

Parameters of the Connection between Art and Culture

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Annotation: The article deals with the principles and paradoxes of mutual influence of art and the integral organism of culture. The culture-dependent properties of art are revealed, which can embody, to one degree or another, the fundamental ideas of its era about the world, the system of values, and harmony. The study of contemporary art and culture gives us a different view of the world, reaching a new and unusual sense of things and objects. This article will depict the importance of contemporary art in people's lives, to see things, know and even feel, all through art. Contemporary art allows us to see the world differently, to think and rethink what we see, so we make a critical reading of the world in which we are a part, where we can leave traces in order to contribute to history.

Keywords: culture, art, activity branch, individual culture, modernity, life, society, world, cult of art, cultural experience, contamination of art.

Art and culture are the main activities for a person, because when a person produces, he interacts with the world he lives in and with himself. It is necessary for people to build up an opportunity to meet and thus can change something. Art and culture have the ability to move the soul for the reason they express feelings. They have the function of stimulating human thought to think about the world in which it is inserted and its way of life, all because art is knowledge, a very strong human expression, it is the cry of the soul.

Through art and culture, we can create and recreate everything, give a new meaning to our existence. We must keep in mind the goal that we would like to achieve, because there are still ways to go and it depends on each performer; and what is important, thoughts and not technique. Contemporary art is formed through various styles, techniques and movements.

The fields of art and culture are becoming ever wider and without borders. Art is an independent means of communication, a space of transition. The main motivation of contemporary art is to create a dialogue with popular culture, what is happening in a society that is on the rise at a given time, and how people act.

Artistic manifestations come from the human need to sort and understand their experience and vision of the world, and that every human being, from every culture, age, gender and social level, has the opportunity to create, produce and admire art.

We understand that art and culture goes with history, which always accompanies us. Contemporary art is found in the world, but with different aims. Art goes beyond our thinking, it can be our unconscious, only it allows us to travel without borders, where everything is possible, just to see and feel everything that happens around us.

According to the modern view, which is widespread, art is a part of culture, and the most important, system-forming part of it. Culture is understood primarily as a system of artistic images created by the work of artists, composers, writers and poets, etc. Such a cult of art in culture is due to the fact that in modern times it was the images of literature and art that became the main

reference exponents of dominant cultural patterns, the object of social influence and imitation. Apparently, in this regard, there was a semantic contamination of the concepts of art and culture, their unification into a single branch of activity. Anthropologists, who consider customs and language to be the main components of culture, do not agree with such contamination. They interpret culture as a system of behavioral stereotypes that determine the social interactions of people in society, and patterns of consciousness that regulate social relations, the foundations of identity. Here the emphasis is on the ethnic locality of cultures. Sociologists of culture have their own position, emphasizing the social determinism of all cultural manifestations of man and the integrating role of culture in society.

In fact, culturalologists rush between these views, adjoining one or the other. Cultural researchers tend to share the views of anthropologists and sociologists, and university professors usually stand closer to the position of aesthetics, tending to combine art and culture.

Culture is not an industry, but a universal modality of activity, present in one form or another in every industry, providing the possibility of collective interaction. This potency is not always used, but in principle it exists and it is culture that provides it. In the same way, language is not a branch of activity, but its universal modality, ensuring the exchange of information between producers, consumers, intermediaries and other participants in any activity and the correct understanding of this information. Neither culture nor language produces its own specific product, but they contribute to the constructive flow of the procedure for the production of any product and all other procedures in which communication between people takes place.

Another fundamental difference between culture and art is that culture and any cultural phenomenon in one way or another and in one form or another pursues the goal of social integration, unification, organization of activities and lifestyle in collective forms, formation of local identity. Culture is an instrument of mutual understanding, a universal means of relieving tension in interpersonal relationships, a guarantee of harmony and peacefulness of communication participants.

The main social goal of art seems to be to create images of an emotional attitude to the world, interpreted within the framework of the personal life experience of the artist, writer, musician, director, etc. These images greatly influence the mind of the viewer/reader/listener and play a great educational role. In addition, it should be remembered that for most of its history, art was an integral component of the religious cult and reflected the cultural experience of religion.

It is well known that culture is not transmitted with genes, but it needs to be specially trained (as well as language). At one time, scientists, systematizing the main channels of teaching culture, came to the conclusion that, although all these channels have always participated in the transmission of culture, but in different eras, the priority in this matter belonged to different channels. For example, in the primitive era, the channel of intergenerational reproduction of culture dominated through home education, the development of customs and participation in tribal rituals. Virtually the entire population participated in collective rites and rituals, so the cultural competence of all was more or less equal. The interpretation of culture seems to have been carried out within the framework of a tradition that has been passed down from generation to generation for thousands of years.

As already mentioned, literature and art were the main translators of culture. The spread of literacy and the processes of rapid urbanization greatly contributed to this. The cities had museums, libraries, theaters, concert halls, then radio and television appeared, and the urban population gradually became attached to art. There was an idea that art is the main embodiment of culture and its most complete expression.

Now the most relevant translator of cultural patterns is interpersonal information exchange. The main interpreters of culture are Internet bloggers, whose humanitarian erudition varies from very high to very low.

The question arises, what are the true parameters of the relationship between art and culture? The place of art in culture is connected with the quality of execution of a certain final product. A skillfully made product can be found in any industry, but it is in artistic creation (art) that exceptional workmanship has become the usual norm. A poorly made product simply cannot be recognized as a work of art. In principle, this occurs in any branch of activity, but it is in art that such a quality is recognized as normative. Thus, the first (but, of course, far from the only) sign of a work of art is the exceptional quality of its production.

Initially, human culture was born as a program of collective activity. Culture successfully served this collective activity. But gradually, in some areas, first of intellectual and then of artistic activity, individual creativity became more effective - in philosophy, theology, dramaturgy, sculpture, then in literature, painting, musical and architectural composition, science, etc.

It is also necessary to consider the issue of the origin of art, in particular the connection of this origin with culture. Was art born in the bowels of culture? Many judgments have been made about the genesis of both culture and art. Art was born in the process of imitation (imitation) of observed and later imaginary reality. Not without reason already in the ancient Greek aesthetics there was the concept of "mimesis", the likeness of the art of real life. Art began to display elements of cultural experience only as it turned into an element of a religious cult, when gods and mythological heroes became objects of the image. It was they who became the first reference role models in real life. It was then that the first links between art and culture appeared, which subsequently developed unusually.

The problem of contamination of art and culture has gained particular relevance in education. In Russian education at the end of the 20th - beginning of the 21st, the history of culture is generally read as the history of art. This is considered the easiest way to learn this course, and there are good examples of this approach. But this is a deceptive delusion. In fact, this is the most complex version of the presentation of the discipline, which only brilliant specialists are capable of implementing. They take into account that there are many areas of culture that are not covered and not reflected by art, such as social integration, the division of mankind into local cultures, the social determination of human consciousness and its identity, the special role of social prestige in the processes of cultural variability.

At many humanities faculties of domestic universities, cultural studies are taught as an interspecies history of art. This is noticeably different from academic art history, where clear boundaries are maintained between knowledge of certain types: musicology, theater studies, art history proper (theory and history of fine arts). Here cultural studies are interpreted as interspecies knowledge about art. Naturally, this is extremely far from the views of cultural science, which understands culture as a system of norms of social consciousness and human behavior, to which art has a very indirect relationship. But, unfortunately, the interpretation of cultural studies as an interspecific art history (and at an extremely superficial level of study) far from science is widespread in education.

Studies of art from the standpoint of cultural studies, which are now very widespread, in comparison with academic art history, are, of course, not science, but journalism. But in principle, journalistic discussions about the sociology of art, within the framework of which most cultural works on art are carried out, are quite a useful area of near-scientific reflection. You just need to learn to call a spade a spade. Art cannot be satisfactorily known by the scientific method of cultural studies, since cultural studies an object from the point of view of its social acceptability (the main

issue of culture), and not from the point of view of its artistic quality (the main issue of art). But interesting observations can take place here as well.

Thus, we can conclude that the place of art in culture is in principle comparable with the place of science, education, religion, economics, etc. In this regard, art does not stand out in any way. It's just that in modern times, art has become the most effective channel for intergenerational transmission of culture and one of the brightest manifestations of individual culture.

The place of culture in art is also approximately equal to its place in other branches of activity. The most significant place of culture in the way of life. In the primitive era, life occupied a central position in the social practice of man. But in the industrial age, he gave way to the priority of professional activity, which is now the basis of social practice, and lifestyle receded into the background, mainly in the sphere of leisure. This also helped to increase the importance of art as an instrument of cultural education.

One way or another, one cannot fail to recognize that art is the most important branch of social activity and the most important channel for intergenerational transmission of culture. But it is an independent phenomenon, with its own social tasks, and it is not worth obscuring the whole culture with it, completely replacing the concept of culture with it. Culture as a universal modality of activity is much broader than art and its social functions are much more significant. At the same time, art itself is the "author" of a new understanding of the world and man, new ideals and tastes, actively participating in the formation of the concepts of being.

The examples given are one of the evidence that art has strong cultural-creative possibilities. The threads of influence in this case go from art to culture. Culture is understood by us as a way of human activity and its change through the results of this activity. This definition contains three components important for the researcher: 1) culture as a way of creativity, thinking, and human behavior; 2) culture as a set of results of activity, the totality of everything created by man, as a body of the most important humanitarian values; 3) culture as the ability to change a person, to raise him to other levels, as the ability of man-made works to create such a mental environment that determines the evolution of a person. There is such a thing as "the culture of the imagination of the era", which is equally significant for both art and culture. When it comes to the complex mediated connections of a work of art with the culture that gave rise to it, one can also discover culture-dependent properties of art.

Observations on the constant mutual influences of art and culture in history gradually led to the formation of a special interdisciplinary direction - the cult urology of art.

Art is often a throw into the future, a breakthrough into something that is not yet conscious, but is foreshadowed. Thus, art is interested not only in the implementation of the adaptive function, but also in destroying the automaticity of perception, affirming the attitude towards the existence of unshakable norms as a mythologize. Actually, this is the so-called "cultural typicality of art." Art is equal to the concept of creativity. Creativity is the ability to create something new, something that has not yet existed. In the very nature of creativity is the ability of the author to go beyond the boundaries of himself and beyond the limits of the given world.

The non-classical language of art carries a certain roughness of writing, which opposes the forms polished by time. It is true where it opposes everything that is generally known, rounded, softened. Therefore, it is obvious that there will always be tensions and conflicts between the new languages of art, probing the hidden spectrums of the human, and the measure of anthropicity that is understandable to society.

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