

UDC 008**The influence of visual context on the perception of contemporary art****Anna S. Elagina**

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Abstract

This article examines the complexity of the perception of contemporary art. Possible reasons are described, such as the non-standard and experimental nature of the works, their abstractness and symbolism, causing emotional reactions and disputes. The multidisciplinary nature of contemporary art is also noted, requiring a broad outlook and knowledge from the viewer. In general, the text presents an overview of the problems associated with the perception of contemporary art. The article shows 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.

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Keywords

Contemporary art, context, artwork, visual effect, aesthetic perception

Introduction

The perception of art is of great importance for people, as it allows them to expand their horizons, develop their imagination and emotional sphere, and improve their cognitive abilities. Art helps us to understand the world and ourselves and find new sources of inspiration and motivation. It can become a source of aesthetic pleasure for us, evoke strong emotions and feelings, and 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 humanity, 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 unclear symbols and meanings, making it difficult for the viewer to understand. In addition, contemporary art often evokes emotional reactions and can be provocative, sparking discussion and debate. Some viewers may not accept such works of art because they are unusual or do not conform to traditional norms and stereotypes.

Main content

Contemporary art differs from classical traditional art in its experimentalism, originality and innovativeness. 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, provokes discussions and debates, and can also have a pronounced social orientation. In addition, contemporary art can be multidisciplinary, combining elements of different art forms, such as music, dance, theater and visual art.

Works of art are always located in a context that can influence their perception and meaning. The context may 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 special meaning to those who understand that 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 displayed in a museum or gallery may be perceived as high art, whereas the same work displayed 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 evaluated high according to stylistic and technical criteria, while the same work created in a different context may be evaluated lower according to these criteria.

From this point of view, external influences are not related to the aesthetic qualities of works of art, and aesthetic appreciation is independent of context. An alternative assumption is that an object's status 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 specifically designed for the presentation of art, such as a museum, would best bring out the aesthetic qualities of the works of art and therefore ensure ideal reception and maximum aesthetic appreciation.

The effects of Duchamp's "ready-to-eat" or Andy Warhol's Brillo Box (or pop art in general) - the 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 was also not accepted in the scientific community. Thus, several researchers argue that there are two different views on art museums. The

first one is positive, it refers to the use of museums as a territory for the preservation of cultural values and a tool for providing opportunities for interaction with them. However, there is also a negative view, according to which museums separate art from the context of its creation, and a positive view, which emphasizes the fact that museums provide an environment for contemplating 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 argue that the correspondence between a work of art and its exhibition location also depends on the type of work of art. Some pieces of art were conceived and intended to be moved to a museum or art gallery. Other objects were created for different purposes, often outside the modern Western world, but can be recognized as works of art when placed in a museum. In addition, there are works of art, such as frescoes, that cannot be transferred to a museum. Therefore, 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 suitable context.

All of this leads to limitations on how the term of art can be defined. A few 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. Thus, as O'Doherty puts it, "A fire hose in a modern museum looks not like a firehose but an esthetic conundrum." Finally, the third approach does not view art as a single phenomenon and focuses rather on its functions in specific historical and social contexts. Thus (presentational, historical, social, etc.) context can be a decisive factor in classifying an object as a work of art.

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

The design of museums, especially museums of modern art, is strongly influenced by the idea of "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, so that nothing should distract the viewer from the works of art. The concept places art in a special context and allows one to gain artistic experience without being distracted by details. Without this "protective" context, not only works of art sometimes are not recognized as art, in extreme cases they may be endangered or even destroyed. This is what happened in 1973 to the work of artist Joseph Beuys. A work of art - a bathtub decorated with a gauze bandage and a layer of grease - was cleaned and therefore irrevocably destroyed. On the other hand, proof of the importance of 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 passed 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 designed to be placed outside of museums. An example is street art, a recent phenomenon, a style that is receiving increasing attention from the art market and even contains a reference to context in its name.

Conclusion

We conclude that art is not always perceived in the same way depending on the visual context as well as individual differences. We have shown that context is a strong mediator of aesthetic appreciation of contemporary art and graffiti. Some contexts seem more suitable for specific works of

art than others; and some works of art seem to work better in certain contexts than other works of art. Contemporary art was rated as more beautiful and interesting when it was presented in a museum rather than in a street context.

However, the museum apparently does not limit itself to contemporary art. All artworks were viewed longer when presented in this context. The main outcome of this study was that artworks were rated as more beautiful and interesting when presented in a museum if viewers had low interest in graffiti. Thus, context does matter when presenting works of art. This can enhance the aesthetic impression and draw the viewer's attention to the objects on display. Additionally, this study suggests that the combination should be carefully considered between the artistic style (for example, graffiti) and the context of its presentation. Depending on the individual interests of its viewers, a museum (or art gallery) may not always improve aesthetic evaluations as much as might be expected. 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, the museum preserves and promotes the work of art, or even contribute to the recognition of it as a work of art, on the other hand, this can also interfere with its appreciation - at least for some of the audience.

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Влияние визуального контекста на восприятие современного искусства

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Аннотация

В данной статье рассматривается сложность восприятия современного искусства. Описываются возможные причины, такие как нестандартность и экспериментальность произведений, их абстрактность и символика, вызывающие эмоциональные реакции и споры. Также отмечается мультидисциплинарность современного искусства, требующая от зрителя широкого кругозора и знаний. В целом, текст представляет обзор проблем, связанных с восприятием современного искусства. В статье показано, что искусство не всегда воспринимается одинаково в зависимости от визуального контекста, а также от индивидуальных различий. Мы показали, что контекст является сильным посредником эстетической оценки современного искусства и граффити. Некоторые контексты кажутся более подходящими для конкретных произведений искусства, чем другие; и некоторые произведения искусства, кажется, работают лучше в определенном контексте, чем другие произведения искусства. Современное искусство было оценено как более красивое и интересное, когда оно было представлено в музее, а не в уличном контексте.

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Ключевые слова

Современное искусство, контекст, произведение искусства, визуальный эффект, эстетическое восприятие.

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