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## Problems of evaluation of contemporary art: on the example of street graffiti

**Zharadat V. Idrisova**

Assistant,  
Institute of Physics,  
Mathematics and Information Technologies,  
Chechen State University named after A.A. Kadyrov,  
364034, 32 Sheripova str., Grozny, Russian Federation;  
e-mail: J120712@yandex.ru

**Eliza M. Ozdamirova**

PhD in History,  
Chechen State University named after A.A. Kadyrov,  
364034, 32 Sheripova str., Grozny, Russian Federation;  
e-mail: mail@chesu.ru

### Abstract

The article shows that context matters when presenting works of art. This can enhance aesthetic impressions and attract the viewer's attention to the objects on display. In addition, this study shows that the combination should carefully consider the artistic style, such as street graffiti and the context of its presentation. Depending on the individual interests of the audience, a museum (or an art gallery) may not always improve aesthetic assessments as one might expect. In conclusion, it is shown that for street art, the museum preserves and promotes a work of art or even promotes its recognition as a work of art, on the other hand, this may also interfere with its evaluation — at least for some of the audience.

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### Keywords

Contemporary art, street graffiti, cultural value, cognitive abilities, inspiration.

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## Introduction

The perception of art is of great importance for a person, as it allows him to expand his horizons, develop his imagination and emotional sphere, as well as improve his cognitive abilities. Art helps us to understand the world and ourselves, as well as to find new sources of inspiration and motivation. It can become a source of aesthetic pleasure for us, cause strong emotions and feelings, and also contribute to the development of our creative personality. It is a well-known fact that art is an important component of the cultural heritage of mankind, which must be preserved and passed on to future generations.

At the same time, the perception of art is a significant problem, since its perception implies a fundamentally different approach to its perception. The complexity of the perception of contemporary art may be related to its non-standard and experimental nature. Some works may be abstract or have incomprehensible symbols and meanings, which makes it difficult for the viewer to understand. In addition, contemporary art often causes emotional reactions and can be provocative, causing discussions and controversies. Some viewers may not accept such works of art because of their strangeness or inconsistency with traditional norms and stereotypes.

## Main content

Modern art differs from classical traditional art in its experimentation, non-standardness and innovation. It can use a variety of materials and technologies, including modern digital technologies and interactive forms of interaction with the viewer. Contemporary art often calls into question traditional norms and stereotypes, causes discussions and disputes, and can also have a pronounced social orientation. In addition, contemporary art can be multidisciplinary, combining elements of different types of art, such as music, dance, theater and visual art.

Works of art are always in a context that can influence their perception and meaning. The context can be cultural, social, historical, or geographical. For example, a work of art created in the context of a particular culture or historical period may have a special meaning for those who understand this context. At the same time, the same work may be incomprehensible or uninteresting to those who are not familiar with this context.

Context can also influence the way a work of art is displayed and how it is perceived by viewers. For example, a work of art exhibited in a museum or gallery may be perceived as high art, whereas the same work exhibited on the street or in a public space may be perceived as street art.

Context can also influence how a work of art is evaluated according to aesthetic criteria. For example, a work of art created in the context of a particular culture or historical period may be rated highly by stylistic and technical criteria, whereas the same work created in a different context may be rated lower by these criteria.

From this point of view, external influences have nothing to do with the aesthetic qualities of works of art, and aesthetic evaluation does not depend on the context. An alternative assumption is that the status of an object as a work of art is relative, and therefore art requires a certain type of context to be considered as such. At the same time, a context specially created for the presentation of art, such as a museum, would best reveal the aesthetic qualities of works of art and, therefore, would provide an ideal reception and maximum aesthetic appreciation.

Objects that become works of art when placed in the context of a museum or art gallery have often been associated with this hypothesis. However, this point of view has also not been accepted in the scientific community. Thus, a number of researchers claim that there are two different views on art museums. The first one is positive, they include the wanderers of using museums as a territory for the preservation of cultural values and a tool for providing opportunities for interaction with them. However, there is a negative view, according to which museums separate art from the context of its creation, and a positive one, which emphasizes the fact that museums provide an environment for the contemplation of art. Thus, works of art in museums and galleries are somehow isolated from the original conditions in which they were created and originally presented.

In addition, experts claim that the correspondence between a work of art and the place of its exhibition also depends on the type of work of art. Some art objects were conceived and intended to be moved to a museum or art gallery. Other objects were created for various purposes, often outside the modern Western world, but they can be recognized as works of art by placing them in a museum. In addition, there are works of art, such as frescoes, that cannot be transferred to a museum, so we argue that a classical museum - demonstration may not be the ideal context for all types of art, and some works of art may require an individually appropriate context.

All this leads to limitations on how the term art can be defined. A number of studies present dozens of different definitions of the category of art. The first and historically oldest is characterized by an attempt to find a reliable definition of art. The second determines that it is impossible to determine the very possibility of such a definition and prefers to define it as everything that is presented in cultural institutions. So, in the words of O'Doherty, "A fire hose in a modern museum does not look like a fire hose, but like an aesthetic riddle." Finally, the third approach does not consider art as a single phenomenon and focuses rather on its functions in specific historical and social contexts. Thus, the (presentational, historical, social, etc.) context can be a decisive factor for attributing an object to a work of art.

Nevertheless, according to the author, the context is often underestimated in empirical studies. However, it is well known that visual context is an important factor in object recognition. Therefore, in the model of aesthetics of artistic experience, context is a necessary factor for classifying objects as works of art. Context can make it easier to get an aesthetic experience that is qualitatively different from everyday life.

The design of museums, especially museums of modern art, was strongly influenced by the idea of a "white cube". One of the first white cubes was designed by the Austrian architect Josef Hoffmann at the Venice Biennale in 1934. This Austrian pavilion is a minimalist building with white walls and almost no windows, as nothing should distract the viewer from the works of art. The concept puts art in a special context and allows you to gain artistic experience without being distracted by details. Without this "protective" context, not only works of art are sometimes not recognized as art, in extreme cases they may be threatened or even destroyed. This is what happened in 1973 to the work of the artist Josef Beuys. A work of art — a bathtub decorated with a gauze bandage and a layer of lubricant was cleaned and therefore irretrievably destroyed. On the other hand, the proof of the significance of the context is such an example as the fact that in 2008 the work of Luc Tuymans (a famous Belgian artist) appeared. Within 48 hours, people were passing by. However, only 107 of them stopped and watched the drawing. Consequently, less than 4% recognized the painting as a work of art. On the other hand, there are genres of art that, by definition, are created to be placed outside of museums. An example is

street art – a phenomenon that has emerged recently. a style that is getting more and more attention from the art market and even contains a reference to the context in its name.

We come to the conclusion that art is not always perceived in the same way, depending on the visual context, as well as on individual differences. We have shown that context is a strong mediator of aesthetic evaluation of contemporary art and graffiti. Some contexts seem to be more appropriate for specific works of art than others; and some works of art seem to work better in a particular context than other works of art. Contemporary art was judged to be more beautiful and interesting when it was presented in a museum rather than in a street context.

However, the museum does not seem to be limited to contemporary art. All works of art were considered longer when they were presented in this context. As the main result of this study, works of art were rated as more beautiful and interesting when presented in a museum if the audience had a low interest in graffiti.

## Conclusion

So context really matters when presenting works of art. This can enhance aesthetic impressions and attract the viewer's attention to the objects on display. In addition, this study shows that the combination should carefully consider the artistic style (for example, graffiti) and the context of its presentation. Depending on the individual interests of the audience, a museum (or an art gallery) may not always improve aesthetic assessments as one might expect. In this regard, the relevant question is “Is a work of art in a museum because it is art, or is it art because it is in a museum?”

For street art, a museum preserves and promotes a work of art or even promotes its recognition as a work of art, on the other hand, it can also interfere with its appreciation — at least for some of the audience.

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## Проблемы оценки современного искусства: на примере уличных граффити

**Идрисова Жарадат Вахидовна**

Ассистент,  
Институт физики, математики и информационных технологий,  
Чеченский государственный университет им. А.А. Кадырова,  
364034, Российская Федерация, Грозный, ул. А. Шерипова, 32;  
e-mail: j120712@yandex.ru

**Оздамирова Элиза Мусатовна**

Кандидат исторических наук,  
Чеченский государственный университет им. А.А. Кадырова,  
364034, Российская Федерация, Грозный, ул. А. Шерипова, 32;  
e-mail: mail@chesu.ru

### Аннотация

В статье показано, что контекст имеет значение при представлении произведений искусства. Это может усилить эстетические впечатления и привлечь внимание зрителя к выставленным объектам. Кроме того, это исследование показывает, что сочетание следует тщательно продумать художественный стиль, такой как уличное граффити и контекст его представления. В зависимости от индивидуальных интересов зрителей музеев (или художественная галерея) не всегда может улучшить эстетические оценки так, как можно было бы ожидать. В заключении показано, что для уличного искусства музей сохраняет и продвигает произведение искусства или даже способствует признанию его как произведения искусства, с другой стороны, это также может помешать его оценке — по крайней мере, для некоторых из числа зрителей.

### Для цитирования в научных исследованиях

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### Ключевые слова

Современное искусство, уличное граффити, культурная ценность, когнитивные способности, вдохновение.

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