

ФІЛОСОФСЬКІ НАУКИ

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CONCEPTUAL STRATEGIES OF RESEARCHING MEDIA ART AS A FORM OF MODERN CULTURAL PRACTICE

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Проаналізовано особливості впливу сучасних інформаційно-комунікаційних технологій та технологій віртуальної реальності на формування медіа-арту як інноваційної культурної практики. Розглянуто можливість екстраполювати феноменологічну проблематику А. Шютца до аналізу інтерактивної специфіки медіа-арту як форми культурної комунікації. Через залучення концепцій А. Коклен, В. В. Бичкова, Н. Б. Маньковської проаналізовано особливості дискурсивно-діалогових форм медіа-арту як нових стратегій художньо-естетичної комунікації, що пов'язані із використанням технологій віртуальної реальності

Ключові слова: медіа-арт, віртуальна реальність, культурна практика, технообраз, медіатекст, культурна комунікація, життєвий світ

1. Introduction

In the context of the development of the information society, the availability of a huge amount of information transforms and modifies all processes in culture, represented by modern cultural phenomena, various forms of cultural products, new types of cultural activity, in particular, communicative media art strategies that actualize the potential of computer-digital technologies. The development of media culture, modern information and communication technologies and the virtualization of the socio-cultural space is associated with the creation of fundamentally new ways of searching, storing and representing cultural information with the expansion of the spheres of the modern means of communication's usage. Thus, the formation of modern communicative space is closely connected with the application of various forms of virtual reality in cultural practices, which initiates the creation of the latest cultural and artistic practices and the formation of new forms of artistic and aesthetic communication, i.e., the use of information and communication technologies initiates the creation of the latest cultural and artistic practices that actualize new forms of cultural communication, in particular through the application of various forms of virtual reality. These processes of becoming a modern culture as a media culture set new parameters for the existence of a modern person, characterized by interaction with the phenomenon of "real virtuality" (M. Castells), as well as transforming social reality as an open lifeworld.

2. Literature data analysis and target setting

It can be argued that modern scientific research continues the process of conceptualizing the phenomenon of media art, which determines the integrity of this study and the need for an interdisciplinary approach to

the phenomena analysis in terms of multidisciplinary. At the same time, it is important that the phenomenon of media art is relatively new as an object of scientific research. Under such conditions, conceptual strategies can be considered as an attempt to identify the specifics of modern media art as the latest cultural practice. The attempts to differentiate modern media art as the latest cultural practice are presented in the scientific works of foreign scholars through the development of the concept of "media art" in scientific discourse and analysis of the history of the modern art, which captures the global interrelation of the modern processes [1]. Considering the specificity of contemporary art, scientists emphasize the audiovisual nature of media art, which is associated with narrativity, technogenicity and the on-screen existence of its artifacts [2]. It should be noted that the analysis of the application of information and communication technologies and fragments of virtuality in traditional forms of art allows contemporary researchers to distinguish a number of the most diverse artistic practices that have arisen on a techno-electronic basis [3, 4], including new forms of media art in the field of video art, computer and multimedia technologies, Internet, etc., which diversifies modern cultural phenomena and cultural activities.

In scientific studies of Ukrainian scientists the attention is focused on the necessity of applying the principles of interdisciplinarity in the study of the phenomenon of media art [5, 6], along with the studies of cultural practices [7]. However, the specificity of media art as the cultural practice is not sufficiently highlighted in the works of Ukrainian scholars. However, the problem of the latest forms of media art in Ukrainian science is investigated insufficiently and requires further research aimed at research of the methodological potential of non-classical and post-non-classical concepts in the study of

the influence of the phenomenon of virtual reality on the formation of strategies for media art. In such conditions the perspective direction of the research is the engaging of conceptual strategies of contemporary scientific discourse to the disclosure of the innovative specificity of contemporary cultural practices as a new way of functioning of modern art i.e. media art.

3. The aim and objectives of the study

The aim of research is to identify the specificity of contemporary media art as an innovative cultural practice, which is associated with diverse forms of virtual reality.

In accordance with the stated aim, the main objectives are formulated as follows:

1) to study the concept of media art as a cultural practice in the modern scientific discourse;

2) to engage the phenomenological problematique of A. Shutz in researching the interactive specificity of media art as a form of cultural communication via the application of comparative method;

3) to analyze the concept of technimage by A. Cauquelin along with methodological strategies of V. Bychkov and N. Mankovskaya with the view to investigate the discourse forms of media art.

4. Overview of the media art phenomenon as a form of cultural practice in contemporary scientific discourse

In the context of the formation of a new information and communicative paradigm and technological diffusion, a special place belongs to artistic practices that represent aesthetic dimension through the use of computer-digital technologies, various forms of virtual reality, etc. Artistic practices are considered as a special kind of cultural practices, as they are characterized as forms of art activities with their communicative properties, discursive forms of interaction between the author and the recipient [8]. In this regard, technical means of communication expand the expositional possibilities of contemporary art, favor the formation of new cultural norms and values, and also support the communicative functions of art. In other words, the use of technical means of communication in the field of aesthetic activities actualizes the process of interconnected transformations of technology and art on the basis of the general principle of interaction. These tendencies stimulate the expansion of the diversity of artistic forms and cultural practices, as well as create the most diverse techno-artistic forms such as media art, digital art, net-art, electronic music, computer graphics and animation, digital archiving, multimedia directories, etc. In today's scientific polylogue the use of the concepts of "media art", "media artistry" that exist as related concepts is the most common. It represents the present stage of the emergence of the phenomenon of media art as a relatively new object of scientific research. Analyzing the meaning of the concept of media art, it should be noted that this term in the scientific literature is interpreted in different ways and has different connotations. Thus the interdisciplinarity of the chosen problematique necessitates the use of methodological strategies of various branches of humanitarian knowledge that would allow to represent the innovative specificity of virtual reality in the formation of modern cultural practices, media art including. More common definition of media

artistry is the following: it is a wide field of experimental artistic practice, based on the use of various mediameans and media technologies. Thus, the most traditional forms of art – painting, graphics, sculpture, music, cinema, and others has undergone the influence of digital technologies. In this case, the use of various audiovisual forms of virtual reality affects the formation of new aesthetic strategies, means of artistic expression through the updating of artistic language systems. Holographic images imitating a picture, sculpture, architecture, as well as the use of light as a means of visual language in avant-garde works of contemporary media art may serve as a plausible example. It should be noted that the media artistry has a rich variety of genres and types that are constantly changing and evolving, including video art, media installations, media production, Internet art or net-art, etc. In this context, the possibilities of space manipulation, interactive systems and the Internet, as well as innovative sensor technologies have expanded artistic reality, opening unlimited creative possibilities for contemporary artists.

Researching the process of formation of a new stage of media art development, American media artist and theorist Mark Tribe suggests to use a new term "new media art" [9]. According to the researcher, this concept covers hybrid genres of art (Internet art, interactive virtual environments, multimedia installations, etc.), which are mainly based on digital technologies using screens, projections, polydisplays, etc., thereby developing aspects related to interactivity and variation. Consequently, media art is an important vector of the development of contemporary art that has an avant-garde orientation and is characterized by the need to find artistic innovations through the creation of new forms of communication.

In the context of a communicative paradigm, the new cultural forms have a distinctly specific character, due to the processes of mediaization and virtualization of modern culture. The creation and spreading of diverse forms of virtual reality allowed British scientist Stephen Partridge to suggest that today "... Media Art can encompass many media and art-forms (film, video, sound – sound art, time based art, performance art, installation art, computer art, sci-art, interactive art etc.), but today is most often associated by the use of digital technologies" [1, 7]. It is the application of innovative technologies in the sphere of artistic activity that determines the formation of contemporary art as a cultural practice, in which the author and the recipient are attracted not by the final result but by the process, interaction that is actualized through network communication, collective creativity, interactivity, multi- and hypermedia, active audience participation, engagement in creative dialogue. Artwork as a media text requires the active participation of the recipient in the meaning of a plural semantic space through interactive forms of artistic communication. The dialogue form of communication suggested by the author is realized through application of forms of virtual reality, which allows to implement the principles of plurality, variability of artistic text. In this context, the participation of each recipient as an active co-author becomes an element of the general communicative field that can be used and transformed by any entity involved in the communications network. Thus, in the media space, the existence of any art object or practice is possible only in a communi-

cative unity with an audience that takes an active part in the process of artistic development of reality initiated by the author.

In the context of the article issues the engagement of A. Schütz's phenomenological strategy to the consideration of virtual reality, the formation of media art as a modern cultural practice is a very promising approach. Such an approach allows to highlight certain aspects of the modern world of life, the experience of its everyday practice, and also to consider the problem of the semantic horizon of its consciousness. Under such conditions, it is important to extrapolate the concepts of "everyday life", "lifeworld", "intersubjectivity" into modern socio-cultural processes. According to the concept of A. Schütz, everyday life is a result of the interaction of man and the objective world, knowledge of which is formed via the personal experience of man. According to the philosopher, "The world of everyday life" of man should denote the intersubjective world that existed long before birth, experienced and interpreted by others... as an organized world" [10]. That is, actualizing the meaningfulness of social communication, intersubjectivity can be characterised as a special characteristic of the human world; and the social world is carried out as a constantly constructive in everyday communicative interaction of individuals on the basis of their daily interpretations. It should be emphasized that everyday life of the human lifeworld is actualized in various forms of social interaction, which is conditioned by the sociocultural heritage of humanity, its cultural and aesthetic experience and individual culture of the individual. In other words, everyday life is the sphere of human experience with its unique forms of perception and comprehension of the world. Schütz regarded everyday life as the "supreme reality", the "horizon" of goals, projects, interests, dreams and fantasies of man [11]. Under such conditions, virtual reality appears as an important component of its experience in the context of life experience's formation, and the virtual environment exercises a powerful influence on the human world and transforms the nature of all aspects of the being of a modern person, in particular, cultural and aesthetic. Influence of informational and communicational technologies on the everyday life of the human being is actualized in new forms of social interaction (virtual communities, network society) and transforms social reality as an open lifeworld with new possibilities of implementation of intersubjectivity. In addition, the development of a new information or media culture necessitates the adaptation of society to the processes of informatization and computerization, as well as the production and representation of new forms of activity in the contemporary socio-cultural space. Therefore, the art of new media is intended primarily to provide the public with information of cultural and aesthetic value, which will promote the development of common cultural values. Transformation of modern socio-cultural environment, introduction of the newest technologies affect the worldview, perception of the world by modern man i.e. her inherent system of meanings, values, norms and ideals, stereotypes and attitudes, since interaction with forms of virtual reality turns into a constant and necessary component of everyday life, experience of everyday practice. And the application of modern technologies of

virtual reality in a variety of social and cultural practices contributes to the implementation of intersubjectivity as an actualization of social interaction through the active hermeneutic activity of the recipient. Consequently, modern media technologies have great artistic potential for the implementation of revolutionary ideas and representations of contemporary art about the work, the role of the author and the recipient, as well as actualized as new means of finding creative solutions and imaginative opportunities.

It should be mentioned that the innovation of modern aesthetic strategies and artistic practices is also connected to using the "technimages" of virtual reality. According to French aesthetist A. Cauquelin, who implemented the term "technimage" into the scientific termbase, the difference between modern "technimages", generated by the latest technology, from the classical ones, is the replacement of the interpretation of interactivity. That is, "if the image is related to the interpretation, finito, linear distribution, then the technimage is related to interactivity, virtual processes, network distribution" [12]. According to Cauquelin's definition, technimages are intangible, moving and unstable objects, created in the network space by some users, while the change can be performed by some other users. According to the researcher's concept, technimages do not fit into the traditional notions of art, because "... the freedom of interpretation supersedes the need for interactive audience intervention. After all, without the knowledge of the instructions, the "way of applying" the artefact, i.e., the rules of interaction with the installation, behavior in performance, happening, techniques of virtual manipulation, etc., "events" of art may not happen" [12]. Consequently, according to the researcher, the aesthetic specificity of "technimages" in contrast to "textimages" lies in the formation of a fundamentally new artistic environment, the essential difference of which is to replace the interpretation of interactivity, which requires knowledge of the "way of applying" artistic and aesthetic tools, "instructions" [13]. As a result of interactivity, all recipients become co-authors, actors of social action, the object is the result of "collective mind", and its numerous authors feel it as a part of their creation, reflection of their thoughts and feelings. Such interaction of co-authors contributes to the emergence of a new communication-oriented entity, affects the structure of consciousness of a modern person, the lifeworld of their everyday life and actualizes the new possibilities of experience.

Discussing the concept of technimages of Cauquelin, modern researchers V. V. Bychkov and N. B. Mankovskaya offer their own approaches to the peculiarities of the application of virtual reality in media art. Via highlighting the influence of technogenic civilization on art, scholars distinguish a variety of artistic practices that have arisen on a techno-electronic basis. Bychkov and Mankovskaya connect with the use of the latest technologies, including virtual reality technologies, with the formation of new types of creativity in "... video art, computer graphics, computer installations, networking literature, transmissions, internet art, interactive art, virtual art and other newest art practices" [14]. Considering the communicative possibilities of modern art practices that utilize media capabilities, Bychkov and Mankovskaya consider

the use of virtual reality in modern art practices as a way to update new strategies for aesthetic communication, new forms of interaction between the artist and the recipient. At the same time, it is important that the use of digital technologies in art provides the possibility not only to implement the polyvariant structure of the modern text-product, but also to help with intensifying the hermeneutic activity of the recipient in understanding and identifying the multiple codes of this work. After all, the application of virtual reality in the artistic and aesthetic field reflects the interactivity of modern multimedia art practices and provides the recipient's immersiveness in the artistic environment, turning them into a co-author of an artistic work. In this context, the interactive specificity of modern art practices is a manifestation of the process of "collective production" (V. V. Bychkov and N. B. Mankovskaya).

It should be stated that the formation of a new socio-cultural context forms new conditions for the assimilation of socio-cultural models of behavior and moral values in society, as well as the formation of a new tool of creative interaction, connected with the discursive-dialogical nature of contemporary cultural practices. Analyzing the peculiarities of aesthetic interaction in the context of the development of media culture, the French art historian Nicolas Bourriaud in the work "Relational aesthetics" [15] states that artistic act can not exist in a state of tranquility and compares art practices with a real history of interactions of people, their dialogue, which lasts a certain time and affects each of the participants in the process. Bourriaud implies that the media artist addresses most frequently the problem of interaction and situational variability of each act. In this regard, modern artists use the Internet and computers to communicate with potential audience for unified creativity, as well as to transfer the principles of aesthetics of interaction to new genres of art that exist only in the media space. Thus, the application of modern information and communication technologies and the sphere of virtual reality initiate the creation of new forms of cultural and artistic communication, the interactive specificity of which makes the modern person acquire new skills in cooperation with contemporary cultural practices, i.e., the creation of a modern multimedia product is conditioned by the aesthetic nature of interactive environments, the peculiarities of their perception, expressive multimedia capabilities, nonlinear dramaturgy, and close interconnection with informational and communicational technologies. Consequently, the use of modern informational and communicational technologies involves dialogical strategies for interaction between the author and the recipient, which is associated with the development of certain forms of social interaction, conservation and translation of social experience.

5. Results of the research

The investigation of the proposed concepts allows to explore the innovative potential of the impact of in-

formation and communication technologies, virtual reality technologies in particular, on the creation of newest cultural practices and new forms of artistic and aesthetic communication and to highlight the specificity of contemporary media art as a cultural practice. The application of phenomenological aspect of the study provides the possibility to outline certain aspects of the influence of strategies of cultural practices, namely, media art, on the life world of the modern human, on the semantic horizons of their consciousness and to extrapolate the main ideas of the concept on the process of investigation of the media art phenomenon as a new form of social interaction. The application of philosophical-aesthetic strategies to the analysis of media art as a new cultural practice has given the opportunity to reveal the formation of discourse-dialogue forms of aesthetic communication, which is associated with the use of various forms of virtual reality.

6. Conclusions

1. The conducted analysis of the phenomenon of media art as a cultural practice is associated with its interdisciplinary specificity, and the application of various conceptual strategies in the study of this phenomenon necessitates the introduction of new methodological approaches to study this problem. Under such conditions, the study of virtual reality in various cultural practices is at the stage of conceptualization, since the object of the search undergoes the stage of its formation. Thus, the study of the phenomenon of media art as a modern cultural practice is a promising area of research and required further scientific justification.

2. Extrapolation of the phenomenological strategy of A. Schütz to the consideration of media art represents the hermeneutical aspects of the influence of the virtual reality technology on the lifeworld of a modern person, the experience of their everyday practice, as well as the formation of a unified lifeworld life of people on the basis of an intersubjective process of establishing mutual understanding.

3. The analysis of the conceptual ideas of A. Caquelin, V. Bychkov and N. Mankovskaya in philosophical and aesthetic comprehension of media art as a new cultural practice with the use of forms of virtual reality allows revealing its discursive-dialogical nature, which determines the formation of new forms of cultural communication. The analysis of these concepts represents the specificity of the aesthetic strategies of media art, carried out by the recipient interactivity in the process of media text marking. Consideration of media art as a new cultural practice, a new form of cultural communication that involves dialogic strategies for interaction between the author and the recipient, is associated with the development of forms of social interaction, conservation and translation of social experience.

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