

Conference Paper

The Significance of Art Mediation in Bridging the Communication Gaps

Bulatova Anastasiya, Melnikova Svetlana, and Zhuravleva Nadezhda

PhD in Philosophy, Associate Professor, Department of Cultural Studies and Design, Ural Federal University named after B.N. Yeltsin, Ekaterinburg, Russian Federation

Abstract

The present article reports on a qualitative study of art mediation means to break communicative gaps that arise in the process of contemporary art comprehension. The art comprehension is a process involving inner feelings motion from a genuine sensory impression (on the surface) to the comprehension and development of an artistic message (depth). The communicative gap arises as a result of misunderstanding the code message by the recipient, due to the complexity of contemporary art. The gap in question is worsened by the features of visual perception formed under the influence of new media. The function of art mediator is of an intermediary nature and is designed to facilitate communication between the work of art and the viewer with the help of a dialogue in a group. The circular model of communication provides a description of the nonlinear and polycentric nature of this kind of interaction. The present article corresponds to a synthetic study based on the theories of communication as well as artistic and aesthetic appreciation in a post-literacy situation. As an example of mediation, the experience of discussing the sculptures of Ivan Gorshkov in the article of the 5th Ural Industrial Biennale of Contemporary Art (UIBCA) is presented.

Corresponding Author:

Melnikova Svetlana
s.v.melnikova@urfu.ru

Received: 13 January 2020

Accepted: 22 January 2020

Published: 30 January 2020

Publishing services provided by
Knowledge E

© Bulatova Anastasiya

et al. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the 4th CTPE 2019 Conference Committee.

Keywords: art mediation, contemporary art, communication, communication gaps, a dialogue, comprehension, perception

1. Introduction

Under current conditions we may view culture as an increasing complexity mostly because of the amount of diverse information presented, since it's obvious that a man is incapable to deal with these difficulties himself or has no time for it. A.F. Eremeev noted that "to identify art boundaries is rather hard as long as the social conscience evaluates, its forms boost and complicate, and cultural values are accumulated" [1, 36]. "Is it art or not art?" - this is often asked by modern exhibition visitors. Post-Modernism in culture has a good deal of meaningless points, and there are neither clear-cut boundaries nor strict rules. So, this ruins modernist concepts of the man and the world. [2; 11, 32-33, 98-99].

 OPEN ACCESS

Contemporary art variety forms (performances, actions, public art, art residency, site-specific, etc.) make the question about the art boundaries vital, on the one hand, and the idea of understanding art, on the other. According to A. Giddens, in the context of post-contemporaneity characterized by the intensified reflection and doubts [3], both parts of the question are closely connected with the role of the artist in text creation, its intensity, as well as its mediators, people who help grasp the inner meaning of the text.

Based on the materials from the 5th Urals Industrial biennale of Contemporary Art (UIBCA), the purpose of the research is to identify means of art mediation to bridge a communication gap.

2. Methodology

The present article is a synthetic study based on the theories of communication, art and aesthetic perception in the post-literacy situation. The method in question is put forward to deal with the issues of literary text comprehension.

A communication gap is a phenomenon arising from a situation of misunderstanding of a key message in literary texts. As a result, the key implication and the artistic credentials are lost. The authors use the circulation model of communication of C. Osgood and W. Schramm, and it is "the two sided symmetrical model" that means successful interaction between the subject and the object to achieve mutual intelligibility.

The mediation method as a new form of free active dialogue with the audience at the exhibition areas has been recently established among the cultural society. Since 2008, the European Biennale of Contemporary Art "Manifesta" has been using the mediation method as the basis of all educational programs. The "Manifesta" experience and its methodical courses became the basis for the dissemination of art-mediation methodology in Russia (Russian Museum, State Hermitage Museum, National Centre for Contemporary Arts (NCCA)/ Russian State Exhibition and art centre (ROSIZO), "Garage" Museum of Modern Art, UIBCA).

Principles of mediation as the means of "navigation" to communicate with arts were formed under the frame of museum pedagogics presented in the works of F. Lezer and M. Lind [4], N. Simon [5] and M. Violet [6]. M. Violet considers the essence of mediation in a situation when the art-mediator tries to give a hint to the knowledge of different categories of viewers through their personal interpretations, while maintaining respect for the author's intention and principles of creativity [6]. Relatively unknown methodology in Russia has attracted the attention of local researchers, including those

with practical experience in the field of art -- D.N. Malikova [7], D.E. Moskvina, A.R. Izmailova, and M.A. Kolokoltseva [8]. The analysis of the interactive methods usage in the museum environment is presented in the works of A.G. Boyko, B.A. Stolyarova, N.I. Ilyinskaya, Y.V. Zinovieva, V.Y. Dukelsky, O.V. Bezzubova, V.M. Akhunova, N.V. Ilevleva, M.V. Potapova [9], and Kochuchova E.S. [10].

The formation of aesthetic and art comprehension capability is the traditional task for Russian museum pedagogics and school classroom pedagogics. The idea found its theoretical and methodological comprehension in the works of M.Y. Yukhnevich, O.A. Bychikhina, and L.A. Barash. The synthesis of aesthetic and psychophysiological components of comprehension of art has made it a relevant research object from the point of view of psychology and aesthetics. The significance of experience is presented as a key characteristic of understanding art in the works of L.S. Vygotsky, P. Y. Galperin, A.N. Leontiev, L.S. Rubinstein, since they served as the methodological basis of local educational programs. Art perception as an aesthetic phenomenon was presented in the works of M.M. Bakhtin, Y.M. Lotman, Y.B. Borev, and E.V. Orel. The issue of the interpretation of works of art is the main focus in the books of R. Barthes, Y.M. Lotman, and E. Panofsky.

We also rely on the concept of an aesthetician S.Kh. Rappoport, considering the understanding of art as a communicative process [11]. In the structure of artistic perception, S.Kh. Rappoport identified three stages: pre-communicative - the formation of a general artistic and psychological attitude; communicative - the combination of observations and experience about the artistic relationships; post-communicative -- reflection on the experience.

To determine the role of mediation in the process of artistic communication, we turn to the institutional theory. The approaches of American aestheticians G. Dickie, A. Danto, and T. Barrett are used.

The culturological element of the study in question is to change visual perception under the influence of new media. New literacy qualities that have emerged as a result of the development of computer technologies have become a factor affecting the ability of viewers to grasp the implication and to read cultural texts presented in different forms and code systems. Post-literacy is determined by M. Gudova as "a concept that specifies a certain stage in the development of culture, when all historical forms of literacy coexist at the same time, and instrumental, functional forms of literacy need to be supplemented during the course of life with the broadest knowledge in the field of cultural social life" [12, 18]. The blurring of artistic lines and their commercialization correlates with the introduction of new media and the development of media-informational and multimodal

literacy. The role of new media is vital at all stages of the communication process of perception of contemporary art.

3. Analysis and Findings

Considering the issue of communicative gaps in contemporary art, let us first denote its features that distinguish this art from "traditional" or conventional one.

Firstly, the boundaries between art and other life activities are blurring. Art becomes a "part of life", actively leaving the "museum" and going out onto the "street". Modern "creations" -- finished products, actions, performances, promenades and street art - are involved in the "first reality", being a place for discussing urgent issues. It has become possible to physically associate with the work and its form can be affected. Umberto Eco used the term "open work" for such works [13]. "The works of a modern artist are a fundamentally different "open" type of work," says E. Orel [14, 156]. The border between illusion and the fact that "in real life" in art is very difficult to draw, "in the semantic field is the game "reality - fiction" [15, 69].

The status of artistic activity today is given to those who have never been called so before. E. Orel draws attention to the fact that gallery owners and supervisors "open the doors to art museums for those forms of art that were previously been looked down upon or subjected to artistic discrimination, such as needlework, which was considered a purely "female" art, worthy being placed only in historical or ethnographic museums" [14, 155]. There is no distinction between art and customized products (for example, advertising). Ilya Kabakov points out that today the artist looks like a "man playing a part of an entrepreneur" [16, 320], because he has to conduct financial negotiations on his projects. One and the same person can engage in management, as well as create works of art (make a film) [17].

Secondly, the material used to make works of art is not limited to a particular type of art. Screens and videos can be part of the installation, but not only as a means of demonstrating the film, and the artist can use sweets, nails, bricks, and any objects of reality as material. Sculptures can be made of cotton wool, stockings and plastic bottles, sometimes it may not be manual work, and a 3D printer will assemble an object for a person. "The main material for the artist was information received through various channels where new media acted as tools," concluded the aesthetician E. Orel, analyzing the criteria of art from the point of view of judicial qualifications [14, 153]. Nowadays, everyone can create by making objects in the information space, in everyday life, in professional activity [17].

Thirdly, according to B. E. Groys, the "art of the master" itself is not a prerequisite for creating a work of art, "the production of works of art is no longer the artist's business", as "it is a matter of design, the technical business" [16, 308]. The creator of an art object can be replaced by any skilled craftsman or even just a creative person who does not have any professional skills [18]. **Fourthly**, it is obvious that art "speaks" the language that is changing. Since the creator, themes and material, which were identifiers of art, came under some changes, the language they created has changed [18]. **Fifthly** and finally, it is necessary to note the purposeful and exaggerated social focus of the works. The artist actualizes the social problem in every work of modern art. He points to this, "actualizes" it, attracts universal attention to it, which is the most valuable. The bewilderment of the viewer, who is not able to unambiguously attribute what he saw, is reflected in the problematic area of modern aesthetics, which is trying to define understandable artistic criteria that are not obvious to the viewer.

Let us turn to the institutional theory of art. The views of American esthetician G. Dickie are presented in the book by T. Barrett *Why Is This Art: Aesthetics and Criticism of Contemporary Art*:

1. An artist is a person who consciously participates in the creation of a work of art.
2. A work of art is a kind of artifact created to be presented to viewers from the world of art.
3. The public is a group of people whose members are trained to a certain degree to understand the presented object.
4. The world of art means the totality of all the systems of this world.
5. The systems of the world of art are the basis for presenting a work of art to the public [19, 4-5].

The term "world of art" is given here as an ordinary system and within its framework communication between the artist and the public is possible. According to G. Dickie, the main criterion for the status of an artist is not artistic inclination or skill, but conscious participation in the creation of a work of art. In this regard, the artist whose work is ready, for example, a urinal or a vase with a flower, is an artist by virtue of the awareness of his action. T. Barrett gives the point of view of another representative of American institutionalism, A. Danto, who does not contradict G. Dickie: "X is a work of art only if: 1) X has a subject; 2) X actualizes the point of view; 3) usage of a rhetorical, often metaphorical structure; 4) this structure requires the participation of the audience in filling in the missing gaps, that is, interpretation; 5) both, the work and the interpretation are performed within the framework of the artistic and historical context [19], [20]. The term "world of art" here is almost equivalent to the term "art and historical context."

E. Orel combines the points of view of G. Dickie and A. Danto, since they "consider the status of "art" as something that arises and exists in a relationship. None of the researchers define the status of the classification "art" as dependent on the quality of work or its relevance to any artistic hierarchy" [14, 157].

Thus, the role of art institutions is not only in expertise, thanks to them, modern art objects acquire the necessary semantic context, and outside this context they do not belong to art as the average person sees it.

Placing at the exhibition the key concepts of understanding the presented object as art.

However, the viewer who trusts the expert opinion of gallery owners and observers may not be prepared for the fact that the exposition is located, for example, on the factory floor or in an abandoned basement, among rusty water pipes and dusty cables. Institutional theory does not explain the subjective, emotional part of art. The fact that a work has a name, an author, and it is located in a special place, does not guarantee that it will be perceived as art, with an emotional reaction, dialogue, joint creativity, as a "second reality". To understand the stage of perception, there is a "reaction", and it is necessary to consider the communicative chain of the creator-consumer.

Let us turn to the analysis of the communication process in the art field. This process can be represented in the form of successive stages, each of which has features: pre-communicative, communicative and post-communicative.

3.1. Pre-communicative stage

To appreciate art, you must have a set of emotional experience and an understanding of its forms. First of all, this applies to classical art, but also in other cases, direct contact with the work must be preceded by a willingness to see artistic implication in it.

The formation of the aforementioned set is influenced by media activities related to a cultural event, work of art or the name of the artist. A means of obtaining initial information and familiarization with the assessment stated by the "world of art" becomes necessary for attracting the viewer's attention. The task of the pre-communicative stage is to convince the viewer that he should get acquainted with art, when the emphasis is shifted towards the context of placement and communication.

3.2. Communicative stage

In the process of evaluating art, participate an object and a subject (a work and a viewer), and a subject and a subject (an artist and a viewer, an artist and a mediator, a mediator and a viewer). A communicative gap can arise due to the properties of the work itself and the characteristics of the audience's perception, and can manifest in the process of encoding and decoding a message. W. Schramm defined communication as the act of establishing contact between the sender and the recipient using a message. This is a circulation process, which means that the sender of the message also receives feedback from the recipient, who in this case acts as the sender. The communication scheme of W. Schramm includes the following stages: coding - message - decoding - interpretation - coding - message - decoding - interpretation. This communication concept assumes that between the sender and the receiver there are common values that allow anyone to encode and send messages, as well as decode messages [21]. The considered model mainly reflects the features of communication in the framework of contemporary art and the role of art mediation. The communication chain is non-linear but circular in nature and involves a constant dialogue. But this is not one action, since the viewer is both the recipient of the message and the sender in the process of perceiving and evaluating the work of art. The complexity and ambiguity of contemporary art often makes it necessary to include various intermediaries (mediators) in the communication process, which makes it multi-vector, multi-channel, and at the same time remains next to a work of art.

Consider each component of the content in the process of communication within the framework of art:

1) Sender, creator of the message is an artist, the creator of a work of art. Commenting on the duality of the sign-oriented nature of a literary text, M.U. Lotman notes that "on the one hand, the text claims to be reality itself, pretends to exist by itself as a thing among things in the real world, regardless of the author", on the other hand, "it constantly reminds us that it is someone's creation and means much" [15, 69]. This presence means that it sends us some message, something that it wants to convey, "wired" in the literary text.

2) A message is information prepared for transmission to the recipient; it is a work of art itself. Theorists and practitioners of art shift the emphasis in a work of art interpretation from the artist to the work itself [19]. In contemporary art, "the viewer no longer deals with the representation of artistic images embodied in the idea, but with the presentation of the idea itself. This idea indicates information where sensory

data does not play a key role. The viewer must understand the idea, which is a purely intellectual act and more prone to development" [22].

3) The coding process in modern art is complex and does not follow certain established rules, and the artist can invent his own code even to create one work of art. Yu. M. Lotman points to the possibilities of art as a text to generate new meanings and import them. A person's communication system is defined in two ways: firstly, there is some given information that moves from one person to another, and a permanent code that is stored in the entire act of communication. Secondly, there is the growth of information, its transformation and reformulation. In this case, new messages are not entered, but new codes are introduced, the transmitter and the receiver are combined into one person [23].

4) An information transmission channel is a means of transmitting information, a physical way of transmitting messages, the quality of which depends on the understanding and acceptance of the information received. In modern art, a conventional information transmission channel can be used, for example visual, as well as others, for example, a message which is duplicated or carried through different information channels.

5) According to T. Barrett, the decoding of a work of art can lead to numerous interpretations. The viewer can receive multiple messages, none of which have a single or synthesizing interpretation. Interpretations can be rational and convincing, as well as incorrect, but they all have a right to exist. Feelings and emotions often guide our understanding and interpretation [19]. In the context of meta-modernism, a message cannot be read "to the end", but there is a desire to achieve an unattainable truth, including communicative group practices [24].

At the same time, the viewer also brings his meaning to a work; it depends on his own experience, social and discursive practices that exist in society, but this is an answer ("candle effect" according to A.F. Eremeev). A typical example of such a situation is the events that took place and are taking place around the street artwork "Suprematist Cross" by Pokras Lampas [25], [26].

With the desire to facilitate the communication process, the modern museum uses technological innovations that are relevant to the experience of a modern audience. This does not facilitate the communication process, since it does not take into account perceptual characteristics or a learning style inspired by modern media.

6) A recipient is a person (group) to whom information is transmitted and who interprets (decodes) it; in art the viewer is the main figure in communication. The uprising of social Internet technologies allowed an ordinary, unprepared user to create their own texts, videos and clips, share them and leave comments [18]. The situation where

everyone has the opportunity to become a member of the multichannel communication process has led to the destruction of the hierarchy of expert knowledge and the usual work – consumption relations.

A. G. Boyko denotes that an overabundance of visual impressions forms an "information-communicative vision" [10, 27], where pragmatic selection of information replaces slow contemplation. "Information-communicative vision" at the same time makes it possible to comprehend sets of information that are different in content, volume and rhythm. "Information-communicative vision" is quite natural for processing computer information, but if it was influenced by a visual understanding of the world, it means that it is depleted [27].

B. A. Stolyarov believes that an excessive aggressive visual environment leads to an "atrophy of perception of a motionless object" [28], as a result of which a modern child cannot focus their attention on a motionless art object and track the guide's monologue. The "information-communicative vision" described by A. G. Boiko has, at first glance, conflicting consequences. Slow contemplation of a work of art, when we delve into the image, is canceled by the availability of information content that clarifies what the viewer was watching. The need to peer into the details was replaced by a search for information. On the other hand, the personal impression received during the comprehension of art is often not verbalized, messengers mediate communication, and this is no longer done using written text, but with the photograph that has just been taken. In this case the sender shares what he watched directly.

7) The result (effect) of the communication is the changes in behavior and state of mind of the information recipient. In the case of artistic understanding, the result of communication is basically the creation by the viewer a "meaningful image" by studying a work of art based on personal understanding.

8) Feedback is a rapid response to what was heard, read or seen, and it can be carried out either directly in a dialogue with the art mediator, or after the visitor leaves a review (offline or online) about an event, a project, a ceremony, a place or an artist [10].

9) Noise (communicative gaps) distorts the meaning of a message. Sources of "noise" are differences in information understanding, since various factors affect the lucidity of meaning when encoding and decoding (it may be an improper room or smell), cultural and language features.

The denoted stages of the communicative process in art makes it possible to identify the importance of the "correctly" organized contact of the viewer with a work of art, so that the result of communication (stage 7) can be predictable. The viewer needs to

be "led", prepared, free for independent perception and able to articulate what he was watching.

3.3. Post-communicative stage

The post-communicative stage can act as a continuation of feedback, for example, writing reviews, comments, participating in surveys, questionnaires, etc.; as the actions initiated by communication (visiting the artist's website, acquiring knowledge, buying); change of values of the communication participant may lead to changes in his life; desire to continue communication with other participants in another place.

To bridge the gap in the communication process of contemporary art understanding, so that the first stage smoothly passes into the second, and the second ends with the third, we need a competent mediator in the process, a mediator who will not be a "translator" (this function is usually performed by the guide), but will help the subject (the viewer) begin to interact with the object (a work of art). What are the functions of art mediator? Unlike a guide, who is an essential subject in the "traditional" art, the mediator does not retell the explication, does not describe the work of art or analyze the history of art, does not retell the artist's biography or confirm the competent opinion. In general, he may not be skillful, trained (aesthetician, art critic), who was admitted to the role of an expert. "Incompetence" adds a huge "positive plus" to mediation.

If the connoisseur explains everything to the puzzled viewer in detail, the viewer will leave the place with a feeling of deep satisfaction because he spent the money not in vain.

All institutional mechanisms work: the viewer is explained why this "pile of garbage" is a piece of art, but the highly intellectual work of the "expert" does not guarantee the appreciation of the work as a piece of art and its emotional "appropriation" by the viewer. The viewer should think it over. The viewer should come back. The world of the viewer should be changed. This is possible only as a result of one's inner work on the piece of art, as art does not act through explanation, but through empathy and immersion.

What is the huge "advantage" of mediation? Firstly, there is the lack of distance, the hierarchical gap between the viewer and his "guide". This allows the viewer not to take every word of the mediator for granted, but with a good pinch of salt he should independently think over the tasks of the artist.

Secondly, although not an "expert", the mediator becomes a "trigger" and has the right to make mistakes and express disputable interpretations, thereby raising either a

protest or support in the viewer, his interest in searching for his own arguments. The viewer carefully watches the work of art; tries to understand its text in depth; searching for arguments makes him articulate own opinions.

Thirdly, the task of the mediator is to ask questions, to push the viewer to observe the reactions. The viewer no longer expects he would receive a prepared explanation, he understands the meaning of a literary text, a process that takes place deep inside himself. The mediator, as a conductor of communication, does not focus on the work of art, but on the viewer, his experiences and feelings [29]. The viewer thus becomes not an observer, but a participant in the communication. It turns out that much depends on his reactions, his assessment. Without his help, the work of art will not "live", cannot be expressive.

Fourthly, the status of a mediator allows him to express the mediator's own feelings, share them establishing a dialogue with a viewer. An honest, not "institutionalized" position evokes trust and response. The sincerity of a mediator is a kind of "advance", causing a responsive emotional act, the desire to see the challenging significant content of the work of art.

All these facts result in the emancipation of the viewer [29], who becomes an active participant in the understanding of the work of art and the real psychological contact with it. Thus, a communicative break in the chain a work of art - a viewer is connected with the active participation of the viewer. In the methodology of Manifesto 10, we read that "Art mediation provokes intellectual and sensual communication with the works of artists" [30].

One of the authors of the present article, working as a mediator at the 5th Urals Industrial Biennale of Contemporary Art (UIBCA-5) and participating in the process of "revealing" a work of art by visitors, gives an example in the following dialogue.

The sculptures of Ivan Gorshkov come first in the halls of the 5th Urals Industrial Biennale of Contemporary Art [31]. These are two huge 4-meter sculptures from corroded and "blown" metal. What kind of fantastic creatures are they? They have human-like heads and bodies, but as for the rest.

Here is an example of the conversation which took place between the mediator (M) and a group of the students from the State Automobile Road College (Ekaterinburg):

- M: What do you see?
- Some kind of a monster.
- M: What do you exactly see in this human being?
- There are human's legs.

- No. Too long and thin. Like legs of a spider.
- But wearing shoes. Shoes are human's!
- M: What else human's can you enumerate?
- A head is on the shoulders.
- There are hands, but rather weird.
- M: What is wrong with the hands?
- They are in the wrong place... but no, the right one is from the shoulder. But it is as strong as the leg.
- And the left one is in the place of a stomach.
- M: So this is a man?
- Not really. He cannot live like a man.
- He also has no face.
- There is no sign if he can think.
- M: Why do you think so?
- Well, he's like a log or thick skin. The body does not express emotions.
- M: Guys, let's try to give him a name. Everyone tell me your options please.
- Spiderman!
- The monster.
- A piece of iron.
- Fatigue.
- Sadness.
- Some kind of Nosferatu!
- M: Bingo! You hit the nail on the head! This name was given to the sculptures by the artist! But who is Nosferatu?
- This is a vampire, something inhuman, transitional.
- M: Is this a frighteningly amazing character in sculpture, the most important thing to look at?
- Not that it is too scary but rather strange.
- M: I agree. Our exhibition is called Immortality. What is immortal at Nosferatu?
- Probably the fact that this creature is immortal.
- But I guess immortality is in change.
- M: Now come to think of the border that separates a human from something sub-human and post-human. What makes us to be humans?

The group continues to think it over, and the answer to this question is already given by another work of art.

In the explication to the sculptural group "Nosferatu" by I. Gorshkov, it was said, "according to the artist, the sculptural pair "Nosferatu" is an anthropomorphic image of some creatures who have lost themselves among many identities and are stuck between worlds, that have gone too far and undergone so many changes that can no longer remember anything. They became petrified on the way to their overwhelming immortality, but are still present here. The author recalls that "one should not expect that there is something human-like in it. We are left only to guess what this "human-like" consists of: flesh, mind and emotional intelligence, a sense of identity or our blind belief that we ourselves determine our fate". It is incredible that the visitors neither read the explication nor knew the name of the work of art, but they were able to grasp the main idea of the author. They were happy that they wholeheartedly went through the exhibition, asking each other amazing questions. It worked!

The effect of art and artistry arises only when the viewer himself emotionally experiences the basic conditions that give rise to his understanding of art [15, 203-204]. In order to activate the viewer's dialogue with a work of art, it is extremely important to have a mediator, as "The mediator offers works of art in conjunction with current events and problems of today, but also invites viewers to give their own interpretations, linking works with the context of their life" [6].

4. Results

Art is appreciated, perceived through dialogue, exchange of views and condition. There are always more opinions and emotions in a group of people than in a dialogue of two people. On the one hand, the collective "outlook" is always broader than an individual one. When people share private associations experienced earlier in a group, they become public associations. The exchange of emotions and ideas allows everyone not only to "read" the content of the work of art, but also to emotionally respond to it, to experience a state of insight and internal psychological reactions.

If there is a case when art should not arise either in a sense of aesthetic admiration or in person's enthusiasm, then art is in the form of metaphorical complexity and an ordinary viewer really needs a mediator to help to "convey" the essence of the message to the key moment of a person's search, "push" him to its clear meaning and "lead" to a conceptual conclusion.

5. Conclusion

The complexity and ambiguity of literary texts of the second half of the twentieth century gave rise to special methods that allow not only artists, but also intermediaries, experts to interact with the audience interactively, stimulating them to draw valuable independent conclusions. The lack of a well-established assessment, competent expert opinion on a recent work of art allows people to think outside the box interpreting the new text. On the one hand, this stimulates the responsive process of creation in the "viewer"; his task now is not just to "contemplate", but to observe and understand. On the other hand, the process of creation may not take place for the reason of the complexity of the codes used by the new artistic language in a work of art. In this case, we do not need a "translator", but a co-author, in a sense, an instigator who decrypts the code a little and allows the "viewer" to enjoy the process of joint creativity. In modern art, this function is successfully performed by an art mediator, as a new intermediary in the "art -- audience" communication process.

References

- [1] Eremeev, A.F. (1987). *Granitsy iskusstva*. Moskow: Iskusstvo. (in Russian).
- [2] Lyotard, J.-F. (1998). *La condition postmoderne* (1979) (transl. N.A. Shmatko), Moskva, StPeterburg: Institut eksperimentalnoy sotsiologii, Izdatelstvo «ALETEYYA», (in Russian).
- [3] Giddens, A. (1991). *Modernity and Self-Identity, Self and Society in the Late Modern Age*. Cambridge: Polity Press.
- [4] Lind, M. (2013). *Ten Fundamental of Curatin*. Italy: Mousse Publishing. URL: http://www.marysialewandowska.com/wp-content/uploads/2011/05/Maria-Lind_Why-Mediate-Art-.pdf
- [5] Simon, N. (2010). *Participatory museum*. URL: <http://www.participatorymuseum.org/> (Accessed 10 October 2019).
- [6] Violet, M. (2015). Between cultural democratization and the preservation of artistic integrity: constructing cultural mediation for contemporary art. *Art Journal Politiques de la culture*, 28 January. URL: <http://www.chmcc.hypotheses.org/958> (Accessed 10 October 2019).
- [7] Malikova, D. N. (2015). Metody raboty s auditoriey hudozhestvennogo muzeya: ot tradicionnyx praktik k mediacii (Osmyslenie i integraciya opyta Evropejskoy biennale

- sovremennogo iskusstva «Manifesta 10»): master's thesis Ural Federal University. URL: <http://elar.urfu.ru/handle/10995/31712> (Accessed 10 October 2019). (in Russian).
- [8] Izmaylova, A. R., Kolokoltseva M. A. (2016). Art-mediatsiya vdeyatelnosti hudozestvennyh muzeyev. *Journal Molodoy uchenyy*, vol. 14, pp.292--294. (in Russian).
- [9] *Rabota so studencheskoy auditoriey v hudozestvennom muzee po metodike svobodnoy (facilitated) diskussii: metodicheskoe posobie* / ed. levleva N.V., Potapova M.V. (2016). SPb, St Petersburg: is-vo Politehn. un-ta. (in Russian).
- [10] Kochukova E. S. (2019). Transformation of Museum Communication through Art Mediation: The Case of the 4th Ural Industrial Biennial of Contemporary Art. *Journal Changing Societies & Personalities*, vol. 3, no.3, pp. 258-272. (in Russian).
- [11] Rappoport, S. Kh. (2017). *From the artist to the viewer. Problems of artistic creativity*. StPetersburg: Lan'; Planeta muzyki.
- [12] Gudova, M. U. (2017). Postgramotnost kak teoretiko-metodologicheskij princip opisaniya problem polilingvizma i polikulturnosti in *Kommunikativnye trendy v epohu postgramotnosti: Polilingvizm i polikulturnost*. Yekaterinburg: Izd-vo Ural. Un-ta. (in Russian).
- [13] Eco, U. (2005). (transl. S.D. Serebryaniy), *The role of the reader. Explorations in the semiotics of texts*, St. Petersburg (in Russian).
- [14] Orel, E. V. (2017) Iskusstvo pod sledstviem: amerikanskiy I rossiyskiy opit, in *Hudozestvennaya priroda i social potential sovremennogo iskusstva. University of the Humanities*, Yekaterinburg: Humanitarian University, pp. 148-185. (in Russian).
- [15] Lotman, Y. M. (2000). *Semiosphere*. SPb, St. Petersburg: Iskusstvo. (in Russian).
- [16] Kabakov, I. I. & Groys B. E. (2010), *Dialogues*. Vologda: Biblioteka Moskovskogo kontseptualizma Germana Titova. (in Russian).
- [17] Melnikova S. V. (2018). Hudozestvennie osobennosti reklamnogo teksta: opit ikonologicheskogo analiza. *Izvestia Ural Federal University Journal. Series 3. Social and Political Sciences*, vol. 13, no. 3, pp. 65-73. (in Russian).
- [18] Nemenko E. P., Suhov A. A., Yazovskaya O. V. (2018). Konsept vovlechnosti v issledovaniyah zritelskogo opita: teoria i practika. *Izvestia Ural Federal University Journal. Series 3. Social and Political Science*, vol.13, no. 3, pp. 182-191. (in Russian).
- [19] Barrett, T. (2012). *Why Is That Art: Aesthetics and Criticism of Contemporary Art*. New York, N.Y.: Oxford University Press.
- [20] Danto, A. (2013). *What art is*. New Haven: Yale University Press.
- [21] Schramm W. (1963). *The Science of Human Communication*. New York, N.Y.: Basic Books.

- [22] Barash, L. (2017) Aesthetic education: the communicative role of fine art. *Journal Society: Philosophy, History, Culture*, vol. 9. URL: <https://doi.org/10.24158/fik.2017.9.6>. (Accessed 10 October 2019).
- [23] Lotman, Y. M. (1992). On two models of communication in the cultural system, in *Selected articles in three volumes. T. 1. Articles on semiotics and cultural topology*, 76-90. Tallinn: Alexandra.
- [24] Vermeulen, T., van den Akker R. (2010). Notes on metamodernism. *Journal Aesthetics & Culture*, vol. 2, pp. 1-14. URL: <http://emerymartin.net/FE503/Week10/Notes%20on%20Metamodernism.pdf>. (Accessed 10 October 2019).
- [25] Pokras Lampas, (2019). Pro Yekaterinburg, area, Orthodox activists and sketches. URL: https://vk.com/pokraslampas?w=wall-25333870_12312 (Accessed 10 October 2019)
- [26] Pokras Lampas. (2019). Suprematist Cross in Yekaterinburg: Pokras Lampas painted the square as part of the Stenografiffa festival. URL: https://vk.com/pokraslampas?w=wall-25333870_12100 (Accessed 10 October 2019)
- [27] Boyko, A. G. (2014). Contemporary art and new generations of viewers, in *Mom, I'm sorry. I will become an artist!* KGAU, "Museum of Contemporary Art RERMM".
- [28] Stolyarov, B. A. (2015). *Museum pedagogy: innovation, practice, development prospects*. Yekaterinburg: EMP.
- [29] Klichuk, Y. (2015). Art-mediatsiya posle ekskursovedeniya. in *Proceeding Muzei i muzeyshchiki: problem professional'nogo obrazovaniya. Materialy mezhdunarodnoy konferentsii 14--15. 11.2014*. SPb, St Petersburg, Izd-vo Gosudarstvennogo Ermitazha. (in Russian).
- [30] Mediator workbook (2014). in: *Manifesta 10: Educational program*. Meesen. URL: <http://manifesta10.org/en/education/>. (Accessed 10 October 2019).
- [31] Gorshkov, I. (2019). Vystavka dolzhna vyzyvat vnezapnoye oshchushchenie uzhasa I odinochestva sredi karnavala *The Art Newspaper Russia* no 75, July-August, 2019. URL: <http://www.theartnewspaper.ru/posts/7144/>. (Accessed 10 October 2019). (in Russian).