

THE HUMAN BEING AS THE PHILOSOPHICAL PROBLEM OF ARTS

The art of the modern world and the situation of human existence has changed. The cultural space for all of humankind has blended together – everything is interconnected and the world is changing according to the political, business, economic, ethnic, religious and ethical principles arising and brimming over our multifaceted life experiences.

In the twentieth century – there was a crisis in the arts, a conflict between the traditional and the innovative, and it consequently emerged as a basis for developing the arts.

Each work of art is obviously formed by the personality of its creator, by the characters, reflect in the images, and by the recipient – who views the work. The types of relationships existing between the internal and external environment are manifested. Because of the influence of all of these effects, out of the wide range of cultural phenomena a work of art is the hardest to decipher. The difficulty lies in such aspects as the creative content and how it relates to the author's identity; who it is that receives (views) the work at a particular time; – the contemporary truth contained, in the content according to the time it is created and the truth of the era itself; as well as – the messages that are meant to be transmitted, those which truly passed on – and those that have appeared between the lines in a figurative sense. The Social nature of the work consists of the unlimited scope of relationships between author and recipient. The art work, remaining alone, by itself changes historically under the influence of the life and artistic experience, and starts to take on new significant and valuable characteristic features. With each new generation, it is read as something new, with new eyes. The interpretation of the literal content maintained in the form of communication, which is based on accepted conditions agreed between the author and the recipient – the reader, the viewer, the listener.

The relationship between works of art and philosophy is rooted in the works of the ancient philosophers (Pythagoras, Plato, and Aristotle, Plotinus, to name but a few). The role of philosophy in art and creative processes has also been examined by various representatives of the philosophical schools of the twentieth century. It was linked with the theoretical materialistic or idealistic traditions. Philosophy is a single scientific study depicting the world and man, and art is the metaphoric and emotional semblance of scientific and

philosophical truth. Such methods are referred to as – «applicative or even second-class» – philosophy in terms of outlook. According to Plato's view, «the authors write as the clairvoyant in the unconscious form,» that is, – to say they are clearly outside the sphere of the highest of real wisdom. The author's understanding of the meaning of his own written text, -is comparable to understanding magnetism and how it causes iron to be pulled by a magnet. Using this method, images of art are appraised simply as -«the shadow of shadows» [1; p.11].

They «do not depict ideas, but the things that surround us in the world of sense, they are by themselves represented in the form of vague and unclear ideas.» An explanation and analysis offered by Hegel about art at the relevant level. Plato in comparison by Hegel highly evaluated the role of art perception, but he viewed arts as a certain stage of human history, and explained it in absolute values, because sensuality and rationality have been linked together since ancient times.

According to Hegel's point of view, art creativity in the Middle Ages was not able to fully reflect the «free spirit origin» and thus gives way to religion. In this approach, art is a special kind of philosophical or scientific truth.

In other words, a work of art is «a particular way of understanding the world.» As has been said by many artists an outlook cannot be presented in its full form as a science, and therefore it is necessary to disclose it using artistic methods. Thus, as defined by Goethe, an art work helps to identify those invisible parts that cannot be comprehended only rationally and which are not visible in simple everyday life. It is known that Boccaccio considered a number of prominent poets to belong amongst the ranks of philosophers, and Schilling accepted Shakespeare, Dante and Milton as philosophers of the highest level. A clear example of this concept of a transdisciplinary sage can be found in the person of Leonardo da Vinci – an artist on one side and a scientist on the other – who demonstrated the prominent difference between artistic and scientific methods in the «segments» as a «pure philosophy of nature.» Exactly the same views reflected in the art works of Schilling, and at a later date, in those of Schopenhauer. For example, Schilling says that the philosophy of art is a form of all things, or the study of the potential of art [1; p.25].

He went on to say: «The Philosophy and God are alike: they share the common ideas of humanism and the beauty of truth.» He clarified the following that the «philosophy does not consider the truth, morality or beauty separately, but studies it,

finding something common to all of them art» [1; p.72].

Schopenhauer pointed out that «Art is the highest form of human knowledge.» According to him,» this is not a somnambular state, which gives no idea about things' and he also revealed the inner essence of the composer's world, transmitting the wisdom of the unfathomable mind. Here Schopenhauer described music as the blind practice of metaphysics» [2; p.12]. Schopenhauer's opinion on the perception of art is not unlike Plato's, but his concept of that in the world is based on an irrational world freedom» is considered to be distinctive. The creativity of the artist and the philosopher are expanded from a common endeavor, because both of them draw from the reality of the environment. Their final goals are, however, different. The main task of the philosopher is to systematize the material and spiritual life of people. A first glance, the world seems to be a grouping of characteristic, endless phenomena, and the philosopher explains the importance and legitimacy of these phenomena. Recognition of the vital importance of the phenomena is the duty of the artist, but he does so in a different way. It is not necessary for the artist to pass on his first thoughts and the complex branching of the logical characteristics of intuition, he just offers his understanding and perception of the sense of world to his recipient. In order to illustrate this it is enough to compare the philosophical conception Hieronymus Bosch's *Inferno*, of Dante's *Divine Comedy*, of the works of Aristotle and St. Thomas Aquinas [2; p.17].

The image of man, beauty and quality exist at the heart of every painting. Literature is understood on the basis of the word, a painting is perceived by the eye. The content is at the heart of both things. The view of modern human art is associated with an understanding of the separate contents. Here the content is represented by a changing and developing vector. The human being through the reading of the content becomes the image, the idea, the plot, the content of philosophical thought, reflecting an understanding of the relationship between transitory nature and eternity, embodied in a certain way in works of modern art.

In contemporary art, creative man discontented with his life (dissatisfied with required features and the disappearance of their limits, the fading away of utopian confidence and the transition to transcendent reality), has introduced new experiences, defined in a language we can use to communicate in the new spectrum of perception.

Many philosophers, artists and cultural investigators are painstakingly carrying out theoretical

study of modern Kazakh art created by the middle and younger generations of artists. Issues, whether found directly or indirectly, are reflected in the scientific research. However, we are interested in the topic of an individual who, in addition to studying artistic phenomena, becomes the basis for works, and we wish to learn to what extent he has contributed towards creating knowledge of the subject or the general issue associated with the question at hand. One of the rational issues currently being addressed looks at how an artist includes personality as found in worldwide creative and cultural trends, identifying it through comparing the cultural philosophical sciences and their theoretical analyses and studying how it is reflected in modern Kazakh art. The study will be effective if the interrelation between a work of art and science is defined and if the author of a creative work, his characteristics, his recipient are all defined at the appropriate level within the knowledge mentioned above. The study of human beings involves not only philosophy and anthropological science, but science branched out into many spheres, indicating a long pursuit of human knowledge. The subject of anthropology is currently being expanded and updated. The purpose of the aforementioned study is to identify various trends and to review them according to different aspects of modern anthropology. The original creative art works have been grouped into categories and the basic premises of this science have started to be applied. There is a rule that all of the creative spheres must be covered including any advanced ideas and attempts made during each period. For example, if anthropological philosophy, as a special branch of science considers the nature of man to be a part of the world of being, then so does the philosophy of life, as it is contained in personalism, existentialism, psychoanalysis and neo-Freudism, phenomenology, hermeneutics and structuralism, and each is reflected in a particular way. Different branches of anthropology cover all areas, starting with human biology, and include the constitutional, evolutionary, demographical, ethnical, physical and medical aspects of human life.

In modern art, anthropological knowledge and research are becoming more important for artist.

Additionally, a huge interest has arisen regarding the biological nature of man in relation to his particular ancestral history and characteristic personal features. In general, modern art has embraced a broader artistic scope and art works have started to incorporate information from different areas of the anthropological sciences. In these situations individual perceiving and creating an object becomes

the subject and is categorized and, perceived, as literal context surrounding man.

In the works of our time the being of the individual is compared to works from other periods, they are placed head-to-head and differences are identified. In contemporary art, a creator, just on the basis of being, may feel some dissatisfaction and a crisis arise. For example, he finds the characteristics of his being to be inadequate. He replaces the language he uses and his method of art with a new experience, having recognized the offensive anthropological crisis to have resulted separation and a loss of utopian faith and an attempt to achieve transcendence. Within this field of struggles, one can find all the characters and recipients of the works by the newest generation of Kazakh artists such as K. Ibragimov, S. Maslov, R. Halfin, M. Narymbetov, V. Dergachev, etc.

The Human World has been interesting throughout all of the PQ editions between 1999 and 2015, where art was created and where it has changed? This is a philosophical question...

We may ask this question only from the sidelines, in order to understand ourselves in the professional world and to weigh our intentions. One or another meaning of the scenography creation as art for all this time shows human to consider to be on the other side of the «truth» or to evaluate the «reality» as what we actually are.

We can say: 'Our colleagues have created and continue to create art, and it changes us', but this will not be a complete answer as long as we do not also take into account the audience and all of humanity.

However, time and experience have shown that the discourse following each PQ from 1967 to 2015 changes opinions and the perception of the Human World and the Human World itself. The world and its people have changed over the last half century. The cognition of the society and yourself, and the creative abilities of the human further and further sink into the abyss. The flexible and imaginative assimilation of the World through scenography, the media, and the atrical technology continues to amaze everyone.

Here are some of the important points from previous editions of the PQ:

– «A new concept for the PQ as a festival of live art and meeting space with installations, workshops and seminars» has shown the possibility of the interpretation of drama as an effective phenomenon (for instance Elitsa Georgieva's design for Miodrag Bulatović's *Godot Arrived*, 1998; and Michael Levine's design for Sergei Prokofiev's *Oedipus Rex*, 1997) [3; p.47,59].

Manifest destiny: a combination of styles in a set design, from sketch to reality (Alexander Lisianski's design for Anton Chekhov's *The Three Sisters*, 1997; and Adomas Jakovskis' design for Sophocles' *Oedipus*, 1995). The bloody scene, *Medea* – as a symbol of violence and revenge (Miriam Goretzki's design for Euripides' *Medea*, 1998)[3; p.73].

– «PQ 2003 hopes to penetrate the district cultures, their history as well as their current condition today, leading us into a labyrinth of imagination and spiritual context» (Jaroslav Malina, General Commissioner PQ 03; Ondřej Černý, Director PQ 03)[3; p.101].

– «The 'Heart of the Prague Quadrennial' will be a place for performances, presentations, and experiments where various theatre artists can meet each other and encounter the audience» (Jaroslav Malina, General Commissioner PQ 03, Ondřej Černý, Director PQ 03) [3; p.119].

– At PQ 2007, the Golden Triga was awarded to the Russian exposition *Our Chekhov: Twenty Years Later*. Chekhov's plays still occupy a special place on the Russian stage, comparable with that of Shakespeare in Britain. Present-day productions of Chekhov's plays are dramatically different from those staged two decades ago, as time itself, as well as the situation in which theatres exist, have been profoundly altered. (The following students participated in the design project: E. Dzutseva, E. Ioshpa, V. Martynova, A. Osipova, A. Perezhogina, L. Shulyakov, K. Terentiev, M. Tregubova, M. Volskaya.)[3; p.128].

– The PQ 2011 motto was: «at the still point of the turning world»[4; p.82]. For instance, the that year's exposition from Colombia showed the cry of the soul of Colombian artists, expressing the tired state of a creative person fighting difficulties and obstacles along the way; and the Brazilian artists were able to show their national culture, art full of life at all levels of life. Lust for life and sincerity of expression of national life has become a part of the people and folk art.

– The PQ 2015 theme was *Music – Weather – Politics*, reflecting the state of nature, art and human activity in a politicized society. If, in 2011, we were taking the first steps and finding a way of stepping away from the turning point, the PQ 2015 has already found the way out and expressed it through music, weather, and politics. This means, scenographers are aware of their actions and are sure of how and why they create themselves through art[5; p.11].

– Despite the abundance of materials and the topics covered, the PQ's goal is **to connect all professional scenographers** in the field of theatre design

and contemporary art. The Russian exposition at PQ 2015 – Meyerhold's *Dream* – was more than surreal, mastering efficient space, design and drama. The world of Meyerhold and his understanding of creativity and how it is allegorically applied in the theatrical discourse are still relevant, and we see an image of mystery and understatement, of detachment from society.

– Human creativeness: aesthetic categories of the deformed, the surreal, the schizophrenic are personified in the characters of the heroes (Jovana Gospavić – *Maska Erinye*; *Makers at PQ '15: Recipe for the Heart of a Dog*, Photo: David Kumermann)[5; p.64].

Contemporary art does not seek ideals at all. Why does it show more ugliness than beauty? The ideal of a particular human life plays a role not as an a priori given, objectified in practice and mind, but is instead meant as a kind of image of perfection and completeness, which, in specific cases, manifests its creative action in art as a stimulant to begin life. Therefore, looking at architectonic art, while it models the world and designs forms of human existence as spiritual and individual, it defines the world of man and his existence as the main measure and value.

Ontopsychologist Antonio Meneghetti said: «The only winning point, the only thing that matters today – human being» (Antonio Meneghetti, 2007, p. 1), and the PQ is trying to show its mysterious verges – «Human being is included in the great design of genesis which desires to see human being in its eternity, life within life.»[6; p. 54].

The Prague Quadrennial Exhibition promotes the solidarity of professional scenographers from around the world. It covers all fields of human life, its problems from the socio-political to those of an individual nature. Even with the broad range of topics covered by our members, there is always something more to research. This is the responsibility people have towards art: how we create art and how that art transforms us. This simple formula shows our reality – past, present and future. It should be noted that during the PQ editions between 1999 and 2015 a lot has changed for scenographers with regard to the range of activities of theatre artists, and has even brought them to their extreme boundaries. A concern has arisen as to whether «the PQ is becoming theatre garbage», of which theatre wants to be remain free. Fortunately, the answer is no. While scenographers and designers continue to work and look for the «arcane» and the «useful,» it is still relevant. As for whether there has been a change in the way scenographers think, and in their approach to

space exploration, design and performance over the years – the answer is both yes and no.

The PQ 2015 exhibition revealed several incidences of creative creation and the destruction of artefacts relating to the world of man. Some examples include: Muérete (Spain), Autodafé – Burning – Traces (Quebec), Please Please Me! (Norway), The Other Side (by Dowsett, Pöllönen, Erkamo & al), Shared [Private] Space (Canada), Intangible (Croatia), Meyerhold's Dream (Russia), and many more [5].

Maintaining theatrical inheritance and all of its traces is a priceless heritage in the culture of any country. Moreover, theater performances that are temporary, that is, they are alive, have a complete existence within the whole collective body. In particular, there are many examples stored in theatres and museums, offering a permanent visual show and presenting a particular experience of the creative process, when the conversation is about saving layouts, scenery sketches, costumes, etc.

For example, the Bakhrushin Museum in Moscow is a living heritage of an era and culture that has become a part of the world's cultural heritage. We, however, saw Autodafé – Burning – Traces (Quebec) at PQ 2015, which used a non-traditional approach to preserve these artifacts. Despite the fact that the layout of the play served the mission of the construction, it has certain features of both documentation as well as destruction. It is very interesting to note the fact that during his visit to the city of Almaty (the Kazakh State Academic Drama Theatre named after M. Auezov) Gralf-Edzard Haben, set designer and the director of the Theater an der Ruhr, said that after the premiere he usually breaks and throws away the layouts. It seems a pity that the author destroys the work he made with his own hands. However, we can also remember from the history of Western European art that Michelangelo destroyed all of his sketches (preparatory drawings) for the Sistine Chapel and «the whole of his work» by burning them in the space of one day. The fact that Raymond Marius Boucher, the author of Autodafé – Burning – Traces, does the same «publicly and ceremonially» is very impressive. Many viewers were affected by the story and the concept after watching the film in Quebec's pavilion at PQ 2015[5; p.91].

Raymond Marius Boucher said: «The public incineration will be a highly mediatized event, theatrically and viscerally demonstrating the ephemeral elements of the creative process. At the same time, the event will stimulate an awareness in the theatre community that may lead stage designers to question themselves about the value of their work.

This theatrical action encourages them to re-evaluate their artistic process and the value of the contribution they make to the construction of Quebec's cultural heritage. Collaterally, the incineration project could shock the general public about the limited available means to access the work of cultural producers and researchers» (Prague Quadrennial of Performance Design and Space, 2015, p. 223).

The process of burning a product created by one's own hands is like the incineration of the human body, which requires no storage. When compared with the painter Giorgio Morandi, who buried each of his brushes in his garden with gratitude, the attitude portrayed in Autodafé – Burning – Traces is completely different. It is a phenomenon born out of the era of globalization, when this approach benefits the elimination of the heat and work of human hands.

In their creative quests, the artists of PQ 2015 also took on the philosophical, religious, and spiritual aspects of understanding the human world within the context of Music – Weather – Politics. For instance, Spain's Muérete installation works with metaphorical death as a means of purification and resurrection; and Georgia's installation – Static Drama by Giorgi Janiashvili and David Janiashvili – looked at the theme of sacrifice.

It is possible to note that there are two opposite creative approaches: the way to heaven and the apocalypse. Norway's Please Please Me! by Signe Becker is shaping an apocalyptic future vision at a time when Norway is experiencing its economic heyday. «Creating the future, how we represent it through art ... The apotheosis, human suffering ... The aesthetic category of «ugly» at the same time helps us to perceive sharply this «horror». But, this is just a reminder... which does not exclude the responsibility for our future.

The description for the ___saurus exhibit (a part of the Object exposition, curated by Tomáš Svoboda, which presented theatrical props within the context of their stories) states: «This post-apocalyptic children's toy and haphazard self-portrait was manifested through mechanical intervention, crazy luck and the power of karma»[5; p.307]. The «creative miracle of the 21st century's humanity» at last begins to be reflected in this posthuman self-portrait. In this installation, a real jawbone is combined with «a skull of metal remains in the rear wheels of powerful archaic,» describing all of humankind's ingenuity, which has not able to come into harmony with the nature of civilization.

When we create a work of art, we recreate the human world in a way that is understandable for us,

one that is allowed to exist in the mind as a cultural text. The intentions of performative action lines of thought on the subject contextually entail the other side of the reality.

The human world requires a careful attitude regarding both its creation as well as its preservation. What we have seen during all the most recent editions of the PQ has led us to feel the quivering attitude of the artists contained in their works, an attempt to preserve this world in all of its manifestations.

Thus they would like to show their concept of a new world, one that does not depict «being» in the anthropological sense, but transfers it to a new level using the «other science» model, which describes a way of the world based on the postmodernist direction of interaction. However, within today's education system it is known that it is impossible to build a world based on old concepts. The emergence of a new view of the world and the emergence of a new culture, as well as new specifics of the labor force are aspects people should think over. Here, the desire to present the features of human existence is placed in a primary position.

Conclusion. Art perception in the historical and cultural context can be examined in connection with the culture and art of a certain period. We have ac-

cepted this process as a process of artistic perception between recipient and image, and in art it is described as the result of the creative art of communication.

Relationships and discussions are important aspects of the art work presented at the PQ, representing the priorities of art with regard to mankind and transforming the universe. Thanks to humankind's creative abilities, an individual can embellish, innovate, and spiritually develop a piece of art according to their desires. This can be observed in the system of artist – work of art – recipient, and used to predetermine communication about creation and identity formation. Creativity introduces novelty through free thought, rational interpretation and conclusions. The main feature of art consists not just of describing only beautiful images and forming aesthetic taste, but also of learning about the true image, creating a special means of social control within the context of an individual's culture. Art is not a monologue but a dialogue. People familiar with the «philosophy interview» concept are able to come into contact with their inner being and with the world. In other words, it is a dialogue in addition to an interview, relating a little bit to the history of the origination of philosophy of science; it may be explained as a quest for achievement through debate.

References

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- 4 Prague Quadrennial of Performance Design and Space, 2011, p. 350.
- 5 Prague Quadrennial of Performance Design and Space, 2015, p. 392.
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