

# Art exhibitions in sociocultural space

## Abstract

The article reveals the importance of art exhibitions as part of an integrated cultural environment of the city, their usage for innovative cultural, educational and social projects. The potential of exhibitions' attractions for enriching of recreational area of the city has been analyzed. The aspects of modern exhibitional strategy forming, creation of structural model of artistic character exhibition activity, analyzed the elements of exhibition space organization, exhibition forms and objects. The urgent directions of art installations creation as a tool for the implementation of creative ideas were defined, outlined the options for their placement in the public space of the city.

Keywords: art exhibition, exhibitional strategy, exhibition activities, installation

**Formulation of the problem.** Art is communicative by its nature, envisages reflection of perception, co-creation; art exhibition is its tool, which emphasizes the importance of art in the contemporary public life, focusing and broadcasting general cultural values. Created by authors images cause a wave of counter feelings, become a source of personal and world comprehension, motivate to internal monologue and the need of creative expression. Thus, the exposed works of art are included in the communication process.

Art communication as intellectual and creative interconnection of the author and recipient is performed at different levels (psychological, semantic, aesthetic and values) through the understanding of the content and figurative line of work of art, its understanding in the context of history, social reality, art culture, public opinion [2]. This is the process of reality interpretation, where "...avant-garde art can offer to the public types of messages that are generally unavailable for decryption, but perform the required standard of subjectivity" [4], "production, distribution, storage, use and transfer of cultural property that promotes spiritual unity through the exchange of cultural information, effective only on condition of spiritual and cultural integrity of society" [3].

Are outlined social tasks of art which are actively solving today.

The exhibition as a phenomenon of culture is an important part of social communication, serves as a source of aesthetic and cognitive experience of modern man, a mean of cultural and artistic education which determines the relevance of theoretical and practical consideration of diverse aspects of the exhibition activity.

**Aim of the article** - to reveal value of thematic exhibitions for the organization of artistic communication processes in the space of the modern city.

**The analysis of recent research and publications.** The value of art in social life is justified in the works of philosophy,

sociology, cultural studies and art studies (B. Vipper, I. Kant, S. Pazynych, K. Jaspers), scientists separated the social, cognitive, suggestive, educational, compensatory, recreational and communicative functions. The last of these (from Latin *communicatio* - unity, transmission, connection, communication) has been pointed out long ago by Aristotle, H. Bergson, J. Herder, G. Lessing that is developed in modern aesthetic theories of semiotics, comparativistics and others. Art is seen as a kind of communication channel, as a sign system that carries information, as a form of communication that allows representatives of different cultures to interpret the new works of art differently.

In modern architecture the development of exhibition spaces is widely studied (R. Kliks, V. Litvynov, V. Reviakin and others) a novel type of project activity, in experimental and heuristic approaches to the organization of space (S. Sarkisov, V. Tkachov, V. Shymko). The importance of the problem of forming a coherent conception of art exhibition is confirmed by the results of modern local research on areas of social policy and culture, architecture and design. In particular, the communicative aspects of exhibition activity were examined V. Syomin when developing of a structural model in the form of functional blocks for the formation and operation phases of the exhibition space, V. Severin researched development of the principles of exhibitions design.

Transformation "from the visual to the spectacular" taking place in contemporary fine art, due to prolonged historical development of

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the complex interactions of human and fine art. Evolution of relations between viewer and image examines in his study of S.Daniel [1]. Art of the New Age exists not just for art's sake, but for the impact that it has on the audience. Traditional and new visual arts (photography and cinematography) are developing.

### **Research results**

The problem of modern art cognition is ambiguous, causes rather contradictory opinions and evaluative judgments on the role, demonstration form and generally its feasibility in modern society. Expanding the range of artistic material submitting objectively causes new exhibiting language, which exacerbate the problem of their adaptation for people accustomed to the traditional perception of classical art. Creation of exhibition space is an integrative process that combines architecture, interior design, graphics, interactive tools, lighting, sound and other techniques, which together provide the transmission, reception and interpretation of artistic information, attract broader audience, increase the intensity of understanding. The main objective is to present the idea of the exhibition in the most colorful and clear form. Another important aspect is the multilevel communication modeling, organization scenario of the exhibition viewing, methods of perception activation through activity. Exhibition design envisages creation of interpretative potential space, part of which are visitors, and provides artistic communication environment. Masterfully designed and implemented space helps to overcome the barriers between art exhibits, design and public. Such integrated design of the exhibition involves the creation of an integrated creative concept of its operation in the social and cultural space of the city and develop appropriate design programs based on the specific problem situation, ideological, cultural and professional positions, set out social goals.

Referring to the history of exhibition design is possible to trace the dynamic development of communication methods. V.Severyn distinguishes the following major trends: firstly, the exhibitions constantly tend to greater democratization, attraction of representatives of all sectors of the population; secondly, there is a huge designer vocabulary extension from the static position of objects to gradual shift towards interpretative and didactic compositions, all forms of physical and electronic interactivity (multimedia presentation, mini-performances, performances, etc.) activation of the architecture and graphic design of the environment. The concept of the exhibition provides integrity of the stages formation and operation of the communication space, the foundation is justification of exposure strategy, basis is justification of exposure strategy which will ensure the effectiveness of all procedures cycle of exhibition activity on the principle of interaction between visual and semantic aspects. The structural model of the exhibition is expedient to combine of the two functional blocks: 1) formation of the concept of participation and organization of the exhibition; 2) the concept of exposure objects choosing. It is necessary to choose certain motto, a key idea that integrates all the components of the concept and iden-

tifies the specifics of the exhibition, principles of the subject area organization, the range of exhibits. The method of work organization is as follows: choose a platform for exhibition; find out the possible number of participants and visitors; prepare and send out press releases about the exhibition; create algorithms of interaction with visitors. The next stage is the organization of the visual exhibits demonstration. Innovative methods and creative techniques of works of art demonstration are becoming more relevant, for example, movable kinetic objects, unusual scale, the introduction of industrial and natural elements, highlighting, musical arrangement and more. At the same time should be envisaged maximum attraction for the visitors to exhibitions and informal communication. Perhaps organize intermittent artistic experiments, competitions, performances, independent creative attempts with the inclusion of works, performed in the exposure.

The exhibition serves as a comprehensive mean of communication, often becomes conflict of polar areas that typically do not overlap. Due to this interaction new cultural practices and new types of communications are producing. The variety of exhibition platforms provides new opportunities for the development of modern art, freedom of creative people and communities, space for fruitful communication. Art projects and programs often go beyond one exposure, receiving continuation in public life and in the architecture of the city as creating of mobile art space, open historical and cultural areas, living environment by means of art objects and art strategies.

In the second half of the twentieth century in the era of postmodernism in the visual arts formed new visual forms of entertainment, including installation, which is a spatial composition created with different elements. The art of installation is widespread in postmodern culture, takes its origins from the early twentieth century from avant-garde. The founders were Marcel Duchamp and the surrealists. The artists of different directions created installations, among them are Robert Rauschenberg, Jim Dine, Ilya Kabakov, Ilya Kabakov, Joseph Beuys, Yannis Kunellis and many others. The main purpose of installation is creation of special artistic and semantic space in a certain extent, built on the extraordinary combination of trivial things, showing new semantic meaning and sensory qualities, hidden from everyday perception. The thing freed from the utilitarianism acquires its symbolic nature,

transformed environment and changing of contexts provide different semantic load and value to the space.

German painter, sculptor and teacher Joseph Beuys (1921-1986), who during his lifetime became a cult figure in contemporary art, has used for his sculptures unusual materials (including bat, felt, fat, honey, basalt), which provided a symbolic meaning: for example, honey symbolized for him perfect society brotherhood and warmth. American artist Robert Rauschenberg (1925-2008) is a representative of abstract expressionism and then conceptual art and pop-art in his works tended to collage techniques and first proposed (and used) garbage as a material for installations.

One of the founders of conceptual art was the American artist Joseph Kosuth (born in 1945). The value of conceptualism he saw in the superiority of ideas, work of art concepts over its physical expression. Kosuth claims that art exists more in the mind of the creator rather than in the works themselves and therefore conceptual art refers not to the emotional perception but to the intellectual understanding of what he saw. His most famous work and the most characteristic example of conceptual art installation is *One and Three Chairs* (1965). There is a chair, a photograph of the chair and a copy of a dictionary entry "chair". This shown the difference between the three aspects of perception of works of art: the real object, a visual representation of the object and intellectual idea (dictionary meaning). Reality, image and idea these are three aspects of subject perception.

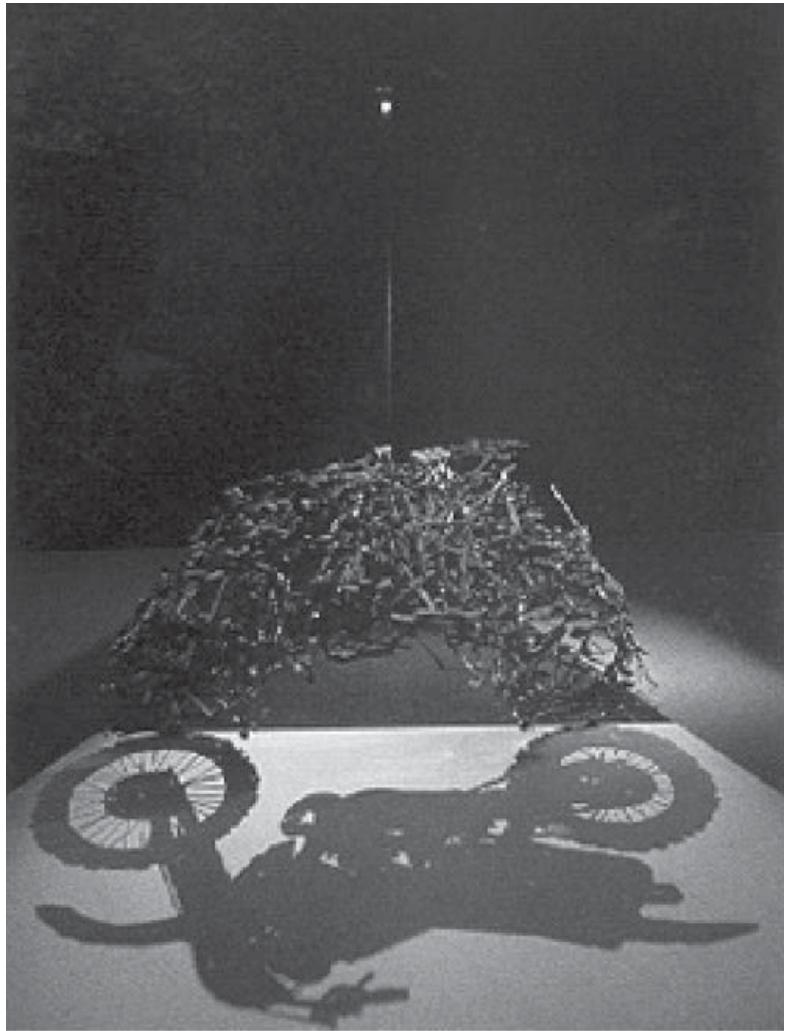
By definition of Ilya Kabakov (born in 1933) Russia and American artist (since 1988) there is a term "total installation", it transports the viewer into an illusory world, realizes classic metaphor of fine art on the "entry into the picture". Total installation requires a complete transformation of the room (walls, floor and lighting) and direct viewers' perception, approaching the effects of theater, film and literature (where the reader is inside the novel).

"Installation" is perhaps one of the most used terms when it comes to the contemporary art. The artists test their strength, learning more and more expanses that they use as basic art tools. Time, materials and themes are changing but artists remain committed to this difficult and controversial art form. However, the more complex form is, the more it is blurred and incomprehensible, the more confusing are the criteria by which can be determined degree of professionalism of the author and the value of his work. The viewer is sure to meet the installation visiting another exhibition of contemporary art and wandering around urban spaces. Despite the variety of installations, their common denominator is that their value depends on the connection between objects and images that they create and the space where they are contained. At the same time in this space there is the viewer who with his presence is exposing the environment at whims and contingency of daily life. The more incomprehensible and exotic will the installation look, the more focused views it will provoke in the viewer. These works often remain enigmatic, but should they?

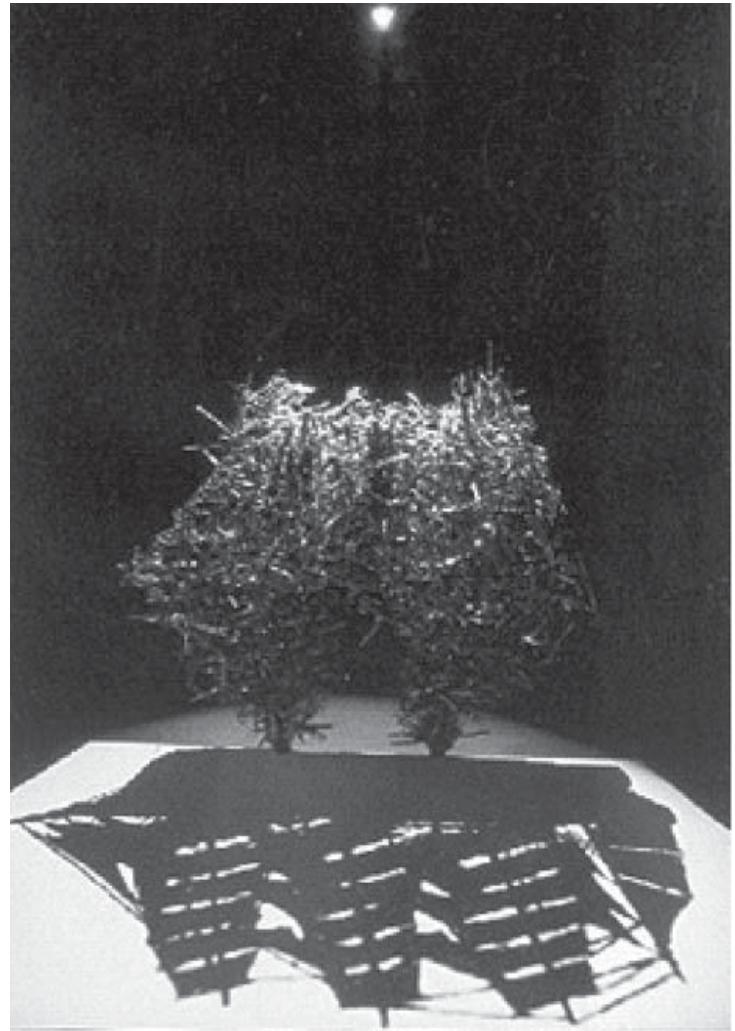
Indeed, what is the installation? Installation can be artistic, sculptural, sound, performance, or simply installation. The development of scientific and technological progress, the

possibility of video equipment, computer technology has become the impetus for the development of new installations types, including video installations. Installation can be described as self-sufficient symbolic decoration created at a certain time with certain name. It is important that the viewer does not contemplate the installation from the side, as a picture and appears inside it [5]. Some installations are close to the sculpture but differ from the latter in that they are not molded or cast, but they are mounted from a variety of materials, often of industrial origin.

Some contemporary artists in the creation of installations pay particular attention to the play of light and shadows. In a static state such installation exists in traditional volumetric forms but when specially provided ray of light is switched on new, unexpected, unexpected scenes accure. Thus, the famous Japanese artist Shigeo Fukuda (1932-2009) among many installations has two compositions collected from forks and scissors (ill.1). In special illumination of installation (at first glance, they are two heaps of metal debris) they cast shadows of motorcycle and boat. The brightly accented visual component (light and shade) not only adds intrigue and enhances the emotional impact on the viewer and creates processuality of such installation and as a result, brings it to the spectacular genre. Installations organize in enclosed spaces or open architectural space. They can be both as permanent objects exhibited in museums and galleries and temporarily created in any public space. Installations regularly present at international festivals, biennials and exhibitions of contemporary art. Art installation is one of many forms that contemporary art use in formation of urban space. This form of expression is not so popular in Ukraine as in Western Europe and goes beyond the activities of small architectural forms or just sculptural works of monumental art in a natural way is an important addition to the meanings of human existence in the urban space. May be noted many outstanding artists, architects, whose installation are an interesting addition to the public space. Their works characterized by perfection of "communication", they have no extra, random elements, each of which is a carrier of significant meanings: color or achromatism, fragments of nature, fingerprints, gestures, signs, light. The value is in openness or closure of the object, its format, geometrics or organistics, used material, elements' transparency and their symbols.



III.1. Shigeo Fukuda, light and shade installation



One of the numerous types of art installations are works of American artist Janet Ehelman (Fig.2) which transforms in such a way old city landscapes, giving them the brightness and positive. Her gigantic installations recognized as one of the most significant public art objects of modernity created with inspiration from the Mahabalipurame culture and local materials of Indian fishermen.

Therefore, modern installation can be recognized as visually spectacular genre because it acquires special features inherent in spectacular arts. First, three-dimensional installation is not an object but a space organized according to the will of the artist. The best installations always look like an attempt to create another different from the everyday reality, even on a limited specifically allocated for this area (which is strongly associated with art of the theatre). Secondly, the artist not only realizes traditional problem of distinct space organization in installations, but also brings in the visual arts categories which are usually unavailable, such as narrative, processuality and time duration (the artist builds the installations' plot perception of the viewer), temporality (installation is available only for a limited time and requires pilgrimage of viewers in a certain space).

Thirdly, in installation artist is trying to compensate the art loss of the temple space, which in the nineteenth century was replaced by an exhibition space that belongs to certain institutions (museums, galleries); he announces his independence from these institutions and creates his own expositional context. In installation in greater extent is implemented peculiar for avant-garde of twentieth-century understanding of art as an intellectual project and not as creation of individual items that can be put up for sale. At the same time installation restores almost discarded art of the twentieth century the concept of uniqueness, because it is virtually impossible to copying and reproduction.

The degree of complexity of the task, which is mounting the art object in the multifaceted structure of the city, requires not only the artist's awareness of the transmitted content, detection of hidden meaning, but responsible decision-making on a particular place, its his-

III. 2. Janet Ehelman, installation in Sydney, 2011



tory, architecture, feelings of residents. Establishing of installations in traditional public spaces (avenues, squares, streets, parks) can hit the misunderstanding and subsequently to the rejection by the consumer, because this type of public art is directed to mass audience and therefore has a social effect.

### Conclusion

The optimal choice of exposure strategy as an integrated system of harmonic space organization provides intercultural social communication, promotes the implementation of educational, pedagogical work, new forms and types of art, enrichment of man's spiritual world. Modern art exhibition is a synthetic phenomenon that has significant potential in the cultural life of the city, constantly developing and studied in different aspects, making a special kind of comprehensive presentation of art, science and technology.

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III. 1. <http://kak.ru/columns/masterclass/a2608/>

III. 2. <http://archiclub.info/2012/04/1395>