

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

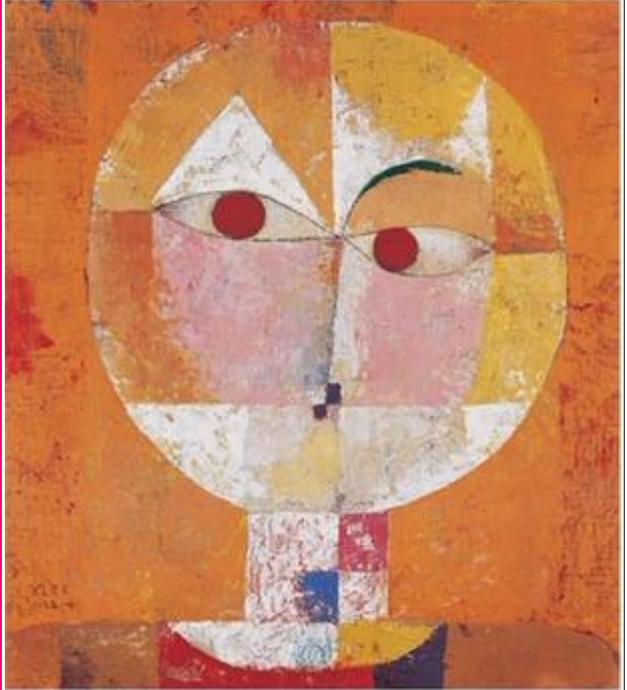
Año 35, 2019, Especial N°

23

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Aspects of the current problems of society in contemporary art

Marzhan Yelubayeva¹, Andrey Mironov², Ludmila Kharchenko³,
Olga Putecheva⁴

¹T.K.Zhurgenov National Academy of Arts, Almaty, Kazakhstan

²Sevastopol state university, Sevastopol, Russian Federation

³Saint-Petersburg Mining University, Saint-Petersburg, Russian Federation

⁴Kuban medical Institute, Krasnodar, Russian Federation

Smorodinka2014@art-oner.kz, andreyvmironov@sevsu.ru,
[Kharchenko ln@pers.spmi.ru](mailto:Kharchenko_ln@pers.spmi.ru), putecheva.olga@ksma.ru

Abstract

The purpose of this article is to study and generalize the options for displaying the current problems of society in contemporary art via comparative qualitative research methods. As a result, the main content of contemporary art is not the work itself but the emotional reaction of the viewer to it, which sometimes causes shock and is a part of the author's task. In conclusion, the influence of contemporary art on the viewer is based on the method of translation of the idea inherent in the work.

Keywords: Contemporary, Art, Society, Mapping, Civilization.

Aspectos de los problemas actuales de la sociedad en el arte contemporáneo

Resumen

El propósito de este artículo es estudiar y generalizar las opciones para mostrar los problemas actuales de la sociedad en el arte contemporáneo a través de métodos comparativos de investigación cualitativa. Como resultado, el contenido principal del arte contemporáneo no es el trabajo en sí, sino la reacción emocional del espectador, que a veces causa conmoción y es parte de la tarea del autor. En conclusión, la influencia del arte contemporáneo en el

espectador se basa en el método de traducción de la idea inherente a la obra.

Palabras clave: Contemporáneo, Arte, Sociedad, Cartografía, Civilización.

1. INTRODUCTION

Art has always been a means of reflecting on the problems of society. At the same time, the relationship between art and people is so multifaceted that some researchers believe: "There really is no such thing as art. There are only artists" (AGAMBEN, 1999: 20). Modern culture is developing within the framework of a qualitatively new paradigm that is connected with the search for new forms of relations with the world. A new worldview has generated special forms of art and led to a new attitude to creativity and the position of a person in society. Today, there is a need for an intense philosophical reflection of contemporary art, because, according to Lewis Mumford (HUGHES AND HUGHES, 1990), a person of art reflects through his/her vision the processes in society that he or she observes.

The chronological framework within which the development of contemporary art should be considered is also a problematic issue. There is no single approach: some authors propose to consider modernity as a special feature of artistic thinking since the advent of the avant-garde and changes in the artistic code in the early 20th century. Others indicate the scope of this phenomenon in the last fifty years, others believe that contemporary art has been developing since

the last third of the 20th century; researchers that are more radical recognize contemporary art only the art of the last two decades. However, to understand the phenomenon of contemporary art, it is important to consider the formation of a new artistic language since the beginning of the 20th century and its further development.

Contemporary art is an ambiguous phenomenon, primarily because the concept of an artist is blurred. Today, any person, regardless of education, skills and abilities, can create works of art, and exhibit both in art salons, concert halls, galleries, and on the relevant sites on the Internet and social networks. The informatization of society and access to the Internet have made art mass, virtually leveling the factors that prevent access to works of art, and expanding the scope of what art is considered.

Contemporary art includes features of the production of cultural values in the industrial and post-industrial society, designed for mass consumption of these works of art; and is a set of cultural phenomena of the 20th century, generalizing phenomena that characterize the economy, management, leisure, communication and especially the sphere of artistic culture. Contemporary art is inseparable from society and its problems. It is mass and accessible, while in a rapidly globalizing world it is a means of preserving the basic values of national cultures in the context of the growing universalization of cultural life and the formation of a monoculture world. The relevance of this topic is due to the need to study and generalize the options for displaying the current problems of society in contemporary art.

2. LITERATURE REVIEW

The theory of contemporary art is only being formed, as it is constantly updating its language and ways of implementing ideas, some phenomena disappear without development, some gain strength and transform. However, even today it is possible to note scientific concepts that are able to reveal the artistic and aesthetic nature of art, and are updated in the cultural space of recent years (KOCUR AND LEUNG, 2005; BEGICHEV ET AL., 2019). THE WORKS OF DEMPSEY (2002), HARRIS (2011), DUMBADZE & HUDSON (2012), MARXEN (2009), where the principles of a new artistic and aesthetic understanding of the world through contemporary art are examined, and terminological definitions are identified. They are basic for the study of the processes of updating the cultural code in the 20th century, which influenced the formation of other means of artistic expression (BONTEMPI, 2016; JARAMILLO, 2018; WELI, 2019).

Contemporary art is based on the perception of the individual creator and is manifested through the change of society as a whole (KIRBY, 2016). The modern theory of the psychology of art is the theory of Jacobsen (2006) who has summarized the criteria for studying the psychology of contemporary art: Diachronia, Ipsichronia, Mind, Body, Content, Person, and Situation. The mutual influence of changes in society and contemporary art is the object of many studies. Thus, THE WORK OF MILES (2000) shows that contemporary art is a continuation of Studio Art, and this expansion is due to the need to attract more viewers. The author analyzes the process of socialization

of art, its transformation into mass art, the loss of the status of elitism by art, as well as the involvement of various groups of the population in the creation of art (GOULDING, 2012).

In this regard, new forms of contemporary art have emerged as a means of displaying the current problems of society, which are the reason for the choice of the research topic. The purpose of this article is to study and generalize the options for displaying the current problems of society in contemporary art (BAKOS, 2015).

3. RESULTS

Nowadays, there is a change in the whole concept of art, which is accompanied by a change in the forms of art objects, an increase in imitations and simulacra, the cause of which is the evolution of human thinking:

- The pluralistic model of the world - the possibility of the existence of different types of rational, equal simultaneous existence of different points of view, increasing tolerance, the lack of certainty in the definition of art is not art, good-bad, beautiful-ugly;
- The lack of opposition chaos-order, the development and study of chaos instead of its ordering and improvement;

- Information acquires the status of a factor that can change the world;
- Building a synergetic picture of the world, where the world is a disordered system, which is organized by information;
- The quantum effect of knowledge, which explains that perception of the works of human consciousness by means of consciousness itself cannot be scientifically unambiguous; in epistemology the priority of subject-object relations is changing: perception is not an act but a dialogue, as a result of which both the object and subject change and are subject to mutual influence;
- Art gradually ceases to be understood as a mechanism that works on the principle of un-ambiguity and verification, which can be arbitrarily designed, created or introduced into it the intended changes.

In connection with the above, we give a systematization of the main factors of contemporary art as a factor in the formation of modern culture:

- Double coding is a kind of author's game, a kind of operating of different meanings that the author expresses in a work of art. Having no special training, the respondent (viewer, reader, etc.) will be able to understand only the obvious and accessible

meanings. One manifestation of such double coding can be allusionism, the introduction to the object of art hints (allusions) that refer the respondent to other objects that he knows. Duality can involve the division into the elite and mass audience: in this case, the elite may perceive some elements ironically, and the masses do it seriously;

- An attempt to go beyond the limits of binary logic is displayed in overcoming all sorts of boundaries and conventions, both genre and worldview. For contemporary art, all the dual contrasts of the good-bad, true-false are dead ends. This trend can be called a polycentric or pluralistic model of the world;

- Irony of the author as a means of separating himself from the work and from the viewer, and it is effective for this irony, not humor or laughter, which provide a certain degree of agreement with the proposed vision of the world and the work of art as its manifestation, and active participation in it, while irony is a kind of polite refusal;

- Hyperbolization of individual characteristics of works of art, widespread eclecticism, kitsch, glamour, etc. and their individual elements as styles of contemporary art;

- Citation, both direct and hidden, the use of experience in accordance with own vision, sometimes paradoxical;

- Contextuality as increased attention to the knowledge of the context;
- Joint work author-respondent: participation of the respondent in the work of the author is a necessary component of works of art;
- The absence of boundaries between different branches of artistic activity. Works of contemporary art cannot always be attributed to any of its long-defined types - architecture, painting, music, theater, etc.;
- The lack of dominant direction. This feature is a reflection of the overall socio-cultural situation in society. It involves pluralism of trends and views in all cultural spheres;
- The purpose of the work of art is to attract the attention of the respondent, including through provocations;
- The form is more important than content. The concreteness of form is inferior to the overload of meaning and concentration on it. Sometimes there is a so-called false banality;
- The design component contains almost all forms of contemporary art. That is why so many forms of contemporary art purely design, such as installation, performance, interactive art, etc.

He has attached importance to the filling of video art with Eastern mysticism, which can remove the contradictions between a person and his/her environment, between the rhythms of the machine and the rhythms of a person. Video art is fundamentally focused on the display in museums and galleries and is designed for a trained viewer. Its stories and techniques are different from the mass cinema, advertising, video clips, and light shows. They have become popular worldwide.

Video installation has become a special genre. As a rule, the artist aims to introduce into the plot of video art his own point of view, and self-reflection.

Another form of contemporary art is the author's film-video on the Internet, which exists simultaneously on many levels of content. First, this work has its own complete plot with other original works as a material. Secondly, there are constant references to the original meanings, which will certainly give rise to certain allusions. Third, the montage method produces a new ratio of meanings. Finally, the existence in the communicative environment, and often as an element of communication cannot affect the content component and etc.

The objects presented on personal pages in social networks can be considered another form of contemporary art. At the beginning of the 21st century, the existential problem of overcoming gradually grows into the need for emotional openness, a certain intimate-emotional demonstration as a personal statement. At this time, this

demonstration acquires the importance of certain psychological characteristics of the person in the new cultural field. Being in a constant effect, in the field of an infinite number of such demonstrations, in some cases, this characteristic develops into psychological exhibitionism with a painful need to demonstrate something personal to the public. The existential concepts of freedom and choice eventually become the leading tools for creating and building a new cultural field.

The Internet, as a kind of projection of the field of modern culture, is a multifunctional base of numerous options for the practical implementation of all possible forms of demonstration and a multidimensional model of the existence of parallel flows, among which streams of consciousness are only a separate, special case. Probably, the intersection and parallel existence of such threading make a hypothetical infinity of possibilities, among which, in particular, the creative possibility is bulletin boards, forums, social networks are becoming a place of mass communication.

Unlimited communication opportunities create a situation where communication can be carried out by an unlimited number of participants without any special conditions, with a wide variety of methods and means. The elements of communication are not always complete. The principle of flow, overflow becomes the main forming principle. Popular message boards and forums, where information can be posted anonymously, are very revealing in this sense. Participants receive full freedom of expression. Communication turns into a kind of

art occasion for the creation of art objects, united by this pretext. In fact, the very reason turns into an object: the sequence, variation, form and content of the collage can be interesting not only alone but also in its entirety. Thus, communication turns into an art object, in the creation of which dozens of authors are involved, with their form, logic of construction and inner meaning. The endless tape contains a large number of original and author's works, excerpts, quotations of various genres and artistic directions from dry comments to poetic forms, drawings, animation, films, etc.

Sites are also special works of art on the Internet. Nowadays, we have a significant number of uninformative, artistic sites, the function of which is purely aesthetic. Their creation involves the use of a large amount of visual material. Sometimes, it is complex multi-faceted and multi-layered structures that operate on the verge of screen art and games, etc. The main mechanism of interaction with the user is the principle of interactivity. It makes possible for the latter to join the process of creation. In a certain way, the user is the author of his own work.

On the Internet, there is a special form of creativity, based on the use of materials of available on-screen art shows. In this case, screen art shows are material for creativity. Often created by non-professionals, such works function mainly as communication tools. This form of creativity gives the author a wide field of choice of materials, means of expression and their variation. Different works of art, styles, and tools can be used. However, the leading means of

expression remains editing, often even sound-visual, sometimes involving digital processing of the material and the use of numerous visual and even sound effects.

Thus, the main content of modern art is not the work itself, but the emotional reaction of the viewer to it, sometimes one that causes shock, which is a part of the author's task. The influence of contemporary art on the viewer is based on the method of translation of the idea inherent in the work. The negative reaction of the public towards contemporary art is often due to the mismatch of expectations, which are mainly associated with the understanding of art solely as a category of classical aesthetics.

4. DISCUSSION

In the second half of the 20th century, there have been many art movements and art practices that combine a fundamentally new relation to space. If earlier a person has been focused on the perception of individual work in neutral space, now the environment in which the work is located ceases to be neutral. Space, in which the work of land art is placed, or in which the installation and performance are carried out, or actions are held, is active. This space involves a completely new aesthetic experience, fundamentally different, not similar to the experience of perception of, for example, easel painting. This experience tends to ancient mysteries, and huge masses have been their participants.

There are other forces at work here: natural objects, people, cities, included in the artistic action, are beginning to be perceived in a new way by the participants of these actions, and the audience. Moreover, the concept of the viewer becomes very conditional. The boundaries between art and non-art become transparent. Everyone, consciously or unconsciously, becomes a participant in this action. In the outlined circle of problems that inevitably arise in the process of studying contemporary art, the problem of its perception and understanding is almost the most important. The conscious refusal of the modern artist from the clarity and the unambiguous simplicity that has reigned in the classical era is dictated exclusively by the fear of falling in the self-limitation of thought and imagination.

Attempts to find the most relevant for a given time aesthetic formulas are made from century to century. The process of searching and changing the artistic language has never been easy. The thesis of the contemporary artist Damien Hirst - any art was once contemporary - leads to the understanding that at that time the works of classical artists have not been less avant-garde than provocative works of contemporary authors. Therefore, everything that is happening in contemporary art now and is perceived quite contradictory can be among recognized masterpieces of world culture after a while. The understanding of modern artistic speech develops outlook in a person who is engaged in the study of art professionally, promotes the formation of critical and associative thinking.

5. CONCLUSIONS

Nowadays, there is a change in the whole concept of art, which is accompanied by a change in the forms of art objects, an increase in imitations and simulacra, the cause of which is the evolution of human thinking. Contemporary art deals with actual conceptual, aesthetic, moral, ideological and many other problems and tasks. The relevant problems include topical issues that relate only to the current moment and those questions that do not lose their relevance over the millennia, still requiring answers. This also includes the prognostic component, the issues of prospects - near and far. Contemporary art raises questions, promotes rethinking and finding new meanings, at least strives for this, although it does not necessarily guarantee a successful result (like an experiment).

The main content of contemporary art is not the work itself but the emotional reaction of the viewer to it, sometimes one that causes shock, which is part of the author's task. The influence of contemporary art on the viewer is based on the method of translation of the idea inherent in the work. The negative reaction of the public towards contemporary art is often due to the mismatch of expectations, which are mainly associated with the understanding of art solely as a category of classical aesthetics.

The identification of relevant aspects in the process of studying contemporary art allows us to conclude that in order to understand the problems of contemporary art culture. It is necessary to have an idea

about the specifics of the formation of a new artistic picture of the world, about the definition and chronological limits that define contemporary art, about the institutions that promote it and consolidate the status of its works, about its artistic language and aspects of its perception. These have been only indicated and require further consideration in the methodological and cultural context.

REFERENCES

- AGAMBEN, G. 1999. **The Man without Content/ Stanford**. Los Angeles: Stanford University Press. 101. USA.
- BAKOS, A. 2015. **The evolution of online art through social media: Collaborative practices in online art**. Ph.D. Thesis, University of Pécs, Faculty of Arts, Doctorate School. Hungary.
- BEGICHEV, A.V., GALUSHKIN, A.A., ZVONAREV, A.A., & SHESTAK, V.A. 2019. "History of the creation and activities of the League of Nations". **Voprosy Istorii**, Vol. 9: 108–113. Russia
- BONTEMPI, M. 2016. "Autorship, Criticism and Participation between Contemporary Art and Sociological Theory. Cambio". **Rivista sulle Trasformazioni Sociali**. Vol. 6, N° 11: 11-24. Germany.
- DEMPSEY, A. 2002. **Art in the modern era: A guide to styles, schools & movements 1860 to the present**. Abrams Books for Young Readers. UK.
- DUMBADZE, A., & HUDSON, S. 2012. **Contemporary Art: 1989 to the present**. John Wiley & Sons. USA.
- GOULDING, A. 2012. "How can contemporary art contribute toward the development of social and cultural capital for people aged 64 and older?" **The Gerontologist**. Vol. 53, N° 6: 1009-1019. UK.
- HARRIS, J. 2011. **Globalization and contemporary art**. John Wiley & Sons. USA.

- HUGHES, T., & HUGHES, A. 1990. **Lewis Mumford: Public Intellectual**. New York: Oxford University Press. USA.
- JACOBSEN, T. 2006. "Bridging the arts and sciences: A framework from the psychology of aesthetics". **Leonardo**. Vol. 39, pp. 155-62. USA.
- JARAMILLO, L. E. S. 2018. "Malware Detection and Mitigation Techniques: Lessons Learned from Mirai DDOS Attack". **Journal of Information Systems Engineering & Management**, 3(3), 19.
- KIRBY, T. 2016. **Networking and Connecting Creative Minds: Understanding Social Media's Role in Today's Visual Arts Instruction**. Master's Theses. P. 754. https://scholarworks.wmich.edu/masters_theses/754. USA.
- KOCUR, Z, & LEUNG, S. 2005. **Theory in Contemporary Art Since 1985**. Oxford: Blackwell publishers. UK.
- MARXEN, E. 2009. "Therapeutic thinking in contemporary art: Or psychotherapy in the arts". **The Arts in Psychotherapy**. Vol. 36, N° 3: 131-139. Netherlands.
- MILES, M. 2000. **Art & social transformation: theories and practices in contemporary art for radical social change**. Doctoral dissertation, Oxford Brookes University. UK.
- WELI, W. 2019. "Student Satisfaction and Continuance Model of Enterprise Resource Planning (ERP) System Usage". **International Journal of Emerging Technologies in Learning (iJET)**, 14(1), 71-83.



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales
Año 35, Especial No. 23 (2019)

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve