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TRANSFORMING THE INTERACTION BETWEEN ARTIST AND VIEWER IN THE CONTEMPORARY SCREEN SPACE

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Abstract

The purpose of the article is to analyse alternative ways of human relationships with another person and with the results of an artist's creative activity in times of crisis; to define the role of the viewer in art and analyse the influence of life experience on the interpretation of works; to summarise the factors that influence the public's perception of art and its recognition. **Research methodology.** The following methods were used: theoretical – analysis of scientific and biographical literature of artists of various professional orientations; empirical method, which is manifested in the observation and comparison of general trends in the viewer's influence on the recognition and artistic value of work; the method of a systematic approach, which made it possible to analyze, specify, clarify and generalize how viewers and artists intersect in the contemporary space; analysis of the cultural context, which includes an assessment of how art and viewers interact, taking into account various cultural, social and **Scientific novelty.** For the first time, the transformation of the role of the viewer in contemporary art (the viewer is both a performer and a critic) is analyzed; an in-depth analysis of the influence of the cultural, social, and historical context on the perception of art and interaction with it is carried out; a detailed analysis of the interdependence of the author and the public, which form new artistic spaces for interaction, during the emergence of crises of various kinds, is carried out. The methods of perceiving works through the prism of human emotions, the relationship between a person and another person, and a person's interaction with the results of the artist's creative activity are investigated. It is revealed that in contemporary art, the role of the viewer is expanding from a mere observer to an active performer and critic, indicating the evolution of its functions and influence on the perception and formation of artistic values. **Conclusions.** In the course of the article, we have analysed alternative ways of human relations with another human being and human relations with the results of the artist's creative activity in times of crisis. The role of the viewer in art and the analysis of the

influence of life experience on the interpretation of works are established. The factors influencing public perception of art and its recognition are generalised.

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Formulation of the problem

In the history of culture, we can observe a significant transformation of creativity resulting from the emergence of audiovisual art, particularly in the interaction between the author and the recipient. Traditionally, art has played an educational role, serving as a tool for developing consciousness and transmitting cultural experience to generations. As a key factor in shaping worldviews, art allows humanity to analyse and study reality. Through the context of artistic works, it is possible to study historical periods and gain insight into the life experiences of previous eras. Art promotes cognition, and the emphasis is not always on exclusively high cultural forms. If the results of creative activity do not align with the recipient's life experiences and fail to evoke an emotional response, their cultural relevance may be lost or distorted. An innovative product loses its significance if it does not resonate with the audience.

Technological transformations have revolutionised artistic creation. The Internet and television media, which have become widely available, integrate world culture for public consumption. This accessibility has transformed the mass press into the primary artistic space on a global level. Due to several external circumstances, art has evolved into an online environment, which necessitates a reevaluation of the standard methods of interaction between artists and viewers. This transi-

tion has led to a change in the role of the artist: while previously deep professional training was crucial, nowadays technology enables every enthusiast to create art projects. This leads to a saturation of the media space and a potential deterioration in the quality of cultural content. The balance between the artist and the public is beginning to waver.

In modern conditions, recognising an artist in the screen space is becoming a more challenging task, and the role of the viewer is evolving, including an active critical position. Unfortunately, art is being commercialised, with an emphasis on financial value as an indicator of a work's cultural value. To attract the viewer's attention, artists sometimes employ unconventional methods, incorporating the process of perception into an art performance that engages the viewer as both critic and active participant. Art is undergoing a stage of rethinking its forms and functions in the context of modern communication, with an emphasis on the visual rather than the verbal. However, despite the changes, the core of art – the emotional impact on a person – remains unchanged.

Analysis of recent research and publications

Y. Romanenkova and I. Bratus (2020) dealt with the issue of interaction between the public and authors in their article 'Artist-Spectator Tandem in the Context of Today's Challenges'.

E. Terrone (2020) was interested in the problem of art perception in *Imagination and Perception in Cinema*. The author investigated the impact of individual perceptions on audiovisual work, revealing essential aspects of the perception process in cinematic art.

V.V. Tancher and T.V. Svyrydon's (2013) *Mass Culture in the Context of Democratic Transformations of the Twentieth Century* studied the causes and period of modernisation of mass culture. O. Bezruchko, M. Starosta (2018) in the article 'Peculiarities and Conditions for Development of the Regional Audio-visual Art and Production in Ukraine'; Z. Alforova, S. Marchenko, Y. Shevchuk, S. Kotliar, S. Honcharuk (2021) in the article 'Contemporary Ukrainian cinema into the European context (2014-2019)' investigated the issues of modernization of Ukrainian audiovisual art.

D. Hospers's (2022) work for the *Britannica* electronic encyclopedia titled 'Philosophy of Art'; I. Gavran, S. Stoian, M. Rohozha, I. Vilchynska, and H. Pletsan's (2023) "Visual practices of human creation in postmodern culture" raised the issue of interpretation in artistic works. In particular, the importance of life experience for its formation.

In their article 'Soundtrack in Contemporary Cinema' (2021), T. Yynyk, M. Tsarev (2021) and S. Zheliezniak (2022), in their dissertation 'Transformations of the Audiovisual Image in Modern Audiovisual Culture', examined the role of the viewer's life experience in evaluating soundtracks.

In the works of I. Gavran, O. Levchenko, O. Pasichnyk (2021) 'Terror Through Screen Images as a Power Discourse'; S. Kotliar, T. Diabelko (2022) 'Media communication: technologies of application in screen discourse'; L. Dementieva and

D. Sukova's (2023) 'The Impact of Fake News and Disinformation in Audiovisual Media' studied the formation of opinions and life experiences of the masses.

COVID-19 has become one of the most striking examples of crisis factors that force art to seek alternative ways to engage with the viewer. M. Han-Lemus (2020) discussed this issue in her article 'Netflix and other streaming services thrive during COVID-19'.

M. Storchovyi and O. Chukurna's (2022) 'Streaming services as a new tool for promoting digital marketing', as well as T. Dayal's (2023) 'How the pandemic has stimulated the business of streaming services' and many others.

The primary material of the study

Every cultural system is based on an individual or social group characterised by a unified life experience. The evolution of the mass media has been a catalyst for the emergence of screen culture. This trend enabled a much wider range of people to access everyday experiences, particularly in the context of traumatic events. Such historical moments were inevitably reflected in artistic forms, and the modernisation of communication channels allowed a wide range of consumers to participate in this process. However, each bases their perception and interpretation of art on their own life experience.

D. Hospers's (2022) work 'Philosophy of Art' raises the issue of interpretation in artworks. According to the author, artworks raise questions about their interpretation and evaluation. He emphasises the complexity of interpreting artworks correctly and draws attention to the need to identify key factors for this process.

The role of the viewer in an artwork, according to the works of H. Chmil, N. Ko-

rablova, O. Bezruchko (2024), 'Homo villicus in the modern screen environment' and H. Chmil, N. Korablova, O. Bezruchko, N. Zhukova 'Homo villicus in the cinema environment: Justifiably and limits of the index' (2024), is critical. The creative value reflects the author's abilities and contribution to the global art space, while the audience's reception conditions recognition. These two parameters are often correlated, identifying the socio-cultural relevance of the work. The practice of artists adapting famous works of art contributes to the evolution of art, where the viewer's role determines the relevance of a particular work. The role of the viewer in art is often discussed in the scientific literature, in particular in the works of D. Berdzher (2020) 'As We See' and K. Przepiórka (2021) 'The role of art in evoking the emotions of the recipient'. The emergence of the critic's profession arose out of the need for the viewer to interpret artworks.

Despite the challenges in their work, H.P. Lovecraft, H.A. Ledger, P. Finch, C. Bozeman, and others made significant contributions to the development of audiovisual art. For example, at the beginning of his career, Walt Disney jeopardised his home and financial situation. In the case of the movie *Snow White and the Seven Dwarfs* (1937) failure, the director could have suffered significant losses, which would have affected the further activities of Walt Disney Animation Studios.

H.P. Lovecraft (2020) is a lesser-known author who has had a significant impact on contemporary film and popular culture, inspiring filmmakers and game developers. However, according to O. Ukrainets and K. Dudka (2022), no film based on his works has achieved significant success. The modern image of Lovecraft is primarily his interpretation and the atmosphere of mystery he created.

In D. Barnett's (2013) study 'H.P. Lovecraft: A Poet Out of Time', E. Henderson pointed out, supporting Barnett's claim, the discrepancy between the original expectations of the audience for 'The First Myths of the Child'. Initially intended for adult readers, the book later became a teaching tool for parents who used it for their children. Henderson concludes that there is an instinctive human interest in fear. At the same time, Barnett emphasises Lovecraft's influence on the formation of the modern horror genre, particularly pointing to his importance in the creation of phenomena such as *Ghostbusters*. Lovecraft's influence on the cultural industry cannot be underestimated, as his legacy continues to be felt in areas such as dark fantasy and horror games. This is also confirmed in the work of Kneale, D. (2006) 'From the Otherworld: H.P. Lovecraft and the Place of Horror', which emphasises not only Lovecraft's influence on the genre but also his ability to stimulate reflection on the mysteries beyond reality.

E. Ledger and P. Finch posthumously received the prestigious Oscar. C. Bozeman ended his career due to a serious illness. This serves as a reminder that viewers may not be aware of the inner world and struggles of actors.

Certain films, such as 'Moskal the Magician' (1995, dir. M. Zaseeva-Rudenko) and 'The Eve of Ivan Kupala' (1968, dir. Y. Ilyenko), have seen increased interest in the context of events in Ukraine. The artist Jerry Heil has heightened interest in these works by incorporating footage from the films to emphasise the national heritage. This is possible through the proper use of Ukrainian costumes (Bezruchko, Gavran, Korablova, Oborska, and Chmil, 2024) and ethnically appropriate scenery (Bezruchko, Pogrebniak, Ko-

rablova, Oborska, and Chmil, 2024) in both large and small screen works. Her work aims to revive art through archival materials. The music video '#KUPALA' (2022) emphasises the use of materials from the film *Ivan Kupala Evening* and the intensification of Ukraine's presence in the world music scene.

In 2022, the National Oleksandr Dovzhenko Centre became the subject of public discussion due to its reorganisation. According to Yurii Serhiiev, the Ministry of Culture and Information Policy of Ukraine transferred the Dovzhenko Centre to the control of the State Film Agency of Ukraine. An order in August provided for the transfer of Dovzhenko Centre's films and assets to the 'Scientific Centre of Cinematography of Ukraine,' which, according to Sergiyev (Tereshchuk, 2022), caused resistance from the community, as this institution had no experience in film preservation. The public also responded by initiating a petition with over 25,000 signatures in opposition to such actions.

Analysing the issue of preserving the national cultural heritage in the context of cinema, according to the materials of the article by O. Bezruchko and N. Stepanenko (2024), 'Cinema as a Basis for the Formation / Creation of Modern National Identity', leads to reflections on what is valuable: historical films or modern blockbusters. Although elite culture, noted for its complexity and sophistication, is aimed at an educated audience, its accessibility to the masses is limited. This lack of accessibility can alienate the viewer, which creates a conflict between the creator and the public. In her work 'The Stage Image of a Ukrainian Woman as a Reflection of the Status of Women at the Turn of the Nineteenth and Twentieth Centuries,' N. Pohutsa (2017) empha-

sises the risk of losing the connection between theatre and the mass audience when modern drama is predominant.

Mass culture, as the authors of the article 'Commercialisation of Ukrainian Television in the Modern Informational Space' (Bezruchko and Kostenko, 2019) believe, is aimed at a broad audience, focusing on topics that are generally accessible. The movie market is dominated by spectacular blockbusters that follow the principle of 'Panem et circenses!' (Latin for 'bread and circuses!'), emphasising spectacle over deep meaning. This commercialisation can diminish creativity and compromise the quality of art. In his study *Imagination and Perception in Cinema*, E. Terrone (2020, p.179) analyses the differences between the verbs 'to see' and 'to imagine'. He formulates four criteria for the experience of cinema, emphasising, in particular, the concept of 'representation of an impersonal vision'. E. Terrone (2020, p.179) examines the interaction between artistic representation and fiction in the context of the film, pointing to three key types of perception: 'No Imagining', 'Impersonal Imagining' and 'Imagining Impersonal Seeing'.

In the work of W. Tancher and T. Sviridon's (2013, p.68) 'Mass Culture in the Context of Democratic Transformations of the Twentieth Century', it is emphasised that mass culture became dominant under the influence of modernisation in the second half of the twentieth century, blurring the boundaries between elite and mass culture. The authors believe that mass culture, being cosmopolitan, has become crucial for industrialised countries and serves as the primary means of inculturation, reflecting the cultural shifts of the industrial and post-industrial eras.

In elite art-house film projects, it is often difficult for viewers to grasp the

film's concept, emphasising the need for accurate interpretation (Bezruchko and Kachmar, 2021). Here, the individual's personal experience plays a role, which can affect the perception of the subtext. Films with an open ending encourage the viewer to reflect deeply. According to the UAEU article 'Elite Culture vs. Mass Culture' (Elitarna kultura vs masova, 2021), elite films are evaluated according to different criteria than Hollywood films, prioritising content, and the director actively studies the characters during the filming process.

Focusing on the audience is crucial to the profitability of the cinema industry. T. Yunyk and M. Tsarev (2021, pp.67-68), in their study on the topic of 'Soundtracks in Contemporary Cinema,' determine that 'the audience provides the evaluation of soundtracks and depends on their aesthetic preferences and level of musical experience'. This confirms the importance of life experience in the perception and appreciation of art.

A study by O. Konovalov conducted in Kharkiv in 2016 showed differences in the socio-demographic characteristics of art-house and mainstream audiences (2018, p. 184). The arthouse audience is predominantly older, more educated, and financially better off. A preference for paid resources and individual viewing experiences characterises their cultural consumption. However, young people have shown less interest in arthouse works. Considering the interests of young people is crucial for ensuring the relevance of cinemas in the context of streaming platforms.

Ukrainian cinema is facing increased competition from Hollywood, but global interest in it has risen since the events in Ukraine. In particular, D. Cherkasky's animated film *Treasure Island* (1988), based

on the novel by L. Stevenson, resonated with international audiences, according to A. Machukh, Executive Director of the Ukrainian Film Academy (Heneralna dyrektorka Odeskoho mizhnarodnoho kinofestyvaliu, 2021), states that the demand for Ukrainian films is growing both in the domestic and international markets. Society often prefers mass-produced products because of the psychological benefits of convenience. Life experiences and ethnographic characteristics influence the perception of cinema. For example, Americans may have a harder time comprehending the significance of Ukrainian traditions. The Ukrainian film business should take these peculiarities into account when entering the international market.

The work by L. Dementieva and D. Sukov, entitled 'The Impact of Fake News and Disinformation in Audiovisual Media,' notes that 'the flow of information has significantly affected the way people communicate, interact, and access events' (2023, p. 10). This amount of information significantly impacts the formation of a new life experience for an individual and their overall perception of audiovisual works.

T. Dayal's (2022) study 'How the Pandemic Has Boosted the Streaming Services Business' emphasises that the COVID-19 pandemic has led to an increase in demand for streaming services due to restrictions on going outdoors. In particular, there has been an increase in subscribers on platforms such as Netflix, Amazon Prime, Hotstar, Hulu and Disney+. Han-Lemus, M. (2020), in his study 'Netflix and other streaming services thrive during COVID-19', indicated that in the first half of 2022, Netflix attracted 25.86 million new subscribers. In Ukraine, YouTube, Amazon, Netflix, and Megogo have gained popular-

ity. In the US, Disney+ has emerged as the main competitor to Netflix.

During the Russian-Ukrainian war in Ukraine, representatives of the cultural sector actively joined the resistance. The program 'We are from Ukraine' emphasised the role of art in maintaining morale. The leader of Boombbox, A. Khlyvnyuk, performed a song on St. Sophia Square that became symbolic. Artists such as O. Mykhaylyuta, T. Topolya, Antytila, O. Polozhynsky, directors A. Seitablaev and O. Sentsov, actor O. Tritenko, and others joined the defence of the country. Significant cultural figures such as D. Sharparu, M. Korenovskiy, V. Onysko, O. Bobalo, P. Lee, and Y. Harkavko died defending Ukraine's independence.

The war is causing profound transformations in Ukrainian art and culture, focusing attention on military issues. This topic can leave a mourning generation that grew up against the backdrop of revolutions and fighting. Every day, national experiences and trauma unite society, which can contribute to the development of postwar art. Referring to the work of E. M. Remark (2017) 'On the Western Front Without Change', the author emphasises the fate of the generation traumatised by the war. However, there is a risk of societal degradation, similar to the consequences following the Afghanistan conflict. War has a destructive effect on the psyche of the individual, causing

moral and psychological trauma. Nevertheless, the current generation of Ukrainians is demonstrating a will to resist, which will hopefully contribute to a cultural renaissance and artistic development as a means of maintaining mental health.

Conclusions

The study reveals the transformation of the role of art in society, which has led to a modification of the methods of interaction between the public and authors. The role of the public in the creation of audiovisual works is examined, and the importance of developing alternative methods of engagement in the modern world is explored. Today, viewers are actively involved in the process of creating a critical response, which is reflected in the historical dynamics of the popularity of works and their authors. Ethnic motifs in Ukrainian art remain relevant, while audiovisual projects influence the next generations regardless of their accessibility to the mass audience. Viewer experiences are central to the interpretation of art, shaping its perception and understanding. Today's media technologies, despite external challenges, contribute to the accessibility of art to the general public, emphasising its emotional aspect. The essence of art, which is an emotional impact on an individual, has remained unchanged.

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ТРАНСФОРМАЦІЯ ВЗАЄМОДІЇ МИТЦЯ І ГЛЯДАЧА В СУЧАСНОМУ ЕКРАННОМУ ПРОСТОРІ

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Анотація

Мета статті – проаналізувати альтернативні шляхи взаємовідносин людини з іншою людиною та людини з результатами творчої діяльності митця у кризовий період. Встановити роль глядача в мистецтві та з'ясувати вплив життєвого досвіду на інтерпретацію творів. Узагальнити чинники, які впливають на сприйняття мистецтва публікою та його суспільне визнання. **Методологія дослідження.** Застосовано такі методи: теоретичний, що охоплює аналіз наукової та біографічної літератури діячів мистецтва різної фахової спрямованості; емпіричний, що виявляється у спостереженні та порівнянні загальних тенденцій впливу глядача на визнання та мистецьку оцінку твору; метод системного підходу, що дав змогу проаналізувати, конкретизувати, уточнити та узагальнити шляхи взаємодії глядачів і митців у сучасному культурному просторі; аналіз культурного контексту, що передбачає оцінку взаємодії мистецтва та публіки з урахуванням різноманітних культурних, соціальних та історичних чинників, здатних суттєво впливати на характер цієї взаємодії. **Наукова новизна.** Вперше проаналізовано трансформацію ролі глядача в сучасному мистецтві (глядач одночасно перформер і критик); здійснено глибоке дослідження впливу культурного, соціального та історичного контексту на сприйняття мистецтва та взаємодію з ним; окреслено взаємозалежність автора та публіки, які в умовах кризових явищ формують нові простори та моделі мистецької комунікації. Висвітлено методи сприйняття творів крізь призму людських емоцій і міжособистісних взаємин, а також через досвід взаємодії з результатами творчості митця. Виявлено, що в сучасному мистецтві роль глядача розширюється від пасивного спостерігача до активного виконавця та критика, що свідчить про еволюцію його функцій і впливу на формування мистецьких цінностей. **Висновки.** Проаналізовано альтернативні шляхи взаємовідносин людини з іншою людиною та людини з результатами творчої діяльності митця у кризовий період. Встановлено роль глядача в мистецтві та окреслено вплив життєвого досвіду на інтерпретацію художніх творів. Узагальнено чинники, що формують сприйняття мистецтва публікою та зумовлюють його суспільне визнання. **Ключові слова:** мистецтво; глядач; автор; митець; кінематограф; публіка; стримінг; фотографія; фотомистецтво; реакція

