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The Emergence of new artistic trends and their impact on the development of society

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Abstract. In the article "The Emergence of new artistic trends and their impact on the development of society" are we talking about the fact that the changes in art are closely connected with the philosophy of the company. Change the attitudes of people, and it changes the assessment criteria in art. Fine art extremely versatile. The article aims to analyze the influence of changes in the visual arts to the philosophical understanding of the world around us. Appreciation of art implies appreciation and contemplation of the world around us. Though artworks develop under the influence of the relevant social trends, they, as a cultural phenomenon, make an impact on a society as well. The philosophical worldview is not alone in its desire to encompass nature, society and the rational. Artists also try to reflect these issues in their works. Perhaps every philosophical trend has artworks that reflect the corresponding ideas. Arts give insight into the worldviews of the past. Decorative art is incredibly multifaceted and mirrors human history as well as the emerging worldviews specific for the particular historical periods. A well-known American sociologist A. Houser wrote, "Artworks are more related to the time they come from than to art in general or the art history as a general process."

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When they muse on their past, people are likely to treasure the best moments that they can recall. The same principle applies to art: over time history reveals the most picturesque and expressivel pieces. On the surface they appear to be different, but there is something they have in common, something that unites them – beauty and harmony.

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Art increasingly leans towards portraying the very process of the philosophical understanding of reality. It does not offer ready-made answers, but challenges the viewer to engage and seek solutions to the problems. The 1970's gave rise to many "meditative paintings", or, symbolically speaking, "silent conversations". These artworks focus viewer's attention on life's problem domain, albeit not specifying its content. Different aspects of this domain were specifically discussed by the associative paintings. The rise of such paintings should be attributed not only to the different artistic trends. If it may be suggested, the reason for this shift may lie in the development of the human worldview. The mindset of the modern day man has a number of distinguishing characteristics, notably a bent towards integrity and synthetic thinking. As a result, associative art has been created under the influence of new relations between a modern man and the world as a means of solving the "conflict" between the "small" and the "big", individual and public. The gamut of meanings that the associative paintings carry is conveyed through symbols. Symbol (in a broad sense, an associative-symbolic structure) is a bridge from individual to general, from specific

images to abstract concepts. Appreciation of associative-symbolic artworks requires a certain amount of cultural and historical experience. Secondly, it requires active personal engagement on the part of a viewer, since appreciation of an associative painting does not depend on the cause-and-effect relations within its plot, but is based on a free interpretation of information presented by an artist. Unlike the artworks of the past, which used traditional symbols, modern paintings integrate preknown symbolic meanings.

The "message", which the painting tries to convey, is not to be passively adopted by a viewer but to be actively constructed. A painting expects its viewers to engage and perform an independent mental analysis. It is an "open-ended system", which gives room for diverse outcome. The weakening of the plot leads to the strengthening of motifs. Plot is a creative interpretation of a story. It is based on the significance of some event, which is being depicted, its objective drama. Even though the plot is seldom being unfolded, in some way it emphasizes the uniqueness of what is happening. The motif avoids creating a keen sensation that what is happening has any significance. Generally it feeds on something that is common and typological and reflects the usual course of life with its routine aspects. Artistic motifs may vary from events to objects (like tree, painting, or burning candle) to properties of objects (old, new, or naked). Composition of a painting will be highly dependent on the artist's presentation of the motif. The place of an object in the painting, its relation to other still objects, the dynamic, linear or colorful interplay between different components help the motif to become meaningful and informative. In paintings of associative symbolism composition takes the central place and reveals the meaning of the motif. It may seem evident if a painting is contemplated as a separate piece. But when we recall a number of works that repeat or depict the same motif, we realize how differently artists may choose to plan composition with the free use of space in a painting. While the content of a plot is more independent, based on plot's capacity to unfold itself, the motif is less talkative. It speaks out only in a context of particular ideas, in the community of people potentially united by common culture and common historical experience. There, every new creative work, not necessarily associative by nature, finds itself in the context of history of arts and supported by everything that had been created before the latent content of the motif becomes vi-

brant. In this way different motifs and ultimately the ideas they represent become logically connected. They become almost naturally invoked and identified.

The tendency to address timeless themes is stimulated both by the desire to reexamine the experience from the perspective of global history and by the need to review the fundamental values of human life at the present stage of social history. Ethical and philosophical issues which concern modern artists do not have explicit answers. Timeless themes are timeless because humanity fails to find solutions, which would solve problems once and for all. Therefore, in addressing timeless themes, painting gladly resorts to the language of mythology, parables, and associations, designed for the individual perception of a viewer and his intellectual, emotional, and creative "feedback".

The development of easel painting, primarily pictorial painting, has some new and productive tendencies. The tendency towards generalizations, conceptual significance and pictorial magnitude often called for techniques typical of monumental painting. The development of national traditions led to stronger ties with the ethnical arts and enrichment of the decorative qualities of paintings. Both tendencies created favourable conditions for the advance of metaphorical imagery (more common for monumental or ornamental arts rather than easel painting) and for the interaction between various types and genres of easel painting.

There are some artists who have produced distinctive new work which has shaped the future development of Art. It is noteworthy, that their development is conditioned by a particular cultural environment. The multiplicity of creative mindset became a common phenomenon. A special right of an artist to use any means and address anything in cultural history is now recognized and validated. Some artists never fit in with their time and always misfit the history of arts, i.e. Jean Fouquet, Grunewald, Bosch, Magnasco, Blake, Goya, and Picasso. Their artworks are free of stability and explicitness common in their contemporaries. Poussin, Rubens, David, Maillol represent the other wing of solid and undiluted masters. Contemporary artists tend to revisit the heritage of those struggling ambivalent masters, who at times would prophetically look into the future.

As a French filmmaker Jean-Luc Godard wrote, "Art knows no progress, but mere changes. There is technological progress, but no one can say that Rembrandt represents progress over Giotto. They were different in their approach and were concerned with different issues."

The most successful innovators are those who go beyond the constraints set and accepted by the preceding artists and their achievements. The development of art occurs in the unity of tradition and innovation. Of course, some epochs and social environments were more conducive to the realization and growth of talents than others. The magnitude of a talent to a known extent depends on social conditions. The giants of the Renaissance (Raphael, Michelangelo, Leonardo da Vinci) become giants against the quattrocento artists (Masaccio, Ghirlandiaio) regardless of the greatness of the works of the latter. The reason for that is not in personal talents of the former but in the "climax of epoch", which found reflection in their works. High Renaissance became a time period which needed giants and it begot giants of intellect, passion, and character, multifaceted and knowledgeable.

Speaking of science and technology, a famous German philosopher Martin Heidegger once noted that the old ceases to be self-sufficient by giving way to the new. Nobody uses the outdated models of bicycles, ancient maps or tedious methods of mathematical problem-solving which existed in the Middle Ages. Before being integrated into a new invention or new philosophical system the old has to be altered. New art often absorbs and refashions the old and preserves it in the form of "still images." At the same time art allows the old to exist alongside with the new. The old continues to independently coexist with its successor. Thus, the advent of new artistic trends implies not only the development and improvement of the artistic appreciation of the world, but also replenishment of the treasury of artistic culture with new values while preserving the old, though in a transformed form.

The history of art knows a lot of examples when artists idealized the past; they sought there their ideals (like in the Ancient World or the Middle Ages). Yet, essentially, the ideal source of their artwork often addressed the future. In other words, they expressed hope and expectations that could and should have been fulfilled in the time to come. And because of that they were able to convey a true picture of the present.

Our time gave rise to a multitude of works which are designed as complete reproductive movie frames or slides with striking illusionistic effects. Paintings of artists belonging to this school reflect a change in the traditional approach to life models and understanding of artistic goals. Artists seek to present the reality in forms that would prompt the viewers' impartial consideration and reflection.

Movies, television, photography and other types of visual communication created a new domain in the public consciousness, that of a "video culture", designed to reflect vital meanings. In order to enhance the expressive power of traditional methods young artists modify the usual image structures. In their paintings they try to interpret the world by means of relation between two contrasts – the subjective personal view and the collective public craving for the exuberant effects of a dramatic show. Their efforts resulted in the development of new composition techniques. An attempt to intensify painting's informational content led to a considerable weakening of plot-and-theme links and enhancement of symbolic-hieroglyphic relations.

Pictorial polyptychs with mosaic plot structure became predominant at the art exhibitions. Individual paintings bear the properties of a "still image" and express various psychological situations. Essentially, we often see the paintings that capture passing experiences generalized by means of a special technique. In other words, modern artists try to incorporate in their works standards and artistic characteristics that traditionally had nothing in common.

How can artists be expressive in their work? What helps them realize their ideas or create an illusion of immense depth, emotional reality of their characters? A great number of talented people work on breaking a new ground in art. Their successors adopt the good and eliminate the least productive. Any new development in art is necessarily related to or, more precisely, dependant, upon a new view of the world, including perception and understanding, a sense of space and engagement with the problems of the society in general.

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Рыморенко Т.Ю. Появление новых художественных течений и их влияние на развитие общества

Аннотация. В статье идёт речь о том, что изменения в искусстве тесно связаны с философией общества. Изменяются взгляды людей, и это меняет критерии оценок в изобразительном искусстве. Изобразительное искусство необыкновенно многогранно. Оно плотно переплетается и отображает человеческую историю и историю формирования мировоззрения каждой эпохи. Само мышление современного человека имеет ряд особенностей: оно стремится к целостности, синтетичности. Владение определенным историко-культурным опытом – первое условие восприятия произведений ассоциативно-символического типа. Второе условие – определенная степень личной активности зрителя. Ведь ход его понимания современной, ассоциативной картины не предлагается причинно-следственной связью сюжета, а возникает как свободная интерпретация данных, поданных художником. В отличие от искусства прежних эпох, которые использовали символы традиционные, современная живопись оперирует символическими значениями, не предусмотренными ранее. И ситуация в мире искусства сегодня такова, что благодаря средствам массовой информации, художники широко пользуются накопленным потенциалом других культур и мастеров. Множественность в структуре творческого сознания становится широко распространенным явлением. Особое право художника прикасаться и пользоваться чем угодно в истории культуры стало признанным и необратимым. И так – самый большой новатор не может не выходить из предпосылок, подготовленных предыдущим развитием. Изменения в изобразительном искусстве происходят в единстве традиций и новаторства. Появляются новые направления и стили, которые отвечают запросам современного общества и новым философским веяниям. Однако, всё новое основывается на синтезе уже достигнутых в искусстве вершин. То или другое новое течение в искусстве появляется благодаря видению новых граней окружающего нас мира, и этот процесс обогащает человеческое общество, как в художественном, так и в философском восприятии действительности.

Ключевые слова: творческий процесс, философия, искусство, мировоззрение общества, культура, эпоха