

CONTEMPORARY ABSTRACT ART AND ITS MULTIDIMENSIONALITY

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Abstract: The article aims to discuss the author's concept of the phenomenon of abstract art. By absorbing all the achievements of humanity, art transforms and changes them, reflecting in its works the spirit of the time and the inner world of the artist living in this time. The development of science has actualized the issues of the relationship between ethical norms and artistic culture. The transformation of values, mentality, and perception of the world has led to cultural expression change. As a particular sphere of cultural life, art creates a need for new optics, a unique perspective of consideration, free from polar or eschatological assessments. The authors of the research article outline the fundamental aspects of the further development of contemporary art in the culture of postmodernism. The paper presents an exciting feature of modern art that influenced its development and public appreciation. In general, the article reveals the characteristics of cultural phenomena affecting contemporary art's formation and evolution.

Keywords: Abstract art, Contemporary art, Cultural phenomena, Forms of abstract image, Multidimensional art.

1 Introduction

In each historical era, one can observe a particular priority of one type of art over another. In the art of the second half of the XX century, there was a clear leap in the development of artistic creativity, embodied in various genres and trends [1]. The increased interest of the modern viewer in art justifiably aroused the artists a natural desire to make the most of the inner reserves of the multidimensional language of art. Simultaneously, the ambitious intentions of cultural figures led to large-scale experimental searches for new materials for creating their works and means of artistic expression.

The theme of a person in contemporary art, a change in its role and significance, an experimental search for the artistic embodiment of the theme of a person, in our opinion, is very indicative of reflecting the dynamics of the development of fine art in general. Since ancient times, art has been one of the paths leading to an understanding of the surrounding reality in culture. Today, the modern world is called global, informational, virtual, as in previous eras, is reflected in art. It is generally accepted that contemporary art often frightens and shocks the inexperienced viewer because it speaks in an incomprehensible, specific language [2].

In modern society, with the influence of new digital technologies on it, in the constant presence of the IT industry in everyday life, art often ceases to function within the framework of pure creativity. It usually merges with science and the latest technologies and invites new types into its sphere technological crafts. A striking example of this is art, which lies on the verge of abstract and real.

The difficulty in perceiving contemporary art is that, unlike the art of previous generations, where the main driving ideas of the spiritual component of a given era or culture were reflected in society's artistic life, with the beginning of the great and tragic XX century. A particular unified orientation of civilization and culture also disappeared.

The apparent limitations of traditional philosophical and religious doctrines in overcoming military conflicts (including global ones), environmental disasters, and crisis moods within society have led to disillusionment with ideology and rejection of traditional foundations. All these phenomena of the spiritual, political, and social spheres of culture became the prerequisites for the emergence of "new" art. This art, reflecting contemporary society's processes, proclaiming modern civilization's aesthetics,

is distinguished by the absence of any canons and aesthetic norms [3].

The art of the modern era of postmodernism was born on the wreckage of Western civilization's classical culture; it is not always capable of evoking positive emotions and does not want to be a source of beauty and morality.

Despite the history of the development of contemporary art available to a broad audience, it should be noted that it (this art) still raises many questions related to its art objects' content and aesthetic perception [4].

The main questions posed before the comprehension of modern abstract art sometimes sound like an accusation of the absence of a semantic dominant. Also, the existence of the phenomenon of art itself is often questioned.

Before we try to answer these questions, we note that one way or another, the artistic heritage of any era was initially, at the dawn of its birth, questioned, disputed, or even condemned among contemporaries. In this sense, contemporary art is not the first and only outcast among the public masses.

2 Literature Review

Despite all the complexity and contradictions of contemporary art, its new types, artistic directions, and tendencies, it is always open for perception and sometimes absolutely free interpretation of the author's ideological plan by the viewer, the dialogue with which may seem unrestricted and unrestrained. Artistic practices that are part of contemporary art structure create a mobile and rapidly transforming space of art and culture, which is remarkably differentiated, based on the principle of difference, and gives rise to a complex unity - "unity-in-difference" [8]. This aspect is the heuristic potential of contemporary art, which underpins the artist's freedom and creativity principles. The variety and activity of various creative practices these days fix the nature of aesthetic preferences and the general development of art. Still, they play an essential, socially significant role in forming a multicultural environment based on the priority of tolerance.

From the very beginning, art contributed to the axiological enrichment of culture, was its integral part, and often acted as the era's face [5]. And all these tendencies inherent in classical art have not lost their meaning in the period of modern conceptual, or, as it is also called, contemporary art. Art, born in the bosom of a contradictory, complex, and critical era, must speak its language, even if it seems sometimes confusing and meaningless [6]. That is why the emergence and development of abstract art in the age of postmodernism is a natural historical and cultural process. It reflects all the unfortunate tendencies of the modern world, notices all the absurdity of postmodern culture, and looks for new ways of civilization development, new axiological ways of its existence.

Contemporary art is new on this challenging path of knowledge and searches for new forms and ideas. In the same way, in the 18th century, caricatures in the painting of W. Hogarth exposed contemporary society [7]. And the expressive canvases of Goya in the 19th century illustrated the diseases of culture in revolutions and rebels. The display of culture in art is a creative process that includes a considerable number of different phenomena. It can enrich and elevate the art and destroy its foundations associated with the image's spiritual content. So, where to look for a possible semantic dominant of contemporary art?

Modern culture, with ruinous wars and the collapse of the religious foundations of society behind it, is primarily characterized by the loss of unshakable standards of good and evil, beautiful and ugly, comical and tragic [8]. Many values and ideals of the past, born of various ideologies, became limited,

destructive, untenable, and unrealizable. Values that cannot separate, but unite and truly elevate humanity are in the stage of formation and comprehension, requiring the interpretation of the past and present at a higher level of understanding, without dividing into absolute good and evil, without total refusal, praise, and denigration of various paths development [9]. The depth of ecological, political, spiritual discord within modern society leads to the urgent need to create a new concept of human existence in the world, implying the search for a grain of meaning and wisdom in every experience of the past, as well as the need to create a new diverse unity of ideas and cultures [10].

If viewed as the art of a free, spontaneous creative search for the ideal, contemporary conceptual art proclaims the rejection of all scientific theories and doctrines [29]. It rejects the already existing tradition of artistic heritage. Here, it is worth drawing the reader's attention to the fact that contemporary art refuses directly from the rules of the West's traditional academic art, not from any achievements of the past's artistic culture in general. It is perceived by contemporaries as a shocking rejection of tradition and axiology in the bosom of art and turns into an inexhaustible field of ideas in the modern multidimensional semantic field of culture [11].

Besides, abstract art owes its appearance to disillusionment with the dominance of man's rational principle [12]. That is why it is sometimes inexpressible in precise forms, the sensual world of human passions and emotions. The appeal to the sensual side of culture, to its subconscious, not fixed in stable conditions, faces finds expression in asymmetric, abstract forms and images, which now, in this new world of postmodernism, hide in themselves unknown, not yet explored ways of emotional impact on the viewer [24].

The manifestation of contemporary art is a shocking, piercing form, touching upon culture's polar foundations and having no taboo topics. It is often explained by an attempt to reanimate the human soul, which, having gone through the catastrophic spontaneous vicissitudes of the 20th century, is in a kind of aloofness and indifference.

3 Materials and Methods

The term "abstract art", also called "biased art", "non-figurative", "non-representational", "geometric abstraction" or "concrete art", is a rather vague umbrella term for any painting or sculpture that does not depict recognizable objects or scenes.

However, there is no clear consensus on the definition, types, or aesthetic meaning of abstract art. Some art critics believe that all art is abstract because, for example, no painting can hope to become something more than a crude generalization (abstraction) of what the artist sees. Even leading commentators sometimes disagree on whether a canvas should be labeled "Expressionist" or "abstract" [30].

The basic premise of abstraction - by the way, the vital issue of aesthetics - is that the formal qualities of a painting (or sculpture) are just as important (if not more) than its representational qualities.

Starting with a straightforward illustration, a painting may contain a terrible drawing of a person. But if his colors are wonderful, it may appear to us as a beautiful painting. It shows how formal quality (color) can override the representative rate (drawing) [22].

On the other hand, a terrace house's photorealistic painting can showcase an elegant representation, but the subject matter, color scheme, and overall composition can be downright dull.

The philosophical rationale for evaluating the value of a work of art's formal qualities follows statement that straight lines and circles are not only beautiful but eternally and absolutely perfect [5].

For simplicity, we can divide abstract art into six main types. Some of these types are less abstract than others, but they all involve separating art from reality:

- *Curvilinear abstract art.* This type of curvilinear abstraction is closely related to Celtic art, which used several abstract motifs, including knots (eight basic types), interleaving, and spiral patterns (including the triskele or triskelion).
- *Color or light abstract art.* This type is illustrated in the works of Turner and Monet. They used color (or light) in such a way to separate the work of art from reality when the object dissolves into a swirl of pigment.
- *Geometric abstraction.* This type is an intelligent abstract art. An early rudimentary form was Cubism, in particular Analytical Cubism, which rejected linear perspective and the illusion of spatial depth in painting to focus on its two-dimensional aspects.
- *Emotional or intuitive abstract art.* This type of intuitive art includes a combination of styles, the common theme of which is a naturalistic tendency. This naturalism manifests itself in the kind of shapes and colors used.
- *Gestural abstract art.* It is a form of Abstract Expressionism where the painting process becomes more critical than usual. The paint can be applied in unusual ways; the smear is often very loose and fast.
- *Minimalist abstractionism.* This type of abstraction was a kind of avant-garde art, devoid of all external references and associations. It is what you see - and nothing else. It often takes on a geometric shape dominated by sculpture, although some great artists have also used this type.

4 Results

Contemporary conceptual art in some of its manifestations demonstrates the modern world's crisis phenomena. Sometimes the interpretation of abstract art touches upon such facets of contemporary society as mass and elite subcultures. The images of conceptual art are regarded as a rebellion against an aggressive mass culture implanted practically by force. It is a protest against an emasculated individual of the same type, who has replaced the original personality, individuality, against the waking dream in which the lives of thousands of people pass [13]. Oddly enough, sometimes the rebellious character of contemporary art turns against itself, ridiculing the pathos and snobbery of conceptual, elitist, postmodernism divorced from the real world of art.

Of course, as at all times, sometimes in this huge chaotic world of art, among interesting topical works, one can find soulless dummies, not absurd pictures of the modern world, but vulgar, shocking, flashy canvases disguised as meaningful masterpieces [14]. Many of them are in contemporary society since the main field for developing new art centers on a spiritual but carnal, economically prosperous life. Avant-garde art is accepted, takes root, and grows in a well-fed and prosperous society. In this society, spirituality becomes a worthless burden, a hindrance that fetters physiological pleasures' raptures [15].

Of course, among the significant number of names and terms, it is easy to get confused and take false for real. But when we talk about contemporary art in its best manifestations, we note that it aims to realize the absurdity of a personality's idle existence in the era of consumption, at revealing an absurd picture of a one-faced world supposedly free as a result of the democratization of society. This art speaks about the illusions in which a person lives, thinking himself free, having no choice. Conceptual art, imitating its viewer (and not vice versa, as seen with superficial observation), has lost all line between tragic and comic, beautiful and ugly. Therefore, if we blame contemporary art for the lack of meaning of a simple set of feelings and emotions [24], we should first blame ourselves for this since art is nothing more than a projection of culture. Art is a child of its time [16]. But such art is only capable of artistically repeating what is already clearly filling the modern atmosphere. Art that does not conceal opportunities for the future, art that is only a child of your time

and will never become the future mother, is emasculated. It is short-lived; it dies morally at the moment when the atmosphere that created it changes. Art, capable of further development, also has roots in its spiritual era. Still, it is not only an echo and a mirror of the latter but has an awakening prophetic power that can act profoundly and over a long distance. Spiritual life, of which art is a part, and art is one of the most potent factors, is upward [17].

5 Discussion

Difficulties in reading contemporary art are also associated with searching for new incarnations and forms of the abstract image. In the process of creative creation, the artist transforms a tangible, realistic picture of an object or phenomenon into a more vague, multidimensional symbol or sign, which contains the very essence, the inner potential of the described item or property. The layman may object, calling this process of transformation of a material image into a dangerous transcendental deception of a naive viewer, a wild game of meaningless signs. Did the icon painter not transform earthly carnal ideas into the divine principle's spiritual manifestations in the old days? Did the primitive artist of the Stone Age put a philosophical understanding of the universe into the Uroboros symbol? At all times and in all eras, the artist, the creator, transformed the world's visual pictures into abstract artistic images, filling them with one or another meaning. Like his predecessors, the modern artist creates an abstract idea and seeks to comprehend and display the innermost essence of things, but he does it in the language of his time [18].

By and large, criticism of conceptual art has further increased the prestige of the artistic content of contemporary art objects in Western society. Moreover, it is interesting that without this aggressive anti-advertising and mass media propaganda, today's current art position would be very precarious, which confirms the widespread opinion about the boundless abilities of modern culture to consume any spiritual food [19].

But not always, these creative searches for a new artistic image turn into productive, innovative discoveries and discoveries. Freedom proclaimed the highest axiological foundation of the artist's creative thought, often in the hands of a nihilistic rebel, is reduced to an anarchist rejection of previous generations and eras' spiritual values [20]. Contemporary art is dangerous precisely because of its formalism and isolation from reality. An inexperienced master, feeling freedom in expressing the language of art, runs the risk of creating a dead, soulless, poorly comprehended work that does not evoke anything in the viewer but disgust or misunderstanding. Artists of the past have also looked for ways to balance form and content [21]. Being in a somewhat constrained position between the customer and the creative instinct, between nature and classical ideals, they risked crossing the line separating sophistication and "salonism," realism and vulgarity [22]. The artist's freedom has always been limited by the external need to serve the customer or ideology and an attempt to surpass the achievements of his contemporaries and ancestors [23].

Art has always stood somewhat higher than everyday routine experiences; it created a problematic field within socio-cultural processes, philosophical and religious disputes [31]. And in this vein, contemporary abstract art illustrates its era as accurately as possible and exposes its shortcomings. Of course, such art does not provide a ready-made answer to new ways of cultural development. It only makes the viewer think about ways to solve the main human problems [25].

6 Conclusion

Contemporary art forces the viewer or reader to go beyond stereotypical thinking, to be above ordinary and routine problems. Such art, practically by force, by means of shocking, makes a person think about the search for meaning. Rejecting the stereotypical view of art, which should be engaged in the search for beauty, an experienced recipient seeks to reveal all levels of a

multidimensional conceptual art object and see an epistemological component in it [26].

The meaning of art is always the result of the author and the viewer's joint mental efforts within the framework of the culture of postmodernism. Without the viewer's active participation (reader) in the creative process, a work of abstract art is often only a form that is beautiful in its compositional component. The close interweaving of multiple points of view, presented in a multidimensional work of art, provides the viewer with the opportunity not to seek absolute meaning in art and life [27]. It learns to endow art and, after it, experience with a unique individual sense. It consciously chooses the philosophical perception of the world that has most affected it, makes its contribution to the endless search for definitions, makes the viewer choose their position in reading a work of art [28].

Considering all of the above, it can be noted that the active (sometimes aggressive) force of contemporary art often tries to make the viewer or reader a co-author, capable of collegially participating in the search for new canons and values of art. To force, thus, the recipient to learn not only the world around him but also himself.

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