, współtworzenie, percepcja artystyczna.

Contemporary art is the most sensitive representative of the peculiarities of worldview of the XXI st century, expressing "its eccentricity in adequate avant-garde and postmodernist forms. But since the worldview is extremely eccentric, the artist often feels like an equilibrium, who in the search for an image or symbol supposedly goes along a rope stretched over the whole world. The varied existence and the mosaic consciousness of computerized humanity is revealed by one or the other side of artistic pluralism ... "<sup>2</sup>. Under the conditions of constant desire to receive new information and spiritual confusion caused by the frequently excessive flow of artistic production, modern individuals face a relatively new for themselves problem of communicating with art. The desire to get natural joy from "co - creation", the desire to use it as a way of asserting and self - realization, to extend the temporal and spatial boundaries of the experience of self - perception, faces the problem of self - determination in the world of total artistic and aesthetic relativism, where art is replaced by aesthetic action.

Contemporary art offers its own way of solving the problem of adapting a person to the world in a shock situation from the inconsistency between new ideas and the usual ones, stereotypes of perception and thinking that are deeply rooted in the subconscious. With the help of means of artistic expression, it tries to offer a new way of a possible vision of reality, thinking about it.

The rapid growth of socio-cultural signs of "chaos" and the corresponding desire to create forms of new social integrity could not but be reflected in the polyphony of new art. Feeling the problematic human existence, variability and truths disintegration of personality and desire to prevent the apocalypse of the souls have caused artistic search - from individualistic self-will to arbitrary mechanistic order. On the one hand, the creation of a realm of pure harmony, a balance of color and a line, a world far from the empirical reality; on the other - the atmosphere of irrational and disturbing delusions, total irony, mixing the "truths" from a variety of stereotypes and clichés.

The desire to show the complexity and duality of modern life, the dynamics of its varied neo-formality, as well as the search for such a flexible organization of expressiveness, which

would reveal awareness of the uniqueness of creative individuality, determined the diversity of the modern artistic process, the plurality of manners, technologies, forms, stylistics.

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<sup>2</sup>See: Lychkovakh, V.A., *Neklasychna estetyka v kulturnomu prostori XX – poch.XXI stolit (Non-classical aesthetics in the cultural space of the XXth - beginning of the XXI centuries)*, K. : NAKKKiM 2011, S.80 [in Ukrainian].

Any creativity is a definite "creation of the world" when the artist gives his inner vision the body, materiality. Modern art of painting seems to be a kind of visual discussion about what is the structure of the world and what means and methods can adequately feel, transmit and accept it. Painters turned into researchers of their own and spectators' visual perception, thinking, experimenters with the "flow of experience" and the element of objectivity. The systematically constructed perspective, the specificity of forms, the beauty of the subject-figurative is replaced by the division of the holistic vision, the dissimilarity of the object forms, the paradoxical convergence of the heterogeneous. Spatial, temporal, stylistic coordinates are displaced, direct causal relationships are leveled out, devotion to spontaneous, actionist forms of creativity is demonstrated.

Departing from what was once considered normal expression, the artist seeks to interrupt the momentum of audience perception, focusing it on a particular activity of consciousness that will allow the addressee of art to get away from the stereotype, and evaluate unusual. The boundaries of not only known, but also monopoly rationally - possible, logical things, are destroyed. A sensuously shaped world of new truths, the meanings of which cannot yet be proved and adequately explained with the help of rationally logical judgments, is being revealed. It is difficult for the individual, who sees new, unusual, to cross the barrier of already existing previous experience of stereotypes perception, standards of thinking, interpreting direct activity of the consciousness (as example, the usual idea of the existence of norms of beauty, art). The audience, whose culture is brought up on a steady system of principles, most often initially takes innovative search from the destructive moment. Due to the fact that the unconscious placement of actual perception is already under way, it turns out that the previous artistic experience is not only a "base" that predetermines perception, but is also capable of interfering with a new, extraordinary, free vision.

As a reaction to the "classical" avant-garde, postmodernism proposed to replace "creativity - revelation" with "creativity - game". A new perspective on the vision of reality required the creation of a new "order" that would bring in new meanings and means of

expression. Each of the elements of a painting is regarded as a set of possibilities to create a new symbol, a new meaning. The polyvalence of the elements used in a painting, make it possible to determine - depending on the established method of their organization - one or another possibility, to build their valency in a clearly defined connection, consolidating it in the reality of the image. This image can refer both to a particular subject - with one or another option of the vision - and to the direct "objectivity" of the image, to the material, the texture, or to the imagination of the object, etc. The viewer is offered to complement the image, given the full freedom of semantic interpretations.

The organization of the "inner space" of the work - the space of values and the birth of meanings - becomes accessible to the perception revealed by the external organization of the material of art, based on the consideration of both the cultural and biophysiological conditionality of the existence of the work of art. Ignorance or artificial, deliberate ignoring of them leads to the non-viability (as an artistic product) of products of innovative searches. Life in art requires the special knowledge from the author, "technological" rules for the construction of artistic works, the experience of artistic development of reality. Within the generally accepted "technology" of artistic creativity, if it is not absolutised, there is always the possibility of "exit", the overcoming of the usual and creation, the discovery of a new one. Formal limitations in the presence of the artist's creative individuality, the lack of thoughtless conformity of the system of rules only exacerbate the artist's artistic imagination.

The external organization of the work is a kind of stimulus of the inclusion of a special kind of attention, the orientation of which determines the specifics of aesthetic reactions in the process of perception, the stimulus for the birth of a large number of associations, its links of different degrees of mediation and, accordingly, emotional shifts in the soul of the perceiving person. The result of these shifts depends on the emotional and sensory "baggage" of the latter, which, in turn, affects the character of the associations caused by the artistic work. Undeniably, the culture of feelings is build up with its emotional experiences. But, it is also doubtful that stimulating a person to experience the accumulated feelings is not an end in itself and a result of creativity, although it is important for its certain stages. It is important to achieve the subject of coherence with the world and with oneself. It is impossible for a person to directly impose certain feelings and ideas with the help of an artistic work. It is only possible "to create a general experiential-thinking context of perception in order to bring an appropriate effect in the sphere of feeling and thought"<sup>3</sup>. Art allows not only to overwhelm the space and time, their meanings and properties by the process of thinking, but also directly operate them in practical artistic and creative activity. At the same time, it allows to organize it in such a way to "work" on the desired

artistic influence, on a certain order of spatial temporal sensations in the perception of one or another work.

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<sup>3</sup>See: Samokhvalova, V. Y., *Krasota protyv entropyy (Beauty against entropy)*, M.: Nauka 1990, S.127 [in Russian].

The work in postmodernism is seen as a push to the viewer's deployment of his own imagination, immersion into the space of the game with past feelings, impressions, thoughts that have come to life. They "fit" into a special figurative flow of perception, which transforms the vision of not only external existence, but also the inner space of human subjectivity. The birth of associations, their directed synthesis, new intuitive generalizing images are the result of the mobilization of the emotional-sensory and intellectual capabilities of the subject of creativity. The reflection on any final plastic evidence is presented because the viewer is invited to add associations to the image. As a result, the object is given out of context, outside the "living space".

Indeed, any artistic information should have some unpredictability. There must be some degree of uncertainty in it. Thus, the perception is activated, the lack of uniformity of which, as the extreme expression of order, is hampered by automation. The latter is psychologically perceived as the lack of search, stagnation. Moreover, the excessive certainty, over-ordering in the construction of artistic systems leads to the banality of the works based on it. "Although order is necessary for the art," emphasized J.Pirs, "the direct art is precisely suffering from the excessive order at the same time"<sup>4</sup>.

However, the absolutization of spontaneity in creativity, co-creation, is just as unacceptable as excessive determinism. The unpredictability, the novelty of information, the unexpectedness of artistic reception should not turn art into a chaotic accumulation of colors and forms. Indeed, in the case of absolute subjectivist tyranny, ignoring the laws of the represented art and the laws of human perception, the "channel of communication" is interrupted.

The arbitrary combination of various in character and stylistics "fragments" of substantive reality, the lack of a hierarchical connection between the elements of the image, the advocacy of their fundamental artistic equality, and the denial of any precise task of the idea, complicates the possibility of assimilating a certain constructive logic of the artistic composition.

In this case the viewer falls into the situation of the potential impossibility of perceiving information. "Freedom" of the author turns into "non-freedom" of the subject of perception.

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<sup>4</sup>See: Pyrs Dzh., *Электроньи, volnyi y soobshcheniya. Electrons (Electrons, Waves and Messages)*, M.: HYFML 1961, S.300 [in Russian]

The viewer is in a state of visual shock, his attention is directly shifted from one level of the structure of an artistic work to another: the direction of the eyes fluctuates, it is in a state of "doubt", a search, focusing on the recognition of the image, then on the subject reality of the painting, then in the direction of dynamic connections, for example, between verbal and pictorial series. Moreover, often combining real, externally familiar and transformed, artificially created objects, putting them in the usual functional framework, the author seeks to encrypt the content in microintegration of different levels of values of the represented objects. The viewer can catch it, only entering the given game of ambiguities, polysemancies, where each depicted object acts in itself firstly as a symbol - a thing, then in relation to another symbol. Introduced into the sphere of mutually correlated values of the remaining elements of the structure of the work, they form one more complex symbol, polysemantic "something". The last one can be perceived, can be specified, but it is impossible to perceive directly by the eyes.

Undoubtedly, the support of the unconsciousness provides the sharpness of vision, the inclusion in an infinitely diverse flow of nonverbalized associative links. However, it is fair that process of perception is the artistic "co-creation" in the case when a certain role and place that occupy the aesthetic image of the author in the system of aesthetic values of the era are defined. Is it possible to do this in a situation where creative individuality can be manifested at the level of "choice of purpose", artistic gesture, witty plan, sign? When the incarnate worldview is replaced by a conscious eclecticism and abandonment of authorship, the "inefficiency" game?

Is there an aesthetic situation in this case, is this a peculiar communicative relationship between the artist and the audience, which have a creative motivation to express, convey information that is not always and not in all things aesthetic by its nature? It is not accidental that the public's position changes: contemplation and pleasure give a way for curiosity and interest.

How self-determination can be made in relation to self-sufficient primary artistic value (as claimed by the work of postmodernism), which is a purely aesthetic experience, devoid of connection with other types of human experience.

It is possible for the one who perceives to form a sense of loss of his own ability to compare and experience himself and the surrounding world, to achieve conformity with this external world. As a result, the meaning of the own creative efforts is lost, the world of art as a creative space is devalued, in which a person "may be", without losing the "foundations of being." Freedom, based on trust in the possibilities of sensory experience, turns into chaotic, devoid sense of meaning and effectiveness, in search of its own ability to "possess" the content of objects (artistic in particular) of surrounding reality, to approve and maintain own living space. There is a danger of value disintegration, "magic" meaningless. The work of art ceases to be a product through which "the life speaks to a person"<sup>5</sup>.

This situation is representative not only for painting. While exploring the sounds of music, people also deal with the "ready" sound world, which is formed in a specific historical space of cultural communication, with a certain well-known musical arsenal of means of expressiveness. Music vocabulary of a particular piece of music must contain a recognizable musical background. The appearance of the originality, unexpectedness, which the composer offers, is there. For the existence of a musical system, the balance between this background – already known, sometimes even banal, and – unknown one, is very important. The listener is immersed in a game - a journey with the author. The pleasure of this game is supported by its complexity, which consists in the productive orientation of listening perception of such a musical structure of artistic work, which would provide an optimal strategy of listener's prediction about "musically possible" in accordance with the rules established by the author. The musical structure, which because of its extreme novelty does not enable the listener to use the achievements of the previous musical experience, or continuously during its deployment, disappoints a listener whose perception is directed through a particular design, or deceiving his feelings of form, interferes his creative complicity. In this case, the listener will not be able to apply his sense of proportion to the unfolding structure. He will lose his place in the territory that sounds, does not recognize the significance of individual elements of the structure in relation to the whole. He will even lose the feeling of the integrity of all these elements. Music will remain "alien" for him, dissolved in chaos, turn into an amorphous accumulation of sounds. In the case if the traveling search of the unknown in the known one is missing, there is a search orientation on a cliché, stereotypes, a person creates a sense of "semantic weightlessness." As a result of the person's stop only to recognize something that is known, internal time is not only slowed down

or suspended. It disappears as an individually important form of sensual experience of the flow of life.

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<sup>5</sup>See: Lənhle A., *Əmotsiyiy y əkzysťentsyia (Emotion und Existenz)*, Kh.: Yzd-vo *Humanytarnyi Tsentr* 2007, S.303[in Russian]

Postmodernism, perhaps unconsciously, is caused by the destruction of rationality. Activation of the subconsciousness occurs because of the destruction of the abstract-logical thinking (the absence of the motivation in the works of logic, the destruction of already formed norms of perception, the loss of automatic control of rational factors acquired with experience). This applies both to the process of author's creativity and perception process. For example, having no external landmarks, individual creativity can turn even within the creation of a single painting into an endless purposeless movement in a maze that leads either to its original position, or the artist, deepening into it, is not able to put an end to his movement and interrupts the act of creativity on the last version of the work, which very often remains unfinished and eventually unviable as an artistic and aesthetic phenomenon.

The same thing is about modern art in general. If it is completely closed to itself, it will develop, forming an "anti-reality" on the basis of ironic nihilism in relation to the heritage of the past, will be isolated within the framework of its own laws and its own measures, then inevitably will be on the path of self-destruction. Because it will face the need to question the "anti-reality" that can not exist without self-splitting its own structure, colliding its elements with each other. The chaos of survival will replace the chaos of destruction.

In addition, at the present time, the principle of novelty becomes self-sufficient and is getting the shape of a certain object of aesthetic consumption, "the act of liberation" takes the form alienated from the artist independent existence, becomes a consumer value, and in such a quality assimilated by society. The latter turns, in turn, into a conforming influence on postmodernism, generates boredom, which does not arise as a result of the inaction of the author, but, noticed the Jillbert Boss, constitutes the soul of postmodern art. The oblivion of the importance of a spiritual, aesthetically meaningful element threatens to restrict the space of

artistic works formally - handicraft products, which, in turn, binds a person into the world of "infantilised" sensuality.

The advocacy of the sovereignty of certain creative worlds in the modern cultural space, the awareness of creativity as an individual way, so acutely felt today, in itself, can turn the situation in any direction. Modern artistic space can give a person an exciting feeling of freedom, open prospects, but can also become a fact of voluntary de-individualization of a person, to give birth to a sense of loneliness, self-negligence. The liberation pathos of "emancipated" art can turn out to be a direct violation of the sovereignty and freedom of the subjects of "co-creation," or their spiritual consolidation in the realization of human unity, the "breakthrough" of alienation and loneliness, the overcoming of chaos and uncertainty of existence.

Creation of art is not only a submergence in the depths of its own flow of feelings, or, conversely, an attempt to "decrypt" encoded copyright information, to peruse it and to enjoy the successful result. Art is the way of being born in a culture that has no analogues. An individual meets the mystery of humanization face-to-face. In the communication of the "Otherness" of the author, the viewer, the listener has no presiding and minor, dominant and subordinate ones. This is the interconnectedness of equal in its significance manifestations of the Time and Space, existing only in the presence of others. It is the experience of the beauty of the multilayer dynamics of the conscience of these free participants of a single creative movement that gives an individual the opportunity to experience himself as a true author, to discover in himself a real creator of the world order, in which the element of sounds, lines, colors turns into an artistic matter of sensual being.

Art provides an opportunity for a person to free from the fear of self-knowledge, fear of trust and open to oneself; to believe in its own ability to accept the chaos of thoughts, emotions, feelings and turn it into a "blissful anxiety" of travel through the sensual world of the own consciousness. A sense that the world, reality is recreated again is formed. It is not only possible to hear, see, but directly participate in this process; grab a holistic mood, to share feelings, and subdue them to a close study. As a result, the sensory world loses its rigidity and gradually becomes flexible. An individual receives a sense of freedom, feels lightness, elevation from comprehension of the opportunity to move, make a journey around this world alone or not. This movement ceases to be a duty or an amusement. For a person, this becomes something more than a journey. It is a sensation of a new time, the satisfaction of finding of "open doors", for which – the eternity. This is a pleasure other than a normal sense of calm. The solution of internal conflicts, the sense of finding a harmony, as a rule, contribute to gaining confidence in the own capabilities as an independent subject, increasing the authority of the own feelings. This is an

affirmation by the individuals of themselves on the path - complex and unusual. A way that you can choose only by yourself. Correctness, the truth of this choice is not a subject of the compulsory logical proof. We are talking about the truth of comprehension of the need for spiritual and sensual work on oneself. This truth, often contrary to the arguments of life, is often be given a profoundly true rightness by the art that is born not so much by the arguments of the mind as the concrete-sensual experience of the subjective achievements of self-birth in culture. This kind of aesthetic activity forms the "taste", the persons' need for sensory-practical forms and ways of self-actualization, self-realization, dialogical openness for themselves and for the world. In this communication, on the way of full openness to the "Others", persons feel safe, because in their journey, illuminating the most hidden corners of their soul, they do not step alone. Along with them, the same way, but in another dimension, comes others – ones who understand, respect, support. Their presence, support - tolerant and unobtrusive, although always felt as ("You're not alone!"). Artwork becomes a map of personally meaningful experiences, where the author and perceiving individual - are the collectors and designers of themselves. Joint efforts create common algorithms for sensory breakthrough through the shell of indifference and stereotypes for the sake of communication "in the truth of life, and not in the truth of things"<sup>6</sup>.

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<sup>6</sup>See: Leontev, A.N., *Nekotoryie problemyi psikhologii iskusstva (Some problems of the psychology of art)*, [w]: >> Leontev A.N. *Izbrannyye psikhologicheskie proizvedeniya << v dvuh tomah, t. 2*, M.: Izdatelstvo Pedagogika, 1983, S.29 [in Russian]

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