

The Role of Professional Art in the Modern Culture

Art as a Specialized Field in Sociocultural Space

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Abstract—This article deals with art as a specialized area of social-cultural space with its inherent special status and functional dominance. Polystylistics are considered to be the main characteristics of contemporary art in light of the modernization process. The key role of constructive art as the ability to formulate and solve socially significant problematic situations is justified.

Keywords—culture, sociocultural space, socially significant knowledge, art, modernization processes, polystylistics, constructivism, world view, the multiplicity of interpretations of reality

I. INTRODUCTION

In order to investigate the role of a social institution in modern culture, one needs a methodological model, which helps to reveal the concept of "culture" and "modernity", as well as the basic functions of the investigated social institution - in this case art. In other words, culture should be treated in a particular system of coordinates, which will reveal its specialized fields, its modern conditions, and its performances.

In the most general sense, culture can be defined as an artificial world created by man, as the content of social life with is biologically non-inherited information, artificial objects (artifacts) created by people during the development process of their environment. Engaged in the study of culture different sciences; now considered the most fruitful convergence of sociological and cultural anthropological approaches. In this theoretical line, special educational opportunities for the study of culture is an analytical model of sociocultural space, developed by E.A. Orlova¹ [4], based on the union of two independent cultural and social measurements of human coexistence. It is determined by the structure of the sociocultural space with two levels of people's attitudes to the environment: specialized (societal and institutional structure), and ordinary (network of interpersonal relationships). Since we are interested in professional art, in this article we will look at a specialized level of sociocultural space.

¹ E. A. Orlova, Doctor of Philosophy, Professor, Director of the Centre for cultural anthropology at the State Academy of Slavic culture, a specialist in the field of sociology of culture.

II. ART AS A SPECIALIZED FIELD OF THE SOCIAL AND CULTURAL SPACE

The structure (functional differentiation) of the sociocultural space is revealed through three domains that represent certain groups of factors related to the organization of human coexistence. The first domain includes a group of specialized areas of sociocultural spaces associated with social organization. These include the economic area, based on joint practical activity aimed at livelihood; political, which is based on the ability of people to organize interaction processes of achieving the goals; and legal, based on the quality of a person to "normalize" its relations with the environment.

The second domain combines specialized areas of sociocultural space, where the generation and preservation of socially significant knowledge is made. It includes the philosophical and religious field as a set of concepts, methods of constructing judgments and feelings, focusing mainly on the definition of the absolutes and universals of life in the world of men, and stable ties to the world that is beyond. This includes science, logically ordered to provide reliable knowledge about the environment, about the relationship of people with it, and about stable and changeable aspects of it. This should also include art; its functions relate to the imaginative, holistic, emotive and flexible views on situations of human existence.

The third domain of the organization of specialized activities is represented by the institutional channels broadcast of socially meaningful knowledge. We are talking about the following specialized areas: Firstly, about the general education system, whose function is to transfer compulsory, socially necessary knowledge and skills from older to younger generations. Secondly, about the mass media and wider - the area of mass culture, whose main function is defined as a public demonstration, ordered in a certain way of social and cultural patterns, values, norms, culture events and facts that have social significance of the current time period. Thirdly, about the area of enlightenment (cultural institutions), which in this case represents the interest as a "screen" of public demonstration of sustainability, and recognized in the community of cultural values [4, p. 162-163].

Such selection and ordering of the specialized domains provides the ability to analyze art as a special area of

sociocultural space, with its functional and memorable dominants, and the value of the aggregate of man's relationship with the environment. In this regard, E.A. Orlova defines the special status of art as a field of sociocultural space, which implies free experimentation with its elements, modeling sociocultural situations with the help of an imaginative alternate reality. Such a virtual reproduction and change of the living environment makes real interactions more efficient. Firstly, people's attention doesn't fade away to the routine aspects of daily life, and secondly, new connections and opportunities contained in this environment are revealed.

Finally, the functional dominance of art is determined by the fact that in art there is organization of the relationship between the human and his environment. Art is based on human's quality and a person's ability to form images. Its formation is associated with the development of the aesthetic means of expressing their feelings and people fixing their results in different forms and genres of specialized art activities [4, p. 200].

III. POLYSTYLISTICS OF CONTEMPORARY ART

We now turn to the study of contemporary aspects of culture and art, using the model of sociocultural space. For this we consider it in the context of the modernization process, implying global spread of certain sociocultural trends that originated in developed countries and identified their leading geopolitical position. Today, the modernization is understood as the historical process that involves a set of processes, which "appear at the level of social organization". In the economic sphere it is defined as a movement from industrialism to postindustrialism; in political, from authoritarian regimes to democratic; in legal, from conventional to a legal right. They correspond to changes in the field of socially significant knowledge and worldview: in the religious sphere the shift is noticeable from the sacred to the secular justification of world order; in philosophy, from a monistic to a pluralistic world; in art, from the desire for stylistic unity to polystylistics; in science from objectivism to the anthropic principle. The combination of these sociocultural trends is called modernization" [3, p.7].

Currently, most researchers recognize that modernization is, to a greater or lesser extent, "fate" of all social systems, seeking to respond to the challenges of our time, especially in the context of globalization and the output of many important social processes on a planetary level.

Thus, the main characteristics of modern art in light of the modernization process are considered to be polystylistics. Originally the term was used to analyze and explain the processes in music. One of the authors who has studied this phenomenon is inherent in the artistic culture of the XX-XXI centuries - Alfred Schnittke.

As a result of all the preceding cultural and historical context development of artistic creativity, especially in its multiplied compacted form, the artist must willingly or unwillingly take into account the stylistic multidimensionality of art (and culture in general). This is

polystylistics. Artists must also respond to the stylistic pluralism of the world, using multiple styles in their works, appealing to their comparison, contrast, competition, various configurations and projection. In this setting the "simultaneity" of styles that express different times and different aesthetic tendencies manifest themselves in all the main paradox of contemporary art [1, p.147].

Speaking of "*breakthrough*" in the region of polystylistics, Schnittke had in mind the "jump" in the acquisition of fundamentally new possibilities of creativity (in the mainstream, as we now understand and formulate, postmodernism, scouring the art of the line between "old" and "new", "their" and "foreign", "simple" and "complex", "classic" and "avant-garde", "single" and "multiple", "original" and "banal", etc.). Secondly, it is about overcoming the whole routine, uncreative, retarding the development of art and creative personality in line with the classics (neoclassical) and in the ways of avant-garde. Composer said this applies not only to the field of music, but also to other types of art. He saw a huge reserve of polystylistics for new means of artistic expression, a kind of art metastyle [1, p.152].

IV. CONSTRUCTIVENESS OF ART

The divergence between current common sociocultural stereotypes, perceptions of people who no longer correspond to the current state processes and phenomena in society, the personal outlook of artists, and catching changes in the environment often stimulate artistic activity. The search for new means of expression is the main task of this artist. However, changing the aesthetic language, style, composition and other artistic innovation is always a response to the challenges posed by time; solving specific problematic situations which the artist encounters in life. Therefore, one of the criteria of true art, reflecting its role in the culture, it is constructive, that is, the ability to pose and solve socially significant problem situations. This kind of situation has a high probability of increasing dynamism, variability, and uncertainty of sociocultural life.

Humans engaged in artistic activities react differently to the problematic situation. Their position can be both active and passive, but to achieve peaks of art it should be mandatorily, as we have emphasized, constructive. Active constructive position aimed at finding new themes, forms, tools, and techniques; Its purpose is innovation in the arts. Creating a work of art as a model is to solve the problem, an artist "figuratively experimenting" with new events and phenomena, "loses" big and small life situations in aesthetic forms, and test operates on new and existing views. In art, people generate life's problems and find satisfying solutions to these problems, methods of action and interaction in the new conditions [2, p. 81].

Professionals, which are characterized by a second, passive constructive type of reaction to a problem situation, distinguish conservative position. They maintain and fix that which is attached to the cultural significance of innovation reached the first type of artists with an active search orientation.

Thus, the two types of constructive attitude to problem situations active and passive inherent artists created works of art, and also offer its artistic interpretation of the author's works (music and theater), allowing us not only to rethink and implement the deconstruction of previous styles in art to create new styles, but also to consolidate the achievements and develop them, without which further search activity is impossible.

Point solutions, new models and valued artists represent society. Art can be represented as a sphere of social and cultural life, in which some people (artists) share with others (public) their methods and approaches to addressing problematic situations in life in shape. Since the life of modern man, due to the complex, diverse and changeable modernization process, the field of possible solutions is diverse. Plurality is at the heart of postmodernism, and reflects precisely this key feature of contemporary culture. Therefore mono-answers, recipes and solutions of social problems today can not be effective, including in the field of human relations shaped with the world, and each other.

V. ART AND WORLDVIEW OF MODERN MAN

Today, the traditional outlook based on the classical model of the world in which the idea of integrity in the world as an objective form is preset, "multiplicity one" has long been something of a matter of course. It cannot provide people with adequate orientation in the complex environment and adaptation. Modern man, in order to survive and meet their needs and requirements in a dynamic and diverse world must be flexible, mobile and open to constant change, diverse and ambiguous messages and situations. What helps him cope with this task is the picture of a world that recognizes the value of diversity as a condition and a key feature of contemporary sociocultural life and, consequently, the need for tolerance to a variety of views on the world order.

A special role in the formation of the world picture belongs to art as a specific component of socially significant domain knowledge along with science, religion and philosophy. These specialized fields of culture are characterized by heterogeneity of their orientation to the stable or volatile aspects of human relationships with the environment. Thus philosophy and religion represent a relatively stable "picture of the world", the concept of ordering the boundaries of life and human existence, there is an object of special attention as the "absolute", and the eternal questions of being and knowing. Art and science is the area of sociocultural space, which establishes proportionality "world view" of everyday existence of people. It gets choppy in the area of special attention to art. Art as an activity is most closely connected with the direct experience of the people and, therefore, their direct reaction to the mobility of the living environment and fickle personality states. Since art integrates experience shaped the development environment, then by the dynamic and unstable nature of the image itself, it is to a greater extent than the rest of the field of socially significant knowledge related to the interest in the variability of experience [4, p. 224].

Professional art is the most "loaded" into everyday life, so for him everyday life, to a greater extent than for other areas of socially significant knowledge, becomes the subject of a specific artistic interpretation. Figurative language arts are mastered easier than rational scientific concepts and theories, the understanding of which requires a fairly sophisticated training. Therefore, people in search of a source of information to help solve social problems increasingly turning to art rather than science. Art develops the skills of understanding the environment in the broadest scope for everyday life. This is the only area of human activity where the multiplicity of interpretations of reality is socially sanctioned and presented to the public in the form of works of art. Art helps a person to develop their ability in different ways to see the same thing, the unusual in the usual living environment and thus to cope with routine part of everyday life, and to find new opportunities solve pressing issues and problems.

Peculiar to the artistic culture of the multiplicity of styles and genres indicates that diversity and even mutual contradiction does not interfere with the coexistence of disparate points of view on today's complex sociocultural reality. Experience of the artists offered samples of building relationships with the environment in a figurative form, and develops in people the ability to see and understand the overall individual, a new in the familiar, conditional that is considered to be unconditional.

Modern art, which we are especially interested in, shows the diversity and the ambiguity of the world, develops seeking people to a comprehension skills environment. Through caused sensations and emotions it contributes to the development of the art of people consciously and / or unconsciously new psychological states, aesthetic experiences, sociocultural patterns and values that will help them to "bring" their worldview more in line with modern processes and phenomena in the world. Mastering the art of the proposed sample simulation solutions to life's problems, "people" train "the ability to" design "their cultural environment, and not just dwell in it" [4, p. 282].

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