

ART

ART PROJECT THROUGH THE PRISM OF SEMANTIC COMPONENTS

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Abstract. The article examines the semantic components of art projects. It is noted that an art project is an artistically designed cycle of activities, the purpose of which is the representation of a work of art. The realization of the conceived art project is reduced to a kind of synthesis, the summation of its meaningful components, pulled together like threads into a single knot to achieve inseparable integrity of historical-cultural, socio-political, aesthetic-philosophical, artistic and other layers. Accordingly, in the internal contextuality of the artistic project, all content components find a new organic unity in a certain interdependence, in fact, as a manifestation of originality. The art project builds complex, multifaceted, detailed content with a "hidden" essence, which has its own representative set of tools and techniques.

Keywords: art projects; semantic components; sociocultural narrative; reality receiving new additional contents; critical understanding of reality.

Art projects that are steadily developing in an ascending fashion can still be classified as modern, little-studied cultural and artistic phenomena that remain out of research interest. The relevance of expanding the idea and deepening scientific knowledge about art projects, respectively, is beyond doubt.

First of all, let us denote that an art project is an artistically designed cycle of activity, the purpose of which is the representation of a work of art.

Let's analyze an art project – a complex phenomenon, often equally belonging to both the world of culture and the world of art – through the prism of semantic components.

The embodiment of the conceived art project is reduced to a unique synthesis, the summation of its meaningful components, drawn together like threads into a single knot in order to achieve the inseparable integrity of the historical-cultural, socio-political, aesthetic-philosophical, artistic and other layers. Accordingly, in the internal contextuality of the art project, all meaningful components find a new organic unity in a certain interdependence, in fact, as a manifestation of originality. In the synthesis of its semantic components, projected onto the essential processuality (embodiment in reality), the concretely designated philosophy determines the content. We emphasize that in the professional space of global culture, art projects are distinguished by the primacy of a meaningful artistic and creative component (rather than a meaningful socio-cultural one), which, in fact, manifests the originality of its features – the “nuances” of work with a represented narrative as the deployment of a “sociocultural narrative” and a “philosophical phrases”. Art projects focus their attention on acute sociocultural issues, rethinking it.

As for the characteristic features of the art project, it can be based on the accentuation of a single author's position, a certain author's view in a “modern frame”.

A factual analysis shows that an art project can be characterized by both a jeweled thoughtfulness of actions, as in an exact mathematical calculation, and a certain improvisation, correlated with the desire for a sense of overcoming – the achievement of more and more new levels of the goal.

This causes a lively controversy regarding the semantic content of the art project. This is often a new vision of aesthetics that makes you think, philosophize, for example, as a patriotic art project by Ukrainian artists Art on the battlefield – a synthesis of digital art with media within the framework of a recreated virtual exhibition.

The characteristic features of the art project are found mainly in the

embodiment of its immanent content, “implied subtext”, which ultimately reflects the system of its artistic imagery in the interdependence of the ideological and dramatic and pictorial and expressive solutions. In addition, in stimulating interaction with the viewer – an effective accomplice in the process of transforming reality.

The art project builds complex, multifaceted, detailed content with “hidden” content, which has its own representative set of tools and techniques. From a technical point of view, a key role in this is played by special aesthetic attitudes, technologies for complicating the artistic language of an art project, which is actually the organizing beginning of the perception of its immanent content.

This can be done by finding new artistic and technical accents, using which it is the fragment, the detail that conveys information about its true content, which goes back to the philosophical beginning and appears to be the bearer of the represented universal human meaning. Art projects “work” in the plane of critical comprehension of the past and the future, but, above all, rethinking the acute problems of the present – these are philosophical games every time with a special overtone, in which society discovers the desired meanings of life.

Thus, the art project outlines a common value canvas, in which it highlights narrow problems in artistic interpretation. The presented artistic action reveals the nature of its semantic and aesthetic identity through the choices of accentuation technique. As a result, a kind of identification is realized: the ephemeral nature of the artistically presented reveals “hidden meanings” that needed to be discovered (the comprehended inner essence, thus, lies on the surface). The process of translating the physical (representative form) into a spiritual transformation is being carried out. The art project represents a reality that acquires new, additional meanings.