

THE COMMUNICATIVE CHARACTERISTICS OF FINE ART OF THE BEGINNING OF THE 21ST CENTURY

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INTRODUCTION

The study focuses on the analysis of new communication practices in a contemporary visual networking environment based on the interpretation of works of fine art in the context of the development of cultural communication. The urgency of the topic of the work is associated, first of all, with the rapid intensification of processes of network communication and the emergence of new forms of its implementation. The place and role of the fine arts, the specificity of its presentation in a network format, becomes the subject of special research in the art of science, studying the features of perception and information support of modern visual forms of creativity. At the same time, the methods of mass interpretation of works of classical art, which in recent years have become a popular phenomenon of network culture, remain to be explored. However, the extent to which audiences are engaging in the practice of digital art and the increasing popularity of such forms of online communication requires the emergence of studies that analyze these phenomena.

A modern scientific inquiry is being formed to clarify a number of concepts that describe the areas of network communication and the study of concepts that capture the various forms of presentation of art in a network environment that have emerged in recent years and have become a significant component of art content. The analysis of the diversity of forms of network communication based on the interpretation of the fine arts allows us to reach the level of systematization and classification of this important phenomenon of contemporary visual culture.

In the space of art and cultural studies the study of contemporary visual culture in forms that are becoming more dominant today is attracting more and more attention of scientists. Visual studies have become a topical mainstream today and are being conducted at the intersection of related sciences – art, cultural studies, psychology, sociology. An important task of scientific research in this interdisciplinary system of "visual studies" is to develop a complex of problems of morphology of a new type of visual, to determine its connection with the general trends in the development of culture of the 21st century. Because it is the characteristics of the network component that are key in understanding the strategies and mechanisms of development of new visual art,

it is the analysis of communication and network experience that is important for modern science. One of the relevant fragments of network culture today is the space of fine art content, whose influence on the dynamics of development of new communicative practices in recent years is so significant that it requires special art studies.

The object of the study is a set of digital forms of representations of the fine arts on the Internet. The subject of the study is contemporary mass art practices based on the interpretation of works of fine art as part of the cultural communication of the modern Internet user. The purpose of the study is to fully identify the place and role of fine art content in the contemporary cultural space and to analyze the specific forms of manifestations of this phenomenon in the context of network communication of the late 20th – early 21st centuries. The chronological framework of the study is limited by the recent period of development of the global Internet. The period of decisive growth of technical means of communication, world social networks and social media, which formed a special network art culture of our time.

1. Theoretical basis for the study of communicative characteristics of the contemporary artistic space

The complex nature of the study of contemporary fine art content as an important component of the modern network environment is based on the use of sources of various fields of scientific knowledge. The analysis of scientific literature on related issues allowed us to identify several main blocks of the problems under study.

The first block of work consists of works that analyze the meaning of global transformations of modern culture. The basis of the relevant direction of scientific works is the postmodern theory, which was formed in the works of M. Foucault, J. Baudrillard, J. Deleuze, J. Lacan, J.-F. Lyotard. The studies, which are the first attempt to make sense of the radical changes in the socio-cultural landscape of the present, dictated by the dominance of information reality, are the key positions to analyzing the phenomenon of network culture.

However, researchers today record the transition of postmodernism to new artistic forms and a new conceptual content, which is denoted by the term metamodernism proposed by the Dutch culturologists T. Vermúlen and R. van der Acker. An inherent metamodern discourse, the resuscitation of classical artistic ideals during network culture is possible in the paradoxical form of art memes. Thus, as part of the study of contemporary art content, works that reveal the dynamics of relevant global cultural change are of particular importance.

The second block of work consisted of studies of sign systems and texts of culture, which allowed us to study a range of problems related to the

language of contemporary art. The symbolic nature of the network sphere and the growing semiotization of the digital environment actualize the issues of language philosophy and the semiotics of culture, which are reflected in the works of M. Bakhtin, U. Eko and Y. Lotman. Introduced by J. Christine, the term intertextuality characterizes one of the most important properties of art content – utterance through common places and ready words (a similar approach to the artistic text is presented in the works of J. Jeanette). By the hermeneutical concept of H.-G. Gadamer, image is interpreted as a visual, spatial and social phenomenon (mediality, space, performativity). But a certain limitation of the semiotic model of the image has become apparent to most modern scholars.

The next block consists of works exploring the phenomenon of mass culture, which is necessary to understand the general meaning of the network revolution that has taken place in society, and to analyze the principles of forming a new global cultural network community. In the field of the study of phenomena of mass culture it is necessary to refer to the names of S. Žižek, B. Groys, P. Sorokin and others. It is important for this study that, despite the mass nature of contemporary art content, it is the polemical interaction of elitist and popular culture that is one of the foundational artistic trails of contemporary art. At the same time, in recent years there has been a process of gradual transformation of manifestations of network creativity from a subcultural phenomenon into an actual phenomenon of mass culture.

The study also used a phenomenological approach to works of art, as reflected in the works of M. Merlot-Ponty and M. Heidegger. These authors give the artifacts of art a special power of influence and important social functions, regardless of the temporal and geographical context of their creation. J.-L. Marion, who states the ability of artistic images to act as a primary experience of reality, develops their ideas, which in a way forms a new picture of the world. M.-J. Mondzen, for example, helps to discover more deeply the mechanisms of interaction of the recipient with the work of art and to analyze the aesthetic strategies of the authors.

An important range of work was the study of the interdisciplinary field of "visual studies". Art studies continue to retain the prerogative of the study of visual images, but it is important to note a marked change in this area, associated with the development of such a field of interdisciplinary research as visual studies. Visual studies that rely on visualization as such and the activity of the perceiving subject act as a radical way of rethinking the history of art¹. The paper uses an "unrepresentative" approach to the visual image reflected in

¹ Elkyns Dzh. (2010) *Yssleduja vizualjnij myr* [Exploring the visual world]. Vilnius: EGhU. P. 180.

the writings of such scientists as K. Moxie, G. Balting, J. Didy-Huberman, N. Trift, who views the image as an autonomous and active beginning. The key role of the image in social communication – use not only as a means of dissemination of knowledge, but also as a factor of its production – is a clear embodiment in the visual arts of the network age.

In the framework of this study, the ideas of J. Alexander characterizing the processes of perception of art were used, as well as the works of R. Krauss, which are devoted to the question of the visual field and the position of the viewer and the author. Also based on the aesthetics of lay photography, researchers such as P. Bourdieu and J. Urry have studied the process of constructing visual in the social space. The medial aspect of art is one of the most relevant artistic discourses in the era of network technology. Different concepts of information society and virtual reality have been developed by such scientists as I. Masuda, D. Bell, M. Castells, U. J. Martin, E. Giddens and others.

The writings of M. McLuhan and E. Tofler provide a theoretical understanding of media technology as a factor in changing the cultural experience of mankind, in the light of new technological possibilities. At present, it is of great research interest to study the consequences of changing the models of production and consumption of works of fine art in the context of network communication. K. Pol considers the key feature of interactivity in new media a special form of "material" transformation of the work. G. Weinbren pointed to the crucial role of open access to a multitude of media elements that could be combined indefinitely, creating new cultural meanings. These theses perfectly illustrate the mass arts of a new type of practice, which have already become an essential part of the virtual communication of the modern individual.

The complex nature of the study draws on the use of a variety of methodological tools, which can be combined into three groups of methods: general science, art and culture.

The dialectical method considers the phenomena of network culture as dynamic, multilateral and ambiguous phenomena. The system method allows to reveal in all their variety organized integrity. Comparative and typological methods were used to classify the sources studied. Comparative-historical analysis, representing the development of art as a whole in the perspective of constant change, revealed the genesis of the main artistic strategies of network authors. The systematization of the visual motives of art practices was used to study the figurative specifics of contemporary art. Structural analysis of artistic features of art content made it possible to trace the presence of certain stable aesthetic installations and intentions of the authors of works of art. The methods of cultural research allowed us to reach the level of generalization and conceptualization in the process of analysis of contemporary art content in the system of cultural communication.

The use of the semiotic method of hermeneutics provided a landmark approach to the work of art, which made it possible to make sense of the semantics of the artistic text of works of art. Structural and functional method revealed the most important social and psychological functions of contemporary fine arts.

2. Contemporary fine arts in the context of 21st century network communication

The modern period of development of society is characterized by the strong influence of computer technologies, which penetrate into all spheres of human activity, ensuring the spread of information flows between people and thus forming a global information space. Today, the Internet is a universal media environment with a set of specific communication practices.

The problem of cultural communication in the modern world is becoming particularly acute in the context of the globalization of the global internet space. It is well known that the basis of cultural communication is the exchange of information through certain sign systems. Signs encoding and broadcasting cultural information should be adequately perceived by all participants in cultural dialogue, which inevitably leads to the rejection of traditional local forms and the search for new universal language tools capable of being relevant in a global network environment. Electronic network communication is today an important part of cultural communication, in which multimedia technologies are the basis for the creation of messages of a new type, and the Internet is the communication channel of their broadcasting.

Any specific information process needs appropriate means of implementation², in connection with which network communication forms new sign systems. One of the important features of these systems is the active inclusion of a figurative series of fine arts that is able to convey the universal ideals and values of human culture.

The penetration of Internet technologies into the realm of the arts significantly complements and transforms the cultural space. Traditional art forms: painting, music, literature, etc. are moving to the digital format, appearing on the Internet, and emerging completely new formations such as network art. Computer technologies blur the line between artist and viewer, between content and communication. This phenomenon can be defined by the concept of interactivity. The existence of digital art makes it an urgent problem to define the criteria of art, since traditional aesthetic criteria are fundamentally modified. The boundaries of visual interpretation in the free network space are greatly expanded.

² Kaghan M. S. (1996) *Fylosofya kuljturi* [Philosophy of culture]. Sankt Peterburgh: TOO TK «PetroPolys». P. 272

Nowadays, free artistic practice has become the new system of creative thinking, and the sphere of the Internet has become the place of broadcasting art. The visual image is increasingly replacing reality, giving rise to simulation phenomena.

The gradual reduction of the verbal information sector towards an increase in visual means of transmitting information content updates the value of the field of fine arts. The period of dominance of screen culture has changed the characteristics of artistic culture and has made noticeable adjustments to the development of contemporary art. Having come into contact with the objects of art, the recipient becomes part of a certain kind of social communication and cultural community, which has a significant influence on the formation of aesthetic priorities, according to the theory of the "field" proposed by P. Bourdieu.

The development of information technology has led to the emergence of new mechanisms for transmitting important cultural information and new forms of human interaction with art. Virtual communication processes are gaining momentum, and social networks and social media are now in fact new channels of human inculturation.

The emergence of new cultural phenomena and practices that involve humanity seriously affects the understanding and appreciation of the visual arts. The viewer perceives art and constructs his artistic and aesthetic sensations through the symbolic systems available in this culture. Within the framework of virtual social communities, a fundamentally new type of postmodern aesthetic consciousness is formed, the basic direction of which is the creation of new cultural configurations based on borrowings and imitations. This system is actuated by a replication mechanism that operates in a wide space of different groups of consumers of art, who differ in their artistic likes and tastes. As a result, complex integration processes occur between mass artistic consumption and mass artistic practices.

The visual language is in line with the new open society, in which national, linguistic, political and social differences are increasingly blurred and ideas of multiculturalism are gaining ground. Unlike text, where meaning is conveyed through regulated language units, the image requires a spontaneous emotional experience of what is seen. The meaning of the image is not conventional, it paradoxically combines physicality and vast internal spaces of symbolic interconnections. At the same time, the image is holistic in nature, its material base and intangible essence are combined into one perceptual act³. The interior space of the artistic image has great medial potential. Freely using its semantic and communicative resources, network authors generate new socio-cultural meanings.

³ Boehm G. (2007) *Wie Bilder Sinn erzeugen: die Macht des Zeigens*. Berlin: Berlin Univ. Press. P. 34.

The notion of art, which goes a long way in development, is becoming increasingly complex and ambiguous. Particularly difficult is defining the boundaries of art now. The modern availability of art production tools, the ease of copying and broadcasting works in the digital environment, and the close correlation with mass culture, have included millions of people in the ranks of art prosumer.

The user strives to simplify the language of communication, to the transformation of complex semantic structures into visual icons. This process is caused by the greater information capacity of the visual image, which accordingly increases the speed of interaction. There is a conversion of perception in which the image becomes a symbol of different concepts and ideas. In this case, the digital image is increasingly losing touch with material reality, being a certain image of the image.

The dominance of visual culture raises issues of the interaction of fine arts and current digital art practices. There is a certain crisis of overproduction in the arts, the scale of copying visual images is growing with the growth of users of the networked cultural space. Free, direct perception of a work of art is already impossible, since art is involved in an endless cycle of visual contexts and transformations of images.

Each user of the Internet can freely create his own content that corresponds to his aesthetic ideas and creative possibilities. The availability of specialized computer programs and mobile applications provides the necessary tools to create and edit photos, graphics, videos, GIFs, presentations, slideshows, collages and more. Currently, there is no need to have a special education in programming to place individual creativity products on a personal page on a social network. Today, virtually every Internet user is not only a passive destination of the visual information flow, but also an active participant in the process of creating new interpretative forms and artistic schemes.

Various forms of artistic folklore have a complex genesis, variability, broadcastability and enormous speed of distribution. They give rise to a kind of artistic integrity, which is very representative of the contemporary cultural field, the historical features of the cultural paradigm as a whole. The manifestation of a new type of thinking is Andy Warhol's statement that in the future everyone will have fifteen minutes of fame, and his visual embodiment was an Internet space in which various kinds of free artistic practices become possible.

In the virtual space of network communities, there are special laws that affect the ways of perceiving the reality and self-perception of the individual. The intricate processes of integrating new screen culture and classical fine arts create new criteria for artistic expression. The surrounding digital reality is a medium of communication that is emerging in the field of art. Recently, plots and images of classical fine art have become actively replicated. There is a

process of collectively creating new cultural representations of the artistic heritage of past eras. Despite their amateurish nature, contemporary art studies need to identify and analyze these new forms of dialogue between the visual arts and the mass audience that have emerged from the development of media and internet technologies.

Mass media practices reflect contemporary kitsch ideas, norms and tastes. We are dealing with the folk character of artistic perception and creativity. The viewer is reincarnated into a creator who collects, synthesizes and transforms body of knowledge of visual images accumulated by mankind, generates new iconic models. They are distinguished by radical eclecticism, pluralism, uncertainty and multilevel, lack of any taboo, interest in the accident. The recipient has the opportunity to choose both the source of artistic information and the most adequate way of organizing it by himself. This situation requires an awareness of the consequences of the endless mass production of digital images that make up contemporary media reality.

The dialectical unity of iconoclasm and iconophilia demonstrates the specificity of the "circulation of images" as a transversal and constitutive process and culture of the process⁴. These two mutually opposite processes testify to the growing importance of the image in modern society, as well as to the awareness of the social power of its impact. This is especially true of the so-called "strong" images, in which the ideological and intellectual content is inextricably linked to the visual embodiment. Exactly such images include works of art. Bonding a face on a picture with a sticker, changing its semantic meaning is an act of iconoclasm. This is what J. Lacan meant when he said that displacement and repatriation were the same process⁵.

The process of the influence of network culture on contemporary art is becoming more intense and diverse. Not only material of mass forms of digital creativity is used (this can be compared with the use of mass culture in pop art), but also the creative strategies of network authors. For example, the Ukrainian artist Aleksey Kondakov⁶ in the project "History of Art in a Modern City" relocates the heroes of classical works into a modern urban environment.

It is the close attention to details that were previously on the periphery of the viewer's gaze and art history analysis that distinguishes the modern stage of understanding of art. Interest in latent, hidden, inaccessible, seeking out oddities, paradoxes, inconsistencies and perversions is becoming more popular.

⁴ Mitchell W. J. T. (2005) *What Do Pictures Want? The Lives and Loves of Images*. Chicago; London: Univ. of Chicago press. P. 5.

⁵ Žižek S. (2007) *How to read Lacan*. New York: W. W. Norton & Co. P. 13.

⁶ Alexey Kondakov Facebook page. Retrieved from: <https://www.facebook.com/alexey.kondakov.48> (accessed 29 february 2019).

This problem is also reflected in academic research. For example, a study by J. Ashton⁷ is devoted to the refraction of medieval images in modern culture.

Universal hybridization and genre bias is reflected in museum practice. An example is the exhibition of the Museum of Classical Archeology in Cambridge “Recasting” in 2016⁸. Comparing the works of seven contemporary artists with Greek and Roman sculptures, the exhibition demonstrates the enduring importance of ancient art and traces how art in the present is connected with the art of the past. For example, for this purpose, the contemporary artist Reilly digitally combines Greek sculptures with faces of other races, trying to break down the concept of Hellenic art as a certain “Western ideal” and points to the eastern influence in ancient culture and mythology.

New information technologies help users expand their understanding of art without looking up from the screen of a computer device. The Google Art Project platform allows you to virtually wander through the museum halls, visiting art exhibitions around the world and examine in great detail the works of masters of all styles and eras.

Modern interaction with works of art is an active creative character and is no longer constrained by interpretation standards, and the artifact is open to further conceptual and visual transformations. The picture no longer “dissolves in the sense”⁹, since the subject perceiving it, correspondingly with its unconscious intention, turns to personal phenomenological experience. The primacy of subjective experience correlates with the prevailing visual paradigm.

New information technologies and a new look at the visual arts have significantly changed the space of cultural communication. If we consider cultural communication as a process of interaction between subjects with the aim of transmitting or exchanging cultural codes through sign systems, the combination of forms of network communication, which include fine art (art content), form one of these sign systems. The sign as a means of encoding cultural information and its transmission method acquires additional meaning in the network environment and new forms of perception of the art of the past, which can be explored through analysis of the contemporary content of artistic creation.

At the turn of the 20th – 21st centuries, there were deep, fundamental changes in the field of perception and representation of fine art and artistic creation, due to the influence of computer technology. Analysis of new visual

⁷ Kaghan M. S. (1996) *Fylosofyja kuljturi* [Philosophy of culture]. Sankt Peterburgh: TOO TK «Petropolys». P. 56.

⁸ Mitchell W. J. T. (2005) *What Do Pictures Want? The Lives and Loves of Images*. Chicago; London: Univ. of Chicago press. P. 300.

⁹ Elkyns Dzh. (2010) *Yssleduja vyzualjnij myr* [Exploring the visual world]. Vilnius: EGhU. P. 182.

practices in a modern network environment based on the interpretation of works of art allows us to define contemporary art content as an important phenomenon of cultural communication.

At the present stage of social development, most socially significant cultural processes and phenomena are formed under the influence of the global information and communication environment. Today, the Internet has turned into an organic sphere of acquiring and exchanging cultural experience, visual interaction with a huge array of information that forms a specific type of “watchfulness” outside of which it is no longer possible to imagine the process of inculturation of a modern individual.

A new figurative series, format and structure of modern digital technologies gives rise to qualitatively different representation forms and ways of interacting with the cultural heritage of the past. The functions of the viewer and the author, as well as the ways of being a work of art, have changed. A new way of relaying cultural experience introduces a significant change in the architectonics of culture itself. Classical works of art widely represented on the Internet coexist with the latest forms of screen and network art practices. At the moment, we can state the existence of a large-scale process of integrating the plots and images of traditional and avant-garde art into the subcultural space of network communities and social media.

Modern computer technology has led to a number of significant changes in the field of fine art and, in the first place, made it possible to convert works of art into digital content. In this regard, sociocultural factors of perception of a work of art and reaction to it have changed. At the moment, network space is becoming a new field of understanding of art. Unlike strictly hierarchical systems of art institutions, it provides each user with the freedom to express their personal position and the ability to broadcast individual aesthetic experience.

New media has expanded the user experience of the audience, including thousands of people in a number of artistic prosumers. The process of perception of art in the network space has transformed, now it is an active production of images, built on the principle of deconstruction.

Art content is a part of web content related to the field of fine art. The resulting vast area of Internet space, which has a wide variety of particular forms of existence, requires a detailed analysis of its specificity, genesis, typology, and development directions. It should be noted that art content is not localized only in the field of websites of art history, it is also present on a huge number of online communities with the broadest cultural themes, that is, it has both professional and profane character.

The study of art content will help to solve a number of problems that are important for contemporary art history, namely:

- determine the space for the interaction of digital forms of representation of works of art with a professional and mass audience;
- highlight the fundamental principles for the classification of the multiplicity of specific forms of life of web content in the field of fine art;
- study of the structure and morphology of existing types of representation of works of art on the Internet;
- identification of the role of human artistic activity (in various statuses (author, viewer, distributor, etc.) in connection with various forms of digital art practices;
- analysis of the boundaries and possibilities of visual interpretation of works of art in the perception of Internet users;
- the definition of the mode of interaction of fine art and modern popular culture;
- study of the ways of network functioning and social distribution of art content;
- study of individual subphenomenons with specific mechanisms of influence on the audience;
- analysis of the impact of network cultural practices on the principles and norms of modern aesthetics.

A number of tasks are of a general nature and are studied by modern art criticism in relation to various areas of artistic creation and its interpretation, a number of tasks are quite unique and are dictated by the development of processes to expand the sphere of influence of art content and the Internet.

A possible criterion for typologizing the phenomenon may be the form of presentation of art content. Art content can be presented as a digital image, text, GIF animation, video or audio file, as well as a combination of these several formats, that is represent both verbal and visual sources of information. However, this division itself is highly mobile and variable and cannot become the basis of a typology, being only a tool for specifying the technical form for the presentation of art content.

A more reasonable criterion for typology is division based on the degree of interpretation in the process of communication with a work of art. Based on the analysis of precedent forms of the existence of art content in the Internet space, two main categories can be distinguished: "modified" and "unmodified."

Unmodified art content is a collection of web content in which works of art are presented in their traditional form. Their interpretation may or may not be consistent with the generally accepted position in art history and cultural studies, but there is a "separate" from the work, which in itself is not subject to change. Modified art content is a collection of web content in which works of art undergo transformation and various changes.

Accidental or intentional distortions of data, shifting semantic emphasis, changing the context – these and other factors lead to the emergence of the phenomenon of a completely new interpretation of works of art. The scope of modified art content is similar to a kind of creative laboratory, which transforms the traditional ways of representing works of art. This is a certain type of network activity, an endless process of constructing, becoming and modifying meanings that are not embodied in a fully completed product, but rather are in constant finding fresh ideas. The generation of alternative figurative semantics significantly contributes to the construction of a new visual meta-language of modern network culture. It is the specific conditions of the social media of the Internet that are the catalyst for this process.

The formation of modified art content actualizes such technological capabilities of the network as variability, mobility, and processuality of art forms. The creation of additional visual schemes, as well as their transmission in the most expanded information field of the Internet, contributes to the gradual impact on the public cultural discourse. As a result, regardless of the assessment of the quality and place of the created art content in the space of modern culture, the question of the direction of further interaction of the plots and images of traditional art and relevant network art practices is of great research value, including in the problem field of modern science.

CONCLUSIONS

Art content is a modern way of presenting and interpreting fine art in a network space, based on the tradition of appropriation and interpretation of works of fine art. Contemporary art content is an important channel of inculturation of a modern individual, realizing alternative figurative models and interpretation schemes.

Network authors, using modern digital tools and artistic and aesthetic strategies, work in a peculiar way to solve a number of problems of modern visual ontology, such as: loss of authenticity of a digital image, saturation of the media environment with visual content, correlation of mass and elite culture and many others. All this testifies to important transformations of the processes of artistic communication in modern society.

New directions of research are opened by the fundamental novelty and insufficient knowledge of the role and place of the phenomenon of modified art content in contemporary cultural discourse. The modified art content resulting from spontaneous user activity transforms the old and generates fundamentally new visual schemes, which results in rethinking the artistic heritage of the past in the minds of the Internet audience. In this regard, it is important to study the causes of the artistic activity of network authors, the direction of the development of new visual designs and techniques of digital art practices,

methods for the formation of certain cultural ideas and reactions from an Internet audience, the development of adequate methods for assessing their artistic significance and developing criteria and assessment levels emerging "products." The aesthetics of digital culture, formed thanks to computer technology, determines the specifics of the existence of an artwork in the framework of a different artistic paradigm of our time. The phenomenon of contemporary art content, which arose under the influence of postmodern aesthetics, in the framework of metamodernism acquires new value attitudes and aesthetic characteristics.

SUMMARY

The study focuses on the analysis of new communication practices in a contemporary visual networking environment based on the interpretation of works of fine art in the context of the development of cultural communication. The complex nature of the study of contemporary fine art content as an important component of the modern network environment is based on the use of sources of various fields of scientific knowledge. The purpose of the study is to fully identify the place and role of fine art content in the contemporary cultural space and to analyze the specific forms of manifestations of this phenomenon in the context of network communication of the late 20th – early 21st centuries. An attempt is made to consider the global internet space as a new field of interaction between the visual arts and the audience. As a result, a special kind of content stands out – "art content" as a specific sphere of the digital cultural artistic environment. The general characteristic of the modern visual culture is given, in which the artistic image, its dominant role and the expanded social functions get a special manifestation in the virtual digital environment. The aesthetics of digital culture, formed by computer technology, determines the specificity of the existence of a work of art within another artistic paradigm of the present. The phenomenon of contemporary art content that emerged under the influence of postmodern aesthetics, within metamodernism, acquires new values and aesthetic characteristics. The study contributes to the scientific understanding of the cultural transformations of the perception of fine art in the aspect of performative experience, as well as the methodology of theoretical approaches to modern mass visual creativity of the network era.

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