

SYNESTHETIC ARTISTIC PERCEPTION IN THE ERA OF POST LITERACY

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Abstract

In the era of post-literacy, the development of the information technology and technology basis of art, the mechanism of not only artistic creativity also artistic perception, changes. The peculiarities of transformations of artistic perception of the new polymorphic and multimedia art require their scientific and theoretical comprehension in the conditions of post-literacy that have developed in the last 50 years.

In this case, we are interested in the nuances characterizing the change in the culture of artistic perception, caused by the emergence of new polymorphic texts in their linguistic nature, created in the process of synesthetic artistic creativity with the use of multimedia technologies.

In the process of analysis the characteristics of the transformations of contemporary artistic perception, authors rely on the principles of the synesthetic approach, formulated in its foundations by the outstanding Russian scientist Bulat Galeev, as well as the historical and morphological approach to art developed by another authoritative Russian philosopher, Moses Kagan.

The authors have revealed such factors of development in art languages and art perception as the culture-centrism of contemporary art practices, the influence of technology of virtual reality and synesthetic sensuality of audiences.

During the research, it was established that new artistic languages are formed on the basis of the languages of classical arts, through their synthesis, synesthetic interaction, or an intermedial combination. For artistic perception of projects created with the help of new artistic languages, complex perceptual associativity, and imagination, allowing synesthetically to perceive polymorphic and multimedia texts.

In conclusions, authors have summarized that perception of the third-millennium art presupposes a synesthetic dominant, expressing the features of the transformation of the languages of contemporary art.

Keywords: post-literacy era, new artistic languages; polymorphic texts, artistic perception, synesthetic sensuality

1. INTRODUCTION

In recent years, more and more phenomena have arisen that puzzle the addressees of artistic communication – the public of art and researchers with language and the form of their utterance. Actual art, using objects of daily life as means of expressiveness, maximally transformed human body in combination with the possibilities of information technology or social practices, turns out to be an incomprehensible text claiming to be an artistic status. The townsfolk, as a rule, do not perceive such a text and refuse artistic communication. For specialists, the scientific explanation of these phenomena falling out of the usual artistic communication becomes a socially demanded task.

There are a lot of questions such: how and why, for which purposes are diverse and heterogeneous texts and languages combined in one artistic project? What are the advantages of the utterance created with the help of synthetic, polymorphic languages of art? To what transformations of artistic communication do this lead?

2. METHODOLOGY

In the search for ways to explain the “communication gaps” in experimental art practices, let us turn to contemporary aesthetic thought. As the Serbian aesthetician M. Shuvakovich asserts, contemporary art in many of its manifestations rejects traditional and monomorphic artistic languages, it does not work anymore solely with visual or auditory, or volumetric-linear, or verbal images (Shuvakovich, 2008, 80). In contemporary art, there is an ongoing experiment on new languages of artistic expression and destruction of the conventional boundaries of artistic communication that limit authorial creativity and the meaningful co-creation of the addressee within the limits of one particular art form.

B. Groys, another famous researcher of contemporary artifacts, says about today's contemporary art, it demonstrates the way modernity represents its essence. The act of presenting it”, in the opinion of the researcher, happens in such forms that “every creative act turns into an iconoclastic gesture” (Groys, 2006, 21). It seems that the origins of this radical perception and understanding have not been sufficiently described in terms of the changes taking place in the cultural system as a whole.

According to L. Zaks, an authoritative Russian esthetician, the essential factors underlying these transformations are the changes in value profile of culture system. Modern culture, as a system to solve stabilization problems, reflects upon itself. This constitutes culture-centrism of modern consciousness especially concerning its artistic form, which generates languages and texts of modern arts. As L. Zaks writes, “this art's innovation is that cultural artifacts – things, places, environments, people's actions and gestures, virtual digital products – serve as the representatives of culture”. (Zaks, 2017, 25). All the above phenomena become elements of the language of contemporary art form a new artistic reality, obeying the most diverse authorial intentions.

Another factor is the pressure of digital multimedia culture, generated by new virtual reality technologies, on the being of culture as a whole. Increased in the emergence of a multimedia highway trend toward the simultaneous combination of several channels of broadcasting heterogeneous information using a single device, are preserved in the world of the traditional way of its existence, non-digital art. This is affected by the impact of digital technologies and their capabilities of multimedia artistic expression on the development of contemporary art languages.

The continuing development of art in the logic of the synthesis of specific artistic languages is a consequence of the influence of the part of the system (artistic language) on the whole system (the world of artistic communication). As is known from various studies of the mechanisms of the development of artistic languages, the logic of the development of artistic languages can be several. The first is the differentiation (analytics) of the languages of the artistic utterance. It manifests one in the study of atonality, duration, rhythm, loudness in modern music. In opportunity, there is the synthesis, when the artist uses one artistic language to embody the effects of another or other languages of art. In this case, we are interested in the logic of synthesis in the development of the language of art.

The third important factor determining the changes in the language of art is the transformation of the sensuality of the addressee of artistic communication that is being formed throughout the 20th century under the influence of technical media. This new sensuality is characterized by multichannelness, instantness and integral perception of information. The addressee of contemporary art is able to integrate a single text from simultaneously perceived heterogeneous signs and texts of artistic expression in her mind and interpret them in the hermeneutic circle of the artistic culture that he has mastered, reading the peculiarities of intertextuality and intermediately in the perception of each particular work of art.

The principles of the synaesthetic approach to art embodied in artistic practice were formulated in their foundations by the outstanding Russian aesthetician Bulat Galeev. He proceeded from the etymology of the compound word "synesthesia" - "syn-estezis", i.e. "Co-sensation," co-feeling, "and also" co-representation "and even" meaning, "interpreting the root of the word" sense "as" sensory, "sensitive "(Galeev, 1987, p.104).

Analysis of changes in artistic perception, its multi sensory measurement, and transformation of artistic communication as whole is one of the most important field of research in the modern foreign non-classical aesthetics. At the last congress of the International Aesthetic Association held in Seoul on July 24-29, 2016, entitled "Aesthetics and Mass Culture", a number of researchers addressed these issues.

Arnold Berleant considered the causes and nature of the rejection of the free aesthetic sensibility characteristic of classical art and the possibility of its modern reproduction: «A case is made for the subversion of beauty by appropriating and distorting the capacities of human sensibility in four ways: through gastronomic co-operation, technological co-optation, emotional co-optation. By appropriating, controlling, and limiting the capacities of human sensibility, these forms of co-optation undermine the free sensibility that is the heart of aesthetic pleasure, thus subverting the possibilities of aesthetic appreciation». (Berleant. 2016, p.183). Eom Jonga Tijm examined peculiarities visual perception in Korean contemporary art, in which he noted the synesthesia and the ability to absorb various types of artistic creativity, in a variety of combinations and forms of existence (Eom, 2016, p.83).

Multisensory measurements in the perception of motion pictures «in the age of mechanical reproduction» (Walter Benjamin's, 1936) had discussed in report Mary Wiseman on the Round Table "The role of the non-visual in contemporary art: taste, smell, kinesthesia, and touch" (Wiseman., 2016, p.35). Thus, aesthetic research recognizes the radical change in the interaction of art and the public in contemporary culture and concludes that the perception of art as a specific mental activity in the culture of post-literacy in the radical transformation of language and the extra-institutionality of the domain of being artistic implies a reliance on a new culture artistic perception in its operational and substantive differentiation.

3. RESULTS

After we considered the key to understanding the causes and conditions for the formation of polymorphic art languages in the contemporary artistic communicative subsystem of culture, the factors of the cultural-centric functioning of the system, the dominance of technology and technologies for creating a virtual reality in the subject-matter world of modern culture, and the formation of a new sensuality of the addressee of artistic expression, now we can proceed to an analysis of the genesis of artistic synesthesia.

The roots of artistic synesthesia are close connected with the development of new art languages. In each separate art form, synthesis occurs on the basis of the dominant language of this art form, elements of other artistic languages are added to it, or instead of an additional artistic language, various languages of corporeality, everyday life, informatics, and technology are used.

The internal interaction of the languages of art gave birth to the phenomenon of artistic synesthesia. Modern art is synesthetic, it absorbs various types of artistic creativity, in a variety of combinations and forms of existence. Such internal changes in the artistic language assume a corresponding activation of several perceptual abilities at once for understanding art.

Modern art breaks the boundaries between the artistic and non-artistic worlds, transforms languages, of course, disoriented perception, but also expects a new audience that would be able to understand it despite the strangeness and shocking unaccustomed expression.

For a rich artistic communication in the culture of post-literacy, it becomes necessary to develop a synesthesia sensory experience, the ability to actively co-operate the entire diversity of human feelings, understand the diversity of contemporary cultural practices and constantly interact with them.

4. CONCLUSION

The art in the beginning of the third millennium, constructing a polymorphic language, expressing the multidimensionality and multicoloredness of the comprehended world, apparently refers to the inter-sensory feeling and perception of a person, an organic culture of post-literacy capable of communicating with all text-producing forms. New artistic languages, formed on the basis of the languages of classical arts, through their

synthesis and synesthetic interaction, including intermedial combining, suggest complex perceptual and interpretive abilities. Such abilities include multisensory, perceptual associativity and imagination, allowing synesthetically perceiving polymorphic and multimedia texts.

The perception of contemporary art with the need is directed to the actualization of its syncretic nature through the cooperation of feelings at various levels, which favors the perception of a specific vision inherent in the artist and an understanding of what is not given in the ordinary perception. Becoming synesthetic, the person is ready to participate in a dialogue with contemporary art, which is the mutual enrichment, interpenetration and mutually changing of various forms (types, genres) of artistic expressiveness. The synesthetic sensuality and metacognition becomes a necessary feature of the perception of contemporary art.

It is to such a sensually developed audience, who owns different languages of culture, who is able to constantly change and vary the languages of utterance and interpretation, the contemporary art is produced. Art still counts on an interested interlocutor who can become an active accomplice in what is happening. It is such a reader, spectator, and listener, that is an integral part of the culture of post-literacy.

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