

INTRODUCTION

Dear friends! The 3rd edition of the “Bridge” scholar research is a continuation of the special project, launched by our researchers. It comprises a unique entity of art, art research, and culture studies, all that is emerging within constantly ongoing process of searching the truth. The only gain for all, who participate, is that troublesome times give us the possibility to capture the truth of reality. Such a victory is real not after calming down the winds of trouble, but with their help too – crisis phenomena give a fuel to the creative process. The conscious acquisition of such a phenomenon allows freedom to perpetuate in the realm of immediate unity of art reflection and creation of the artistic reflection. This freedom inspires unlimited creativity that actualizes itself despite ahead of time self-rejection.

“Bridge” grasps a mighty content of articles, based on practical experience and practice targeted ones. They present contemporary art dimensions, inspired by the breathtaking time, “live” life. Verbal logic expresses them by tautology: “here” and “there” are featured as phenomenology of art. Presented articles enable the reader to position oneself as the subject of aesthetic survey and the subject of art and culture studies simultaneously.

“The legitimating” of aesthetic empiric field in its unconditioned importance is not the only trend presented here. The no less important implication is that movement for meeting point of theory and practice in the contemporary art becomes a major trend, overthrowing their artificial eclectic unification. Under such a condition different, even polar views on the problem don’t automatically fall to the mutual negation; their interaction uncovers the unity within the diversity and constructs the specific area of the creative subjectivity. On the margin spaces and forms of the modern art it’s essential to point to the transparent trajectory of the inner connection between theatre, music, sculpture, architecture – all genres that, mutually transforming into the space and time reality of the modern art life. The specific features of interweaving of the traditional and modern art forms reflect such inner links too.

The recognition of the projection is not as complex as it seems – it’s much more complicated. However its necessity is proved by the reversed influence of the loss of the foundations of the modern art. The situation of lost forms of social consciousness demands from art research

the radically new methodology paths to reach its cognitive and heuristic goals. Even acknowledging the individual specifics and value of the single artistic object creative activity of the artists and art researches is going to part with the fragmentary methodology applied to the art phenomenon reflection and ascend to the level of the world understanding as a natural unity of humanity wholeness. Presented articles have all rights to make a first step on the road to reach this goal.

*Victor Sydorenko,
Director of the Modern Arts Research Institute*