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THE ROLE OF ART EXHIBITIONS IN POPULARISING EMOTIONALLY EXPRESSIVE ART FORMS

The article examines the role of art exhibitions in popularising emotionally expressive art forms. It identifies emotions and feelings as a part of mental activity in all its forms. Art is noted as an expression of intuition, an objectification of mental activity.

The study pays attention to the analysis of the viewer's aesthetic encounter with a work of art, which is a personal, unique experience resulting from interaction between a particular work of art and a personality. According to Richard Lazarus's concept, the paradoxes of art perception are revealed. The first one is the viewer's perception of the visual characteristics of a work of art, including its color, contrast, and symmetry. The second is that the artist transmits his or her understanding of emotions to the viewer.

Both traditional galleries and virtual exhibitions have the unique power to capture the public's imagination and change the way the viewer perceives art. No other public communication event can achieve such a result.

Based on Paul J. Sylvia's theory of aesthetic emotion evaluation, PhD, the author analyses the emotional response to art, which is rooted in the human evaluation of events or objects. The author explains that due to art's communicative and expressive nature, viewers expect a certain level of correspondence between the emotional characteristics of works of art and the emotions they experience.

It is revealed that the physical context in which works of art are presented affects the aesthetic experience, so the organisation of exhibitions is carefully thought-out to accurately reflect the historical style, period, and theme of art. It is proved that the aesthetic experience in museums is the result of the totality of the viewed works of art, not the effect of individual works.

The interaction between the artist and the curator in galleries and their explanation of the peculiarities of emotional perception of works is analyzed. The author points out the current importance of using technology at art exhibitions to increase the aesthetic pleasure of their visitors. The importance of dynamic visual presentations on various platforms where the artistic audience can be involved and integrated into the contemporary artistic environment is emphasized.

Key words: emotional expressiveness, contemporary painting, art exhibitions, philosophy of art, aesthetic experience.

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РОЛЬ МИСТЕЦЬКИХ ВИСТАВОК У ПОПУЛЯРИЗАЦІЇ ЕМОЦІЙНО ВИРАЗНИХ ХУДОЖНІХ ФОРМ

У статті досліджено роль мистецьких виставок у популяризації емоційно виразних художніх форм. Актуалізується проблема емоцій та відчуттів як частини розумової діяльності в усіх її формах. Зазначено, що мистецтво є вираженням інтуїції, об'єктивацією розумової діяльності.

У дослідженні приділено увагу аналізу естетичної зустрічі глядача з твором мистецтва, що є особистим, унікальним досвідом; результатом взаємодії між конкретним твором мистецтва та особистістю. Розкрито парадокси сприйняття мистецтва за концепцією Річарда Лазаруса. У першому визначається особистісне сприйняття візуальних характеристик твору мистецтва глядачем, включаючи його колір, контраст і симетрію. Другий, що художник транлює власне розуміння емоцій глядачу.

З'ясовано, що як традиційні галереї, так і віртуальні виставки мають унікальну силу не лише захоплювати увагу публіки, але й змінювати те, як глядач сприймає мистецтво. Наголошено, що жоден інший публічний захід комунікації не може досягти такого результату.

На основі теорії оцінки естетичних емоцій доктора філософії Пола Дзея Сільвії проаналізовано емоційну реакцію на мистецтво, що вкорінена в людській оцінці подій чи предметів. Пояснено, що через комунікативну

та експресивну природу мистецтва, глядачі очікують певного рівня відповідності між емоційними характеристиками творів мистецтва та емоціями, які вони відчують.

Розкрито, що фізичний контекст, у якому представлені твори мистецтва, впливає на естетичний досвід, тому організація виставок – ретельно продумана робота, задля правдивого відображення історичного стилю, періоду та теми мистецтва. Доведено, що естетичний досвід у музеях є результатом сукупності переглянутих творів мистецтва, а не ефектом окремих творів.

Проаналізована взаємодія художника та куратора в галереях, їх пояснення особливостей емоційного сприйняття робіт. Вказана сучасна важливість використання технологічного фактора на художніх виставках, задля підвищення естетичного задоволення своїх відвідувачів. Наголошено про важливість динамічних візуальних презентацій на різних платформах, де мистецька аудиторія може бути залучена та інтегрована в сучасне мистецьке середовище.

Ключові слова: емоційна виразність, сучасний живопис, художні виставки, філософія мистецтва, естетичний досвід.

Problem statement. Since painting is a traditional art form and plays a significant role in contemporary visual culture, it requires artists to be able to present their works in public, involving the audience in their perception and evaluation. Since ancient times, painting has been a way of expressing the artist's personal emotions and aesthetic feelings. It is worth noting that philosophical ideas inspire modern and postmodern painting. The aesthetics of contemporary painting tends to shift towards the internal logic and structural relationships of works with emotionally expressive forms, so the perspective of subjectivity in contemporary painting has also shifted towards expressing one's own will.

Literature review. It is a well-known fact that works of art express the feelings and emotions the author has put into them. As T. Mironova notes: 'The work is perceived first at the emotional level, and then – after leaving the virtual space – at the ontological level' (Mironova, 2021). The problem of feelings is significant in the philosophical science of aesthetics. Feelings are part of mental activity in all its forms. It should be noted that art is an expression of intuition, an objectification of mental activity. Scientists of different generations have studied the peculiarities of art perception's emotional and sensual components. In his Three Lectures on Aesthetics, the English philosopher Bernard Bozant developed the idea of defining feelings by expressing one's problems. Art is a way of expression in which 'feelings are embodied'. The American philosopher Susanne Langer, in her work 'Sensation and Form,' revealed the theory of symbolism as a systematic, comprehensive theory of art applied to painting, sculpture, architecture, literature, music, dance, drama, and film. The researcher noted the intuitive knowledge of feelings and emotions that only art forms can convey.

The purpose of the article is to determine the role of art exhibitions in the popularisation of emotionally expressive art forms.

Presentation of the main material. According to scientists, emotions are subjective reactions to the

environment, accompanied by organic, physiological, and endocrine changes of innate origin (Chang, 2020) and arising suddenly in violent and temporary crises (Greenberg, 1995). Various studies by psychologists prove that emotions are influenced by motivational systems with behavioral, experiential, and cognitive mechanisms.

It is generally accepted that an artist is a creative person who can solve problems creatively through art and work on important social issues using creative methods and techniques. Imagination, as the core of creativity, helps artists express their feelings. Emotional creativity is the main example of the social constructivist view of emotions (González-Zamar, Abad-Segura, 2021). The relationship between emotions and creativity is complex and ambivalent. Emotional creativity belongs to a cognitive ability, not just due to adding emotions and creativity. An artist's skill depends on expressing original, authentic combinations of emotions.

It is worth emphasizing that well-planned art exhibitions can evoke a whole range of feelings in their viewers. Researchers divide the senses into separate types: exteroceptive sensations, through touch; interoceptive sensations, internal feelings of fatigue or energy, goosebumps, trembling or hair standing on end, tearing; proprioceptive sensations, sensations of movement, resistance, acceleration, and deceleration; senses of imagination, including feelings of empathy (González-Zamar, Abad-Segura, 2021).

As outlined above, the senses can be stirred by a good exhibition, which is the main public function of a museum. Exhibitions are high-profile events that are associated with advertising, media coverage, social media campaigns, and direct marketing. Exhibitions are more visible than major acquisitions, publications, research, and educational programs.

An aesthetic encounter with art is a personal, unique experience that results from the interaction between a particular work of art and a person. Richard Lazarus sees two paradoxes in this. The first paradox is that people similarly process visual information because

they have the same neurobiological systems and, in turn, similar perceptual and cognitive behavior. When people first encounter a work of art, they perceive the visual characteristics of the work of art, including its color, contrast, and symmetry. The second paradox is that visual art, like music and literature, is an expressive, communicative medium. Artists are intentional in their works: painters paint, sculptors sculpt, and performers perform to convey an idea, message, or emotion or to show something about our world in a new way (Lazarus, 1991).

Thus, the meaning or idea of the work is established after the work is completed and remains unchanged regardless of who the viewer is and when and where the work is presented. Artworks reflect the specific communicative intent of the artist. Because viewers' perceptual, cognitive, and neurobiological systems are similar, the aesthetic experience of art is less idiosyncratic than it may seem.

There are two key issues associated with this feature or lack thereof, Lazarus states, the extent to which viewers share an aesthetic response to the same work of art. The first is the question of the uniqueness of aesthetic experiences, and the second is whether the viewer is able to capture in his or her experience what is conveyed by the work of art (Lazarus, 1991).

The physical context in which artworks are presented also affects the aesthetic experience. The more intense aesthetic experience in museums may be because the presentation of artworks and the organization of exhibitions are carefully designed to reflect historical styles, periods, and art themes. Thus, the aesthetic experience in museums may result from the totality of the artworks viewed rather than the effect of individual works.

Emotions play a central role in aesthetic experience. Scientists argue that emotions are the main factor that distinguishes the experience of art from the experience of other, more practical objects. According to the evaluative approach to emotions, psychologist R. Lazarus identifies emotions that arise from people's evaluation of objects and events. These assessments are largely automatic, subjective, and personal and depend on the characteristics of the person making the assessment and the context of the assessment. Because evaluations result from a confluence of these factors, a person can feel different emotions about the same object or event, and the same object or event can evoke different emotions in different people.

According to Paul J. Silvia, PhD, the theory of aesthetic emotion appraisal, emotional reactions to art, like other emotions, are rooted in human evaluation of events or objects (Silvia, 2005). The appraisal approach helps explain why our emotional reactions to works of art can sometimes seem unpredictable (“This painting used to make me happy, but now it makes me anxious”) (Silvia, 2005) and why certain works of art and exhibitions can evoke different emotional responses.

Because many factors influence people's appreciation of art, emotional responses to art can seem very capricious. However, because of the communicative and expressive nature of art, exhibition curators and artists should expect a certain level of correspondence between the emotional characteristics of artworks and the emotions they evoke and those experienced by viewers.

The public knows galleries and museums through their exhibitions, making them a powerful communication tool. Both traditional galleries and virtual



Fig. 1. Hieronymus Franken Jr. "Cabinet of Curiosities and Picture Gallery"

exhibitions have the unique power to not only capture the public's imagination but also to influence change. No other public communication medium can achieve this. As Oksana Barshynova, curator and researcher, notes: “a museum is always a platform for multiple interpretations and exchange of opinions of different researchers” (Barshynova, 2020).

The long history of museum exhibitions—from the “cabinet of curiosities” (fig. 1), (fig. 2) in the eighteenth century to the education of the working classes in the nineteenth century to recent advances in informal learning proven the continuity of their transformative power. In the book “The Handbook of Museum Exhibitions” (Piacente, 2022), written by museum manager Barry Lord, it is noted that museums and their exhibitions make a positive contribution to society and are a driving force in solving society's “wicked problems.” In many cases, a single art museum will need a number of permanent collections and temporary exhibition spaces of varying sizes to house its collection and fulfill its programmatic needs.

It should be noted that for many artists, the context in which their works are presented is important. An interesting alternative is non-traditional, individualized spaces that consider the relational aspect of artistic activity and the space for its exhibition. Almost until the end of the nineteenth century, art was presented in galleries, where works densely filled the entire surface of the walls, creating a mosaic set of various formal artistic solutions enclosed in frames. Each of them constituted an autonomous, figurative story, limited by the frame, which made it possible to receive the work unhindered despite the large accumulation of objects.

The boundary of the canvas, limited by the frame, made it impossible to sensually separate them from the rest of the works. The discoveries of the Impressionists and later formal experiments by artists of the first half of the twentieth century changed this. Formal solutions based on flat surfaces using color and connecting fields, which required territory space, replaced perspective-figurative representations of reality. The need to expose the subjectivity of the work required a different space for its exhibition, an environment devoid of any characteristic features.

The emergence of new types of artistic activity (installations, happenings, performances) has created the need to redesign the space to open it up to the recipient, who ceases to be passive and actively participates in artistic events. Postmodernism, denying the concept of neutral space, opens up to the exhibition model of the last decades of the twentieth century, taking into account the context in artistic realizations, which involved the rejection of the principle of presenting art exclusively in galleries in favor of public places and non-traditional spaces whose main function was not related to art (Stefańska, 2023). Adapting existing spaces for art galleries (industrial workshops, train stations, hospitals, apartments) has taken on a new meaning (fig. 3).

As a result of these changes, an important theme in exhibitions has been the involvement of spaces that are not universal, have specific features, lack the neutrality of a white cube, and are adapted to present different types of art in the form of temporary exhibitions. New exhibition strategies blur the boundaries between the image and the material object so that the gallery is no longer isolated. Increasingly, the recep-



Fig. 2. The first exhibitions of the Surrealists (1942, New York, USA)

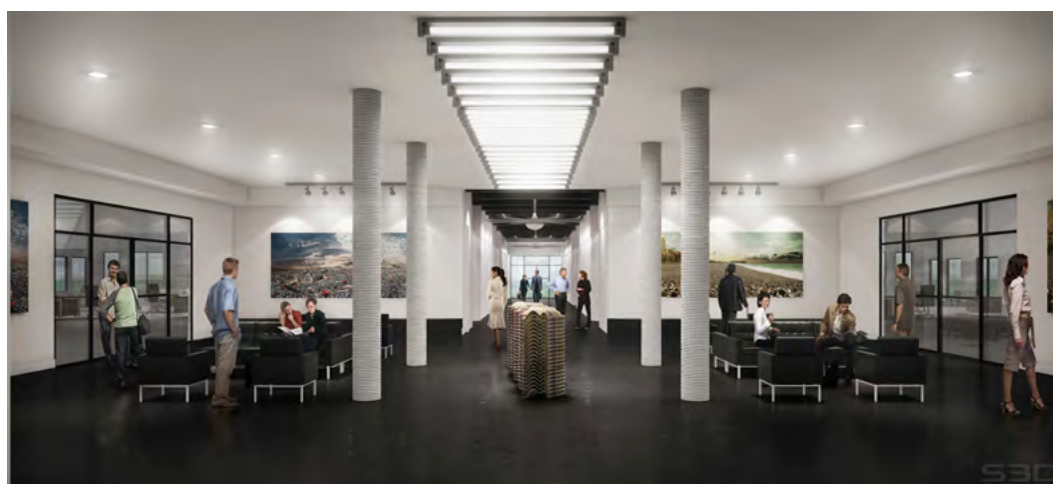


Fig. 3. The Wynwood Building
Source: photo from <https://www.dnbdesigngroup.com/wynwood-building/>



Fig. 4. View of the exhibition of graphic works from the series "Black Fields II", Art Gallery, photo by K. Ślachciak

tion of a work of art is based not on the materiality of the art object but on the reception of art.

Although the modernist exhibition concept is isolated from white space, postmodernist measures related to the use of large glass blur the boundaries between interior and exterior. These measures attempt to find references to reality and respond to the need to find new forms of communication with the recipient (Stefańska, 2023) (fig. 4).

Some options may include exhibition spaces for small and medium-sized paintings and sculptures, architecture, and design with an area of 150-300 square meters. These can be adjacent or separate rooms; small intimate exhibition spaces for small paintings, sculptures, decorative art, photography, and works on paper with an area of 100-150 sq. m; grand exhibition spaces for contemporary art, installations, and performance art, large-scale traditional painting, textiles and sculpture of 500-800 square meters; one special installation hall of 800-1,200 square meters or more, which can be used as a hall for temporary exhibitions and can accommodate a variety of media.

A new exhibition space for art or archives should be designed to meet the specific needs of the works (fig. 5). Requirements may include sound, light, and projection points; the ability to build new enclosures or modify wall and floor coverings or incorporate live elements or live performances; and thematic or contextual galleries.

A thematic exhibition can vary in format from a guided tour environment to a curated exhibition that may include showcases, dioramas, or vignettes. The exhibition space can vary from 30-50 square meters in the premises of a historic house museum to 800 square meters or more in a specially built museum. Such spaces are increasingly used for large projects (Piacente, 2022).

Gallery specialists allocate “black box” galleries containing minimal architectural details and open structures that have “disappeared” due to matte painting and directional lighting. A separate space is allocated for children's museums. Interactivity in the children's gallery context is achieved through multimedia and digital applications. A safe room for one children's exhibition space is at least 200-300 square meters. In addition, dedicated learning spaces in the exhibition include research and public areas for better access to the collections and enhanced learning opportunities.

In order to characterize the emotional experience of museum visitors, curators sometimes report on the dominant emotion they felt after interacting with a work of art or exhibition. The usual approach of asking visitors to express or



Fig. 5. The Artmobile mobile art gallery: a cultural initiative of the Miami-Dade library system (1976)
Source: <https://www.wearewaam.org/items/show/883>

write down how they feel about what they have just experienced is problematic for three main reasons. Firstly, self-reports, especially regarding emotions, are highly dependent on the verbal abilities of the individual. Second, because of the wide variety of possible emotions that can be reported, it is difficult to determine the exact emotion being felt. Third, self-reports typically do not provide a standardized way to measure the intensity of the emotion felt (Chang, 2020). To avoid the problems associated with self-assessment of emotions, researchers suggest using the Geneva Wheel of Emotions (fig. 6), which is theoretically based on the analysis of emotions. The main goal is to create a “positive viewer experience,” the wheel was used in the study to collect empirical data

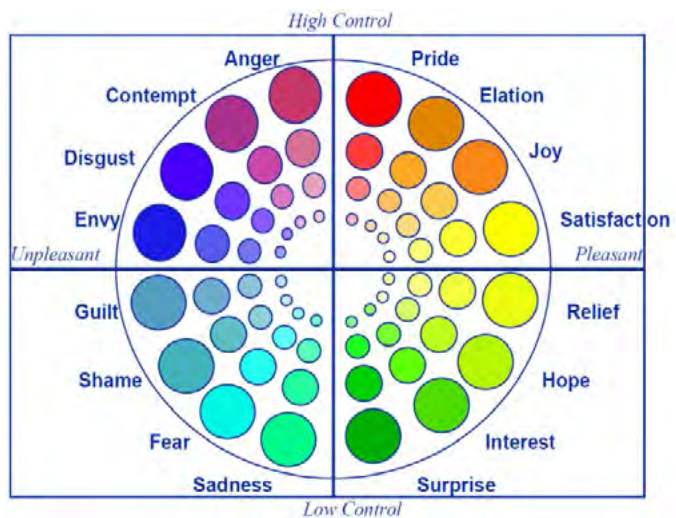


Fig. 6. Prototype version (Version 1.0) of the GEW with 16 emotion terms. Bänziger et al. (2005); Tran (2004); Scherer (2005)

on people's emotions. This system indicates that some emotions are better controlled than others. For example: “you have very little control over feelings of surprise or sadness, but you can control your anger” (Emotion Wheels, 2020). There is also the possibility of experiencing “no emotions” or “other emotions” – emotional numbness.

Many artists, when creating art forms, try to surprise or inspire their viewers. A simple line, gesture, color, or shape is usually felt instantly, without an immediate conscious distinction between visual or auditory sensation. It is more difficult to identify emotions that require reflection, they are a separate mental phenomenon that allow you to feel inspired aesthetic interest.

Conclusions. Thus, one of the aspects of contemporary art exhibitions is the popularization of

emotionally expressive art forms for the sake of interactive communication between the visitor and the work. To improve this interaction, artists or gallery curators often think about explaining the features of the work to allow the visitor to better understand the work of art from the original perspective of the artist. Visitors to an art exhibition serve as a guide for the artist in preparing future exhibitions. It is necessary to point out the current importance of using technology at art exhibitions to increase the aesthetic pleasure of visitors. The importance of dynamic visual presentations on various platforms, where the artistic audience can be engaged and integrated into the contemporary artistic environment, is nowadays a necessary supplement for successful creative activity.

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