

CULTURE AND ART: MODELS OF SOCIAL COMMUNICATIONS

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Abstract: The article notes that the development of technology, economics, political, social, and cultural changes at the end of the 20th century led to a radical transformation of the world in general and, in particular, the world of art. The positions of the artist and the viewer, the principles of construction and interpretation of a work of art have changed dramatically. The relationship between the concepts of "dialogue" and "communication" in culture and art, including within the framework of the phenomenon of network art, is considered. It is revealed that the process of communication between the viewer and the work of art is the basis of ideal formation in culture. The research shows that communication is considered as an unconditional quality of modern culture, which determines its fundamental difference from the culture of previous historical eras.

Keywords: contemporary art; communication; culture of participation; social interaction; aesthetic ideas.

1 Introduction

Art has always been a means of communication, but today, in the era of interactive, procedural, and public artistic practices, this aspect is of particular interest. In general, the art of the 20th and 21st centuries is characterized by increased attention to the role of the audience. Throughout the century, due to the development of technology and the media, art has become increasingly accessible to the mass public.

Artistic communication is understood as the process of interaction or communication of the viewer with a work of art within the framework of an artistic space, which includes the transmission and receipt of artistic information through different channels, its integration in the mind of the viewer [11, 12]. The specificity of artistic information is "untranslatability into any other sign system, the impossibility of its "transcoding" even into another artistic language" [26]. Information is transmitted from the author to the viewer through the work, but communication with many examples of modern artistic practices implies more complex processes than the perception of the message: the viewer's participation in the creation of the work; physical interaction with an interactive object; use of many channels of perception. This kind of communication became possible within the framework of postmodern art. Through modernist practices of rejection of figurativeness, provocative appeal to the audience, exceptional attention to the essence of art, interest in silence and noise, interference in the "message" - art in the second half of the 20th century comes to focusing on the mass audience, strengthening the game, ironic beginning, actualization of procedural forms, shifting the emphasis from the image of reality to its use as a scene and material for a work.

The problem of communication is one of the central ones in cultural studies. Both culture and the very process of human cognition are communicative in nature. Communication processes are becoming an increasingly important area of politics, economics, activities of state structures, public organizations in solving the problems of consolidation and development of society.

The very place of communication in modern culture also gives particular relevance to the subject of this study. The emergence of new ways of communication is due to the needs of the development of production, consumption, a new way of life, new forms of human life, created on this basis. All this is the reason for the dynamics of the content of culture, the transition to a different system of value orientations. These transformations bring to life new needs for communication, including the

development and change in the ways and forms of social communication in artistic culture.

At the present stage of society development, communication in artistic culture is realized not only through its traditional forms, such as the living and written word, music, image, and dance. The dominant role in modern society is played by mass media (print, radio, television, cinema), electronic communications, and the Internet. The media reveal new possibilities for a person's social orientation through the dissemination of socio-cultural information that regulates his behavior, forms his self-awareness, unites him into an organized historical force, and mobilizes him to participate in social life.

The functioning of artistic culture in society is carried out through socially organized forms, which are a form of communication. Contemporary art has changed the idea of the artistic process, the role and position of the artist in it, the functions of art and its institutional status, the mechanisms of artistic reception and communication. The transformation of art carried out by modern artistic practice turned out to be so significant that researchers faced the problem of not only identifying art as a phenomenon, defining its boundaries, but also the need to consider the influence of art and its significance in the artistic environment. The nature of art depends on the socio-cultural environment in a certain historical space and time. Meanwhile, the artistic environment, as part of the sociocultural environment, takes over its qualities and properties, becoming, on the one hand, the source of the formation of actual artistic practices, and, on the other hand, experiencing their influence on itself.

The art of interaction changes the nature of artistic reception. "Relational work of art creates a social environment in which people come together to participate in collaborative activities, it assumes the audience as a community. But the audience here, according to the artists, is not already formed collective social community - "namely the work of art gives them the means to create this community" [25]. Any "problem" point on the map of a city, country, or world, which has a powerful social context, acts as an indicator of antagonisms and is independent of the traditional exposition space, can become an area for the realization of works of contemporary art aimed at social interaction. The "open" form of these works not only invites the audience to participate actively, as opposed to passive contemplation, but also assigns them the role of artistic material that allows the work to take place. Instead of the desire for social and political transformation characteristic of the early avant-garde, the artists of social interaction strive for the intensification of social contacts and the transformation of the artistic environment.

Collective communicative creativity is spreading in the late 20th - early 21st century. However, the very idea of a work of art as a space of communication is not new. Even in the writings of Immanuel Kant, one can find a mention that a work of art becomes a field for interaction between individuals: "Fine arts are a way of representation that is expedient in itself and, although without a goal, nevertheless contributes to the culture of the abilities of the soul for communication between people" [15]. And yet, in classical aesthetics, this communicative function of art was understood only as a concomitant, derivative, and only modern artistic practices turn it into the first and main goal. It should also be noted that the art of participation is rather not a stylistic direction, but a creative method, a tool that corresponds to current trends in art, which can be applied in a variety of ways.

The origins of the art of participation can be found in the experiments of the futurists and the performances of the Dadaists in the scandalous cabaret "Voltaire", productions by V. Meyerhold, performances and happenings of the 1950s-1960s, where interactivity and interaction became a way for the audience to get a new experience, far from what surrounds them

in everyday life. Examples of the aesthetics of interaction art were also seen in the work of the conceptualists Vito Acconci and Yoko Ono, and later the figures of the Situationist International circle, Lygia Clark, Stephen Willats, Adrian Piper, Joseph Beuys, the Material group, and many others turned to it. With the help of provocative practices, artists opposed outdated institutions of power, consumerism, the society of the spectacle according to Guy Debord [26]. The most widespread aesthetics of interaction was observed in the 1990s.

In classical fine arts, a drawing or a picture was presented to the viewer as a self-sufficient model of the world, existing in its own closed artistic space, which was emphasized by the internal completeness of the content, the completeness of the images, and the external boundaries of the frame. The artist hatched the ideas that worried him alone, looking for adequate forms of their embodiment, presenting the viewer with the final result of his searches, reflections, discoveries. Such relations with the viewer were due to the basic ideas of philosophy about the possibility of individual development of the surrounding reality, the recognition of the ability of a lonely genius to create an expanded system of worldview, that is, a harmonious complete picture of the world.

By the end of the 20th century, European culture questioned the very possibility of such a complete individual understanding of the world: "true philosophy and philosophical thought are not located in one head, but are located in the intellectual space between people" [1]. The thought that "ideas are in the air" becomes the basis for the formation of a new philosophical context of the era, leads to the idea that the world around us can only be mastered by the joint efforts of the community, without an individual monopoly on the truth. This state of affairs in worldview structures manifests adequately in the artistic sphere as well. Artists, like philosophers, give up their monopoly on both truth and the uniqueness of its emotional and sensory experience. In the center of their attention, there is the "zone of common feeling-space between people" - and in this outside individual common space of feeling, artists are actively mastering another role - the role of "communication specialist" [24].

The emergence of new information technologies has given new impetus to the development of modern artistic culture. New genres of performing arts emerged. And a special role in modern society is played by those among them in which modern communication tools are used to the greatest extent. In addition, the very existence and development of artistic culture is increasingly dependent on integration with the broad context of modern means of social communication. Advertising, public relations, scientific and humanitarian expertise, art education, media coverage, the formation and development of public opinion - all these aspects of the social existence of art are deeply and fundamentally dependent on the organization of the relevant types of social communication, its quality and effectiveness.

All this determines the importance of studying the models of social communications that are characteristic of modern culture and art.

2 Materials and Methods

The research methodology implies a systematic method based on the unity of theoretical-analytical and cultural-historical approaches. The theoretical and methodological basis of the study includes the principles of social philosophy, such as the principle of historicism, objectivity, concreteness, factuality. In order to identify the characterological peculiarities and parametric features of social communication, such instrumental methods as definition, recognition, assumption, hypothesis were used. When analyzing the characteristics of social dialogue in culture and art, the elements of social psychology and personality psychology, the method of comparative studies, and the elements of sociological methods of symbolic interactionism were used. To analyze the phenomenon of network art (net-art), approaches and provisions developed in cultural studies, philosophy, and art history were used.

3 Results and Discussion

In modern sociocultural conditions, interactions within the system of artistic communications and the external environment have become very complicated, since the functions of all participants in the artistic process have changed significantly. Based on the concept of axiological communicology, it can be argued that artistic culture is a productive and reproductive activity for the creation by its subjects of artistic values and anti-values, broadcast in social space and time with the help of artistic communications. The understanding and definition of artistic culture enhances the importance of the integrative function of sociocultural communications [17, 27]. It should be noted that "sociocultural communications" is a broader concept than "artistic communications", since it includes not only the processes of interaction in the artistic space of culture, but also all types of communication in the social world of culture as a whole. Scientific ideas about culture as a special syncretic material and spiritual unity of human activity that creates and preserves meanings, artifacts, values and ideals of human life give reason to assert that namely sociocultural communication is the basis of this cultural unity.

In the art of the 21st century, a new system of artistic communications is already beginning to take shape, based not only on the traditional perception of an artistic image through direct contact with the original work of art, but also on the perception of verbal artistic information through a theoretical or critical text, or through contact between the viewer and the author, moreover not interpersonal, but medial - mediated by the system of mass communications.

Many publications have been devoted to the study of the artistic culture of the 20th century. Of particular interest in this regard is the axiogenic aspect of socio-cultural communications in contemporary artistic culture. In the 20th century, a completely new type of artistic culture arose, which is associated with many circumstances in the social and aesthetic spheres. Artistic culture is interpreted in modern culturology as "a historically determined system of concretely sensory figurative knowledge and expression in images of the experience of sensory-emotional and intellectual life of people, fixing it in artistic values accumulated in the form of works of art; this is the area of cumulation, replication, distribution of artistic values; a system of selection and professional training of artists, socialization of the public, aimed at developing their ability to form images and skills in operating with them" [24]. It should be noted that traditionally artistic culture includes the creation of material and spiritual aesthetic values, primarily the sphere of art. In our opinion, this is a fundamentally wrong, limited and narrow approach to artistic culture, leaving behind its "board" the whole variety of cultural and axiogenic texts of culture, information and communication processes and phenomena occurring in modern artistic life.

One can confidently assert, and this confidence is confirmed by many facts and artifacts of culture, that the main trend in the system of artistic communications and the basis of culture of the 20th and even more the 21st century, on the one hand, is discreteness, the fragmentation of communication processes and phenomena, human alienation, and on the other hand, the paradox of the universal connection of telecommunications and the Internet, as well as the state of the world as a "global village". All this in the most strange and bizarre way affects the vital functions of culture and art, and first of all, the social and communicative function of modern artistic culture.

The basis of the style of such art projects is often the direct processes of the inner life of a person in a technogenic environment. The ideology of the artist's activity is changing: he creates not a work of art, but a communicative space that opens up almost unlimited opportunities to freely operate with ideas and images while dynamically changing form and even content. After all, the interactive dialogue in the "network" covers - or is ready to cover - an infinite number of participants, and with the connection of each of them, the art project is ready for an infinite number of updates. In this version of existence, it really

demonstrates that communication is a sphere without boundaries.

Since the 1990s, in contemporary art, the “art of the social turn” has become especially widespread, which has set as its goal the construction of intersubjective relationships between recipients and between recipients and the artist as the initiator of this kind of interaction [2]. Attempts to conceptualize these socially oriented artistic practices have been made by a number of critics, curators, and theorists: Nicolas Bourriaud (“relationship aesthetics”), Claire Bishop (“participatory art”), Susan Lacey (“the new genre of public art”), Suzi Gablik (“communicative aesthetics”), Maria Lind (“collaborative art”), Grant Kester (“dialogical art”), Scott Marsden (“community art”), and many others.

The communicative possibilities of art in the space of artistic culture are revealed by scientists in the aspect of the relationship between individuals: between the viewer and the author of the work, the viewer and the era of the creation of the work, the viewer and other viewers in the context of universal unity. In the works of researchers, artistic communication is mainly understood as a mechanism for cognition of the information that is “encoded” by the author in a work of art [2, 3, 6].

Attempts to consider participation as an aesthetic and artistic phenomenon (in the context of non-classical aesthetics) are being made by both art historians and media researchers in the United States and Western Europe. Within the framework of participatory aesthetics, various forms of creative interaction are distinguished, based on the physical activity of the participants (spectators, users, listeners) and aestheticizing this activity.

In existing approaches, participatory aesthetics is associated, in particular, with the avant-garde “aesthetics of refusal” from the author, from the work (for example, M. Duchamp, J. Cage), from the disunity and social isolation of people in society (N. Bourriaud). Participation is seen as the creative shaping of “social formations” [14, 19, 21, 23].

The idea of presenting “social formations” as an aesthetic activity was proposed by the above mentioned French art theorist N. Bourriaud in the mid-1990s. Bourriaud defines “relationship art” as “a set of artistic practices, theoretical and practical ones, that take as their starting point the whole of human relationships and their social context, and not just independent and private spaces” [4]. This concept presents a work of art as a “gratuitous gift”, which can take the form of collective meals, tea parties, meetings of comrades, parties, recruiting, team games, discussions and other types of social interactions. The work is understood as a form of interchange, interaction between the artist and the public. For example, R. Tiravanija turns art galleries into impromptu kitchens, F. Gonzalez-Torres invents artifacts for collective use, K. Hill presents services as art; no less notable art projects are presented by L. Gillick, V. Beecroft, F. Parreno, G. Orozco, J. Haaning, and others.

Participatory practices have a unique ability to form new communities, build new social ties that have been destroyed or lost, which would otherwise be impossible to create. According to Bourriaud, such art becomes an attempt to collect a fragmented reality into a positive social project [4]. For example, Katerina Sheda's work back in 2003 showed the power of synergy. The title of the work “There is Nothing There” (2003) literally repeats a phrase she once heard in relation to the village of Ponetovici near Brno in the Czech Republic with a population of 300 people. The lack of infrastructure, development strategy, social institutions gave rise to despair, alienation, apathy in its inhabitants. Having learned the typical daily routine of the inhabitants, the artist decided to conduct an unusual experiment. She invited people to do their daily routine, but synchronizing their actions in time and organizing broadcast through cameras. This simple game helped show people that big things can happen in small towns as long as everyone is working together.

According to Bourriaud, the quality of “relationship art” is determined not by its objective properties, but by the strength with which such art is able to resist the hegemony of capitalist ideology and mass consumer culture. The author is sure that by creating zones of free communication, interpersonal interchange, the artist stimulates the audience to reflect on ideas that are important for society, conceptualizes the value issues of reality. Bourriaud refers to K. Marx's term “gap”, meaning the ability of communities to avoid total control by capital (for example, with the help of barter, autarky, “black cash”, etc.). The scientist proposes to perceive the works of contemporary artists as a means of implementing the “social gap”: “the space of social relations, which, although it functions within the framework of a common system, offers opportunities for interaction that exceed those available in the system” [4 p. 16]. This becomes possible due to the fact that in such art projects “form is more important than objects, and processes are more important than reflections: gesture prevails over material goods” [4, p. 103].

Obviously, this state of affairs cannot but have a significant impact on the creative search of artists. They see one of their tasks in studying and demonstrating the impact of the communicative components of culture on a person, on his perception of reality, on his inner world [20]. Namely the actualization of the communicative function of culture determines the nature of the work of a number of contemporary artists. Their projects clearly demonstrate that the language of images, which was characteristic, first of all, for art, in modern society is becoming an effective way of communication in areas quite far from art: in politics, advertising, the image industry, etc. The directions of this kind of artistic experiments are quite diverse - this is modeling the types and forms of communication links, modeling the methods and mechanisms for transmitting information, as well as provocative art communication projects with the inclusion of viewers in the creative act. The variety of tasks set, the variety of methods and approaches to their solution allow artists, with a fairly clearly expressed technogenic nature of creativity, to maintain a lively pulsation of the sensory-emotional experience of the material they study.

As specific components inherent in oral speech practice, gesture, facial expressions, intonation are actively used in communicative art projects, i.e., elements that are not traditionally included in the arsenal of expressive means of fine art. In such projects, the emotionally colored spectrum of oral transmission of information is widely represented: there is not only a narration or representation of the object of study, but the artistic equivalents of an exclamation, shouting, question-answer, order, muttering, etc. In other words, artists include in the scope of their creativity countless types of oral transmission of information that a person turns to in a wide variety of life situations. Even when artists turn to traditional technologies, one can observe the free manipulation of their expressive possibilities outside the established rules, standards, and other stable skills and methods of working with them. This fundamentally distinguishes the range of artistic projects under consideration from works of traditional fine art that functioned according to the laws of written speech. It distinguishes them as much as the verified forms of written speech, with its strictly regulated stylistic features and conditions, differ from spontaneous, free oral communication, which is able to convey the general emotional tone of what is happening almost with the authenticity of a live report.

The search for the foundations of the artistic communication language is carried out using the study of the language of culture as a whole, by extrapolating the basic principles of the language of verbal communication to the visual language of fine arts. Possession of a single ‘language’ by partners is a condition for the implementation of a dialogue-relationship. The self-moving system of visual concepts organizes a common language field that determines the specific speech operations of the subjects of artistic communication - the viewer and the work of fine art [27].

In connection with the recognition of the possibility of a spontaneous form of communication between the artist and the

viewer through visual elements identical to the elements of oral speech, the space of artistic communication is radically changing - a fundamentally new system of such communication is being formed in the absence of pre-declared conditions. There is no need for officially designated exhibition halls with all the established rules and attributes for presenting the artist's work to the viewer; labeling with the exact designation of the name and other official "profile" information about the work disappears. They are replaced by variability, improvisation in the presentation of material, depending on the specific emotional reaction of the viewer.

By the beginning of the 21st century, fundamentally new forms of artistic expression appeared in art - various versions of media creativity: media art, net art, network art, etc. The relationship between the communicative sphere proper and art is expanding and becoming more complicated: it is no longer reproduction or modeling of communication enters the circle of expressive techniques and means, but the real sphere of communication itself becomes an integral part of artistic projects. "The angle of consideration of the problematics, which is tied to the combination of contemporary art, science and technology, is changing" [22]. Most clearly, these processes can be observed on the Internet. It becomes the main medium of activity for a number of network artists, such as the group Jodi. Network artists, owning Internet technologies, are well aware of the nature of this hyperstructure, which allows them to master its communicative possibilities as aesthetic ones. "They admire it and not only draw visual images from it, but also include its entire fragments in the fabric of their works" [16].

It should be noted that today's conceptual art is a manifestation of postmodern artistic consciousness, operating with alienated pictorial languages. The first example of such a manifestation is pop art, which operates with simulacra of mass culture. The nature for the paintings of pop artists is reality, already mediated by the mass media: advertising, photography, television, and therefore the reality of simulacra. The theory of mass communications and semiotics became the philosophical basis of pop art.

Conceptualists, and then their followers, sought to demonstrate that any event of everyday life, regardless of its significance, can be interpreted as an artistic act. It is important that this act be appropriately 'fit' in communicative institutions: the media, art criticism, etc.

The communicative principle in such art projects completely changes the nature of encoding artistic information: any elements of informative systems that are widely used in everyday life can be included in the context of an art project as a means of expression. For example, it is a running line with critics' statements about the artist, according to which the viewer was asked to imagine his work, or a screening of a failed film. This technique, in particular, is used in the video installation "Salons" by Y. Albert: chairs are arranged in rows in the auditorium, the viewer is waiting for the beginning, but there is no film, there is only a soundtrack - the author reads Denis Diderot's *Salons* aloud.

The role of the informative beginning in modern culture is also demonstrated by another project by Yu. Albert - a series of performances "Excursion blindfolded". The only condition set by the artist for the spectators - participants of the project, was that they walked through the halls without seeing the objects described. For an hour, the participants of the Blindfold Tour tried to imagine or remember the masterpieces that the guide told them about. The communicative model proposed by the artist was intended to show the real impact of information on human consciousness, including attitude to art. This series of performances was held in various museums around the world, in particular, in the Berlin Art Gallery, in the Ludwig Museum in Cologne, and was documented everywhere. Filming performances, also performed blindfolded, was a kind of video report and reproduced the state of the audience and the nature of their perception of what was happening.

In this context, special mention should be made of Net-art, an interesting, actively developing, dynamic genre of contemporary art. Of course, its name has not yet settled down. Now the term *net-art* is commonly understood as an art project, the necessary condition for the existence of which is the Internet. The life of such projects takes place exclusively in the network. This direction of art is the most interactive of all existing ones, and today most network projects are dynamic audiovisual structures that instantly respond to changes in the external environment.

Modern network art is formed at the intersection of various, sometimes contradictory phenomena: individual creativity and new technologies, mass culture and subculture. In a broad sense, many different phenomena of digital graphics and media art can be attributed to net art, since almost all of them are created by digital means exclusively for exposure on the Internet, there is no "output" on paper or canvas, the monitor becomes the canvas for these works, and the exhibition space is the Internet. This kind of art is practically inseparable from technology, from its communication channel - the Internet.

M. McLuhan believes that namely through technological assimilation, "digestion" of reality, culture is comprehended in a new way: "When our feelings materialize in the form of certain technologies, a new interpretation of culture occurs as the latter are socially assimilated" [17]. If to look at the phenomenon of net-art through the prism of the concept of McLuhan, net-art will appear as such a social assimilation, as a result and through which a new interpretation of culture arises.

Today, net-art is one of the most dynamic genres of art. Multimedia network projects not only pose questions to the viewer (as happens in traditional art), but also, having received feedback, instantly respond to it, involving the viewer in the communication process. Its interactivity corresponds to the space of communication that has changed under the influence of virtualization. Net-art in some ways resembles some traditional art genres (for example, performance, video installation, etc.), but does not become one of these types, as it has fundamentally new opportunities for communication that have emerged as a result of the combination of art and Internet technologies.

Net-art can communicate with the viewer using aggressive means, sometimes resembling computer viruses or hacktivist flash mobs, but the goal is always not to capture, but to shatter the usual perception illusions created by the media, popular culture, and involve the viewer in a dialogue. The viewer voluntarily accepts the game offered by the artist and can leave it at any moment, while the artist, in turn, does not try to present his game as reality and always reminds that this is a game, even when it seems absolutely real. The spectator-participant of net-art works is not passive (as, for example, the spectator-consumer of the media reality created by the media), at every moment of time he chooses, thinks, creates his work. Thus, net-art remains a creative principle that encourages reflection [13].

Transforming the ideas of the avant-garde trends in the artistic culture of the 20th century, Internet art re-masters the concept of a dialogue between a work of art and the viewer, using for this such technological capabilities of the network as mobility, variability, and procedural art forms. The constant updating of digital information has determined the emergence of such new aesthetic categories as "simulation", virtual reality, artificial intelligence, expressing the main formative principles of network works. Network art operates within a decentered, dynamic and changeable cyberspace. The relationship between artistic and technological factors in network works is based on the virtual nature of the art form. The virtuality of Internet art leads to the fact that it functions as a socially active, public space in which there is a convergence of artistic, technological, and social aspects of art and reality. Under the influence of the typological properties of network art, the status and role of the artist, viewer and work have changed. Network art acquires meaning and significance through the efforts of the user. An experimental and interactive approach to creativity, awareness of one's own artistic context, communicative orientation, the use of modern

technologies, collectivism are the characteristic features of network art.

In particular, in the theory of contemporary fine art, the viewer's communication with a work of fine art is revealed in the aspect of the realization of the meeting of the finite and the infinite. A work of art is organized as a meeting place between the human and the Absolute principles, but only the situation of communication with the viewer actualizes this potential communication mechanism. The communicative nature distinguishes all phases of the work of art existence: during the period of its creation, it becomes both a process and a result of a dialogue between the artist and artistic material; in the future it appears as a process and result of a dialogue with the viewer.

In the process of artistic dialogue-relationship, the viewer and the work of fine art reveal the ability to change their communicative properties. Dissolving increasingly more communicatively, the work and the viewer turn from the addresser and addressee into speech partners, and then co-authors of the art text [3]. The co-authorship of a viewer and a masterpiece of fine art leads to the realization of a dialogue-relationship at the level of co-existence of finite and infinite beginnings.

The paradigm of Modern gave the artist the position of the only and unique author-inventor. The times of Modern were guided by the values of the creative activity of the individual, the versatility of activity, and the unique individuality; this era appreciated continuous activity, fundamental changes, the speed of change. The *Art Nouveau* artist was imbued with the spirit of invention and pursued the goal of creating new techniques, a peculiar and unique art language [9].

In the Postmodern paradigm, the artist loses his honorable exclusive position as a demiurge-inventor and acts as a screenwriter, scriptor, and analyst. Today, when photographic equipment and a computer have become available to the majority and the boundaries of official art have expanded much, anyone can be an artist. The postmodern art world values in an artist not the ability to invent (as in Modern era), but the ability to choose and combine. Postmodern creativity is staging a game with given cultural texts and codes, context [7, 8]. The Postmodern paradigm has given the artist the role of a researcher who looks for ideas, values, and stereotypes, studies them, plays with them and offers them to the viewer.

In the Postmodern, the subjective thought of the author ceases to have its former meaning, the very figure of the author is eliminated, and there are discussions about the "death of the author". Postmodern destroys the clear modernist rules for constructing a work of art and turns the work into a hypertext (representation of information in the form of a connected network, where the reader freely non-linearly paves his way), an "open work", a mosaic of cultural images and meanings, freely interpreted by the viewer. A postmodern text is not a finished work, but a living process of the artist' interaction with the text and the viewer, leading to the birth of the text here and now. The work of art turns into a text only when the viewer understands the quotes and begins to create the meaning of the work (interpret) [5, 10].

As to the viewer's position, in the Premodern paradigm, the viewer was an active contemplator of signs and symbols. In Modern era, he was an outside observer, he was passive: "the viewer must consider art in reverent silence, placing it against the background of a neutral white gallery wall and completely detaching himself from the social environment and even from his body and gender, all this in order to strengthen the impact of the work, enhance its aesthetic value" [14]. The Postmodern paradigm gives the viewer the role of a co-author and figure-character of the work. The spaces of environments and happenings turn the viewer into an active participant, and the possibility of multiple interpretations of an open work makes them involved in the process of creation.

Thus, the logic of modern research into the problems of communication leads to the need for a close study of artistic culture as a communication between the viewer, the work of art, and the artist. The specificity of contemporary art is reflected in the peculiarities of the construction of subject-object relations, the organization of the density and length of the communicative space, which are directly related to the characteristics of contemporary art. The study of the communicative space of art makes it necessary to analyze the essence of the components that ensure its viability.

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Primary Paper Section: A

Secondary Paper Section: AL