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论文集

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# PRESENTATION OF THE ARTS IN THE POSTMODERN SPACE INFORMATION AGE

Oksana Petinova, Christina Stoykova,

**Abstract:** This article is devoted to the analysis of art in the postmodern space and variations in the presentation of art in the postmodern space of the information age. The presentation of art in the postmodern space of the information age can be diverse and experimental. Using different media, technologies and contexts can help artists evoke new emotions, thoughts and reflections in the audience. Digital technologies, virtual reality, interactivity, social networks, as well as new media formats such as video art, installations, spatial works and others can be used. Postmodern artists can also abandon traditional forms of presentation, experiment with the venues where they present their work, and engage with context and audiences on new levels. It can create exciting experiences and contribute to the development of modern art in the information age.

**Key words:** presentation, postmodern, culture, information space, information age, innovations.

**Introduction.** Postmodern is a period of history that begins after the end of Modern, a special mindset that is now widespread in all spheres of human life: culture, philosophy, politics, economics, technoscience, the sphere of planetary communicative praxis, etc. [8]. That is, Postmodern is a new historical era, the beginning of which dates back to the 20th century and continues to this day, becoming more and more established and acquiring new features, reflecting the modern period of human development. The world of the Postmodern era is characterized by the non-linearity of the development of socio-political processes, which is manifested in their rapidity and conflict potential, caused by the significant aggravation of territorial, demographic, religious, ecological, food and other problems. The geopolitical situation in the world has become more dynamic, complex and controversial [5].

Postmodernism in art is the period that followed modernism and spans roughly the second half of the 20th century and the beginning of the 21st century. It is characterized by the rejection of uniform norms and rules in art, as well as emphasizing the role of subjectivity, eclecticism, reflexivity and hybridity. In postmodern art, an artist can use a variety of media, styles, techniques, and openly reveal the creative process. The lack of uniform norms and the emphasis on an individual vision of the world make postmodern art diverse, multifaceted and difficult to understand.

**The purpose and task of the article:** to analyze the presentation of arts in the postmodern space of the information age.

**Research methods:** in accordance with the purpose of the research, such methods of theoretical research as abstraction, analysis, synthesis, comparison, generalization, specification

are applied.

**Presenting main material.** Postmodernism (post-modern, post-avant-garde) (from the Latin post - "after" and modernism), the collective name of artistic trends that were especially clearly marked in the 1960s and which are characterized by a radical revision of the position of modernism and the avant-garde. Rejecting the possibility of a utopian transformation of life with the help of art, representatives of postmodernism accepted existence as it is and, making art extremely open, filled it not with imitations or deformations of life, but with fragments of the real life process.

The latter here is of course only critically adjusted, and not completely transformed into something new and unprecedented. (Often, this concept is used broadly, calling all the last decades of the 20th century "postmodern" as a whole, with their new, i.e. computer, scientific and technical revolution, the collapse of the socialist system, etc.) [7]. Postmodern culture is often characterized as a phenomenon imbued with the sentiments of the "end of history", when everything has been said, there is no basis for the emergence of new, original ideas, and the compilative aesthetics of the artistic rearguard reigns. However, the concept of postmodernism as a culture of new artistic content (D. Barthes), and not at all decline, exhaustion [1], is more weighty and convincing.

A symbol of postmodern culture is a rhizome, a labyrinth. A rhizome (from the French Rhizome) is a specific form of a root that does not have a clearly defined central underground stem (according to I. Ilyin). The book is a root – a new type of aesthetic connections, a tangled root system in which separate processes, hairs, regularly dying and regrowing, they are in a state of constant exchange with the environment. In addition, the rhizome intervenes in other people's evolutionary chains and forms "transverse connections". So if the world is chaos (which is exactly how postmodernists see it), then the book becomes not space, but chaosmos, not a tree, but a rhizome. U. Eco, having created the most popular and "reference" model of the postmodern novel, admitted that he was guided by the rhizome as a prototype of the symbolic labyrinth when he created his masterpiece [1]. In a rhizome, there is no part that would be a root or stem part for some other part. They are equal to each other, the relationship between them is constantly changing, just as the structure of the rhizome is constantly changing. Here there is no division into "left - right", "top - them", "high - sublime", there is no semantic center, any hierarchy, linear unidirectionality. And that is why the relationship between art and life in this culture is anti-hierarchical, non-parallel, structureless, disordered.

The central category of classical aesthetics is the beautiful. In postmodernism, it remains, but its meaning changes. Disorganization, the disorder of rhizomes - rhizomes - is considered beautiful. Here, the beautiful is a combination of the moral and the sensual, the beauty of assonance and asymmetry, ecological and algorithmic beauty, disharmony as a norm, etc. The ugly is aestheticized. The sublime is replaced by the strange, the tragic by the paradoxical, the mimetic by the ironic, non-mimetic. Irony takes center stage. Postmodernism reflects the general absurdity of life, the rupture of social and spiritual ties, the loss of moral guidelines in the world.

Disharmony and destruction are the main features of the postmodern artistic world. There is nothing certain, stable here. This world is terrible and bizarre. It frightens with its confusion and uncertainty, the depth of the crisis and hopelessness. Therefore, it is no accident that such spatial coordinates as a labyrinth, a pit, an abyss, a dead end, a wall, etc., became iconic in postmodern works. The artistic world in postmodernism has no future, no development, it is closed only to itself. As if broken into pieces, split, not whole, not organic [1].

The creation of the artistic world in the works of postmodernism takes place in an emphatically conventional way. "Text" is depicted as "world" and "world as text". The work of postmodernism is presented not as a finished thing, but as a process of interaction of the artist with the text, the text with the artist, etc. Here we are talking about a specific feature of postmodern writing, which implies an emphasized conventionality of what is depicted. A work is a so-called conventional text and a conventional world. And everything in it is subject to the rules of the aesthetic game. The playful element is characteristic of most works of postmodernism. Readers get the impression that the heroes do not live, but play life. And the artist does not write, as it were, but plays with literature, plays with the reader. According to the rules of the game, various events can take place on the border of the real and the unreal in postmodern works. The game provides an opportunity to freely move from one time to another, from reality to the world of the subconscious, etc. [1].

The world in the works of postmodernism is depicted from the standpoint of "ideological polyphony" (M. Bakhtin's term), which is realized in a combination of various elements, styles, quotes, reminiscences, etc. Ambiguity and contradiction of the world structure leads to the fact that no one has the right to the final truth about the world. D.V. Zatonsky notes, there is nothing definite, completely finished in this world: neither a moral source that cannot be revised, nor a moral encouragement that never seems undeserved to anyone. Every lie hides a particle of truth, and every truth hides a drop of poison, so fame and shame often merge into one another, even replace each other. Therefore, no one has a monopoly on knowledge about this world in the works of postmodernism. Neither the heroes, nor the author, nor the reader. And therefore these works can be read in different ways. They leave a huge space for the reader's imagination. They leave a huge space for the reader's imagination. They force the mind to work hard, to search for lost moral dominants and reference points. And even if they are not found, this work of the mind and soul is extremely useful, and this proves once again that the works of postmodernism should be studied at school, so that a young person does not become complacent in his existence, so that he learns to think and search. The term "information space" was borrowed by the social and humanitarian sciences from physics, where it meant the possibility of coexistence of various phenomena and factors. In the framework of the cybernetic approach, the information space is a set of information sources, databases, technologies and networks that unite them. In the philosophical and methodological dimension, the information space means the environment of information dissemination in society, which is under the influence of cultural, economic, political,

technological and other factors [1].

D. Bell considers the information space as a collection of knowledge that has value in the form of an economic resource that contributes to the development of certain sectors of public life. The specificity of information, from this point of view, is its ability to serve as a commodity, to participate in economic manipulations and to be a guarantee of economic stability. Researchers note that the concept of "information space" combines two terms: "space" and "information". Space can be characterized by such properties as structure, length, coexistence and interaction of elements in all material systems.

According to M. Katkova, the information space is a historically formed, provided with legal guarantees and means of communication, with the greatest accessibility for the consumer form of coordinated and structured, territorially close and distant information resources that accumulate the results of people's communication activities [2]. Within the framework of the semantic approach, the information space is modeled as a hypertext structure, which includes various and interdependent images, signs, concepts, texts and documents, with which the processes of encoding, transmission, storage and interpretation of information take place.

The specificity of the sociocultural approach to the information space is the identification of the relationship between mass media and the transmission of cultural models that determine the social identity of individuals. The interaction and even conflict of self-identification models available in the information space leads to a sharp increase in the amount of processed information. This affects the psychological state of individuals and can even cause rejection of information sources. The processes of globalization and informatization, which are closely related and run in parallel, encounter the hostile attitude of representatives of the state elite.

After all, a person immersed in the world of information flows is freed from the bonds of citizenship, nationality and other factors of self-identification. At this stage of society's functioning, the relative independence of the desires of an individual (obviously committed to new modified values) from the previous cultural tradition is achieved [4]. Postmodernity and the information space have many interrelationships, as they are both characteristic features of the modern world. Here are some ways that postmodernity and the information space are connected: Deconstructing narratives. Postmodernism rejects unequivocal truths and universal narratives, and instead emphasizes the blurring of interpretations and ambiguity. It also contributes to the emergence of various sources of information, which can be contradictory and heterogeneous. The role of the media. The information space of the modern world largely depends on the development of mass communication technologies, such as the Internet, social networks, media platforms, etc. This has implications for the way art is perceived and disseminated, particularly postmodern art, which can be destroyed, transformed, disseminated or resisted through a variety of media. Hybridity and eclecticism. Postmodernity is characterized by a mixture of different styles, techniques, media, genres and cultures, as well as an emphasis on hybridity and eclecticism. This can be reflected in the information space where different cultures, ideas, styles and media interact

and intertwine to create new forms of artistic expression. Criticism of mass culture. Postmodernism criticizes mass culture, commercialization of art, and dependence on mass culture.

The information space can also be influenced by mass culture, phenomena such as mass advertising, consumer culture and wide access to commercialized content. Postmodern artists can use criticism of mass culture as one of the key themes of their work, using the information space as a platform for expressing their views and criticism of the modern world. Interactivity and viewer participation. Postmodernism emphasizes the interaction between the creator and the viewer, the interaction between different creators, as well as the viewer's participation in the creative process.

This can also be reflected in the information space, where viewers can create their own content, interact with artists, respond to and interact with artworks through various digital platforms. A variety of perspectives. Postmodernity recognizes different perspectives, opinions and experiences, reflects a diversity of worldviews and cultural contexts. This can also be reflected in the information space, where different sources, views and opinions can interact with each other, creating a variety of information sources and approaches to artistic expression [6].

In general, postmodernity and the information space interact with each other in a number of aspects. First of all, postmodernity can affect the formats, structures and content of information distributed in the information space. Postmodern artists can use various styles, genres and forms of expression, mix different media to create new ways of communicating with the viewer. Postmodernity can also provoke criticism and blur the boundaries between reality and fiction, which can affect the ways in which information is reproduced and perceived in the information space. For example, postmodern works of art can use irony, sarcasm, humor or paradoxes, which can be reflected in the content distributed in the information space and cause different reactions and interpretations among viewers. It is also important to note that the information space can influence postmodernity itself as a cultural phenomenon. Expanded possibilities of access to various sources of information, speed and ease of spreading ideas on the Internet, interaction with different cultures and perspectives can influence the formation and development of postmodern culture.

In general, postmodernity and the information space interact with each other in a complex way, mutually influencing the formats, structures, content, perception and development of art, culture and society as a whole. In the postmodern era, the presentation of works can be quite diverse and creative. One of the common approaches to the presentation of works in postmodern art is the use of non-standard formats and media. For example, it can be an exhibition in which elements of different artistic disciplines, such as painting, sculpture, photography, video, sound installations, etc., are combined in an unconventional way.

Also, the presentation of works in the postmodern era may include elements of exhibition design that may be relevant to a specific context or theme of the works. It can be the use of different materials, lighting, colors, textures, as well as unusual ways of arranging and exhibiting



works. In addition, in the postmodern era, the presentation of works can be accompanied by the use of texts, comments, curatorial information, audio or video explanations that can complement and interpret the works from different perspectives.

This can add versatility and contextuality to the presentation of works. In general, in postmodern art, the presentation of works can be a creative process where experimentation with formats, media, texts and contexts plays an important role. An important characteristic of the presentation of works in postmodern art can be the idea of interaction between different works, as well as between works and viewers. The presentation can be aimed at creating an open space where the viewer can determine his own perception and understanding of the works. Also, in the postmodern era, the practice of including the audience in the process of presenting works may arise.

For example, it can be interacting with works, using interactive elements, being able to interact with works or change their form or perception. This can expand the boundaries of the traditional presentation of works and allow viewers to interact more actively with art. It is worth noting that postmodernism, as an artistic movement, rejects an unambiguous system of rules and standards, so the presentation of works can be diverse and unique for each specific case. Another important aspect of the presentation of works in postmodern art can be the use of modern technologies. This may include the use of multimedia, video art, interaction with computer programs, use of virtual reality and other innovative approaches to the presentation of art. The use of technology can add new levels of interaction between works and viewers, expand the possibilities of perception and interpretation of art. The presentation of works in postmodern art can also be strongly influenced by social, political and cultural contexts. Art can reflect diverse perspectives and voices, engage diverse social groups, ask questions about identity, division, status, power, and other relevant topics.

Presentation of works can be a response to social changes and challenges, promote dialogue and mutual understanding between different cultural contexts. Postmodern artists can also use new technologies in the presentation of their works. Virtual reality, augmented reality, interactive applications, websites and other technical means can be used to create impressive and memorable visual and interactive experiences for viewers. This can include interacting with works created by artificial intelligence, using augmented reality to interact with the art world, or using social media to actively interact with viewers and visitors [6].

**Conclusions.** In conclusion, the presentation of works in postmodern art is a complex and diverse process that opens up new opportunities for artists to present their creations, interact with the audience, and reflect postmodern concepts in an art exhibition context. It can be varied, experimental and open up new opportunities for interaction between artists and viewers, promoting interaction between art and viewers on different levels.

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### **Author information:**

#### **Oksana Petinova,**

Doctor of Philosophy, Professor at the Department of Philosophy, Sociology and Management of Socio-Cultural Activities, the State Institution «South Ukrainian National Pedagogical University after K. D. Ushynskiy», Odesa (Ukraine).

<https://orcid.org/0000-0002-1871-1201>

#### **Christina Stoykova,**

student of the Social and Humanities Faculty, majoring in "Management of Socio-Cultural Activities", the State Institution «South Ukrainian National Pedagogical University after K. D. Ushynskiy», Odesa (Ukraine).

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