

УДК 7.01

The Rules of Art Communication Between a Viewer and an Art-Work

Maria V. Tarasova**Siberian Federal University,
79 Svobodny, Krasnoyarsk, 660041 Russia¹*

Received 24.02.2009, received in revised form 03.03.2009, accepted 10.03.2009

The communication between the viewer and the art-work is considered to be organized by certain rules which regulate speaking operations of partners in the art dialogue-relationship. Each element of the art-work is a sign addressing its meaning to the viewer who discovers it and fills it with his own personal sense. Rules of changes in both the communicant and the communication product are analyzed by means of investigation certain works of art and principles of viewer's communication with them. Communication with the art-work helps to transfer to another communicational level – between the human being and the completeness of the Universe.

Keywords: art-communication, visual concept, index, iconic, symbolic signs, speaking operations, dialogue-relationship.

Introduction

The investigation of the meaning and ways of communication in the culture sphere is one of the main tasks for the modern art theory and modern philosophy of culture. Art is a key element in the global mechanism of culture. Culture is responsible for realization of the leading human communication need – a human desire to unite with Absolute, for a man is a part of the whole Being. To get the desired unity is a way to find harmony for a human being. Culture is the only sphere where a person is able to build relationship between his own finiteness and Absolute infinity.

The basis of the communication mechanism realized by culture is formed by the rules of ideal-creating process. In art the space and inner

mechanisms for ideal-creating are provided by the relationship between a viewer and an art-work who are mediums in the dialogue of finiteness and infinity.

The main aim of this work is to define rules of the dialogue between a viewer and an art-work. These rules are not investigated and systemized for they are considered to be completely individual and dependent on the certain viewer and his position as a recipient of an art-work.

Methods

The definition of art-communication rules may be realized on the following methodological basis:

- the principles of the reflection theory by George W.F. Hegel [1];

* Corresponding author E-mail address: delight1@yandex.ru

¹ © Siberian Federal University. All rights reserved

- the main concepts of the synthetic theory of ideal by Daniil V. Pivovarov [2];
- the ideas of the visual thinking conception by Vladimir I. Zhukovsky [3];
- the principles of the visual essence of religion theory by V.I.Zhukovsky, N.P.Koptseva, D.Pivovarov [4];
- the fundamental concepts of fine art theory by Vladimir I. Zhukovsky [5];
- the method of philosophical art-critical analysis of the art-work.

The named theories form the methodological ground for the research of communication acts between viewers and art-works.

Results and Discussion

Several tasks have been solved for reaching the aim of analyzing the rules of the communication between an art-work and a viewer.

The first one has been to define the subjects of the art communication process. Their specific characteristics influence the rules of art communication. The subjects of art communication are a viewer and an art-work. The art-work plays the role of an ideal in terms of the ideal-creating process. According to the rules of ideal-creating, an ideal contains an ideal scheme of action with itself. Thus the art-work as an ideal contains the ideal scheme of a viewer's action with the art-work. For this reason the art-work may be defined as a subject which is more active and which starts art-communication. The viewer and the art-work turn into communication subjects only when they are participating in the art dialogue-relationship.

The second task has been to define the product of the relationship between art-communication subjects. It also influences the communication rules. The product is constantly in the coming-to-be state and it is determined by ideal inter-reflection of both the subjects of art-communication. Interaction of art-

communication subjects may be defined by the notion "dialogue-relationship". It denotes both the tendency of subjects to self-opening to the partner and the birth they give to the new being as a result of communication. This new being is an embodiment of inter-dependence, mutual necessity of art-communication partners in each other. This new being may be determined as a visual concept. A visual concept is essence in a visible and perceptible form.

The third task has been to analyze changes of art-communication product and specific character of a viewer and an art-work dialogue-relationship development. In the process of dialogue-relationship the visual concept is coming-to-be in a successive row of statuses: material, index, iconic, symbolic. The visual concept statuses are steps of approaching the dialogue-form revelation of the existence truth and steps to realization of the major communication need.

The change of art-communication product status marks the change of subjects' communication capacities. It also marks the change of transition to another level of ideal-creating communication process. While dissolving in each other during communication, a viewer and an art-work turn from addresser and addressee to speaking partners and then to co-authors of an art-text. A viewer and an art-work co-authorship leads the dialogue-relationship to the level of finiteness and infiniteness co-existence. The phase of the dialogue-relationship with an art-work turns into a phase of the dialogue-relationship between finiteness and infinity by means of an art-work as a medium. What is more important, the relationship of finiteness and infinity becomes possible only during the process of communication with an art-work.

During the dialogue-relationship subjects of art-communication – a viewer and an art-work – act as systems of speaking operations. Both the communicants and their encounter come to

existence only in the language sphere. The general scheme of a dialogue-relationship in the language turns into a dialogue encounter of communicants only when the language turns from potential state into actual state of certain speaking acts. The art-communication language exists only in the process of speaking self-realization and it is always coming into being.

Any speaking act is coming-to-be as a result of inter-reflection of object-language and subject-language. This inter-reflection results in the formation of objective meanings and subjective personal sense. Object-language is more important in the process of speaking act production because it is a source of language unity which is a necessary condition for the first phase of visual concept successful self-development. Object-language is a general communication scheme according to which the dialogue-relationship starts its development. Subject-language of an art-work and of a viewer is individual development of a general communication model.

According to the type of communication direction there are two categories of object-languages in fine art. Language systems organized by the predominated communicative energy of infinity that searches for finite, visual, crystallized forms for its own display make up the first category, called object-language of Area-Classicism style space. Language systems organized by the predominated energy of finiteness that breaks its own limits and searches for dissolving in the infinity belong to the second category called object-language of Area-Romanticism style space. None of object-languages can dominate completely in the space of certain speaking encounter because both communicative tendencies must be present in the art speaking act. Their equal participation demonstrates mutual presence of the higher level communication subjects, i.e. finiteness and infinity. The art-works which are style specimens

of the first or the second style space conduct communication in only one predominant direction though they also not devoid of the opposite communicative models. The object-language of a masterpiece is formed by means of co-existence of both communication tendencies: movements of finiteness and infinity towards each other are equal in their power and they tend to harmonize each other.

The subject-language of the art-work is a unique sign form to realize the medium function – an ability to be the “bridge” of dialogue-relationship for the certain viewer. The subject-language of the viewer is a unique ability to answer the communicative action of an art-work, individual ability “to go along” this “bridge” that is provided by an art-work; the ability that helps to pass from the level of mediated relationship to the level of direct relationship.

The viewer’s and an art-work’s speaking operations in a dialogue-relationship contain both object-language and subject-language signs merged in a dialectical unity. Dialectical relations of subject-language and object-language make the potential language model come to action: the certain art-work becomes a medium in the relationship of finiteness and infinity for the certain viewer.

It is impossible to investigate the art-communication mechanism in a form of abstract discussion. It is necessary to divide the integral art-communication act into several phases in order to analyze all the changes in art-communicants statuses and to describe each status of self-developing visual concept. The investigation is only possible in the process of modelling the dialogue-relationship of a viewer with certain art-works. The model of each communication stage is considered to be best analyzed when it is based on usage of different art-works. “The Circus” by G.Seurat, “Rinaldo and Armida” by N.Poussin and “Scream” by E. Munch have been

chosen for the analysis. The model of viewer's art-communication with each of these art-works demonstrates all specific features of an art-communication certain stage.

**The rules of ideal speaking scheme proposed
to a viewer by the art-work.
Material and index statuses
of a visual concept**

The art-work "The Circus" (pic.1) by the French neoimpressionist George Seurat was taken to model the first phase of a viewer and art-work dialogue-relationship. The phase is resulted in the formation of material and then index statuses of a visual concept. The pointillism (another name – divisionism) method was created by G.Seurat and it scientifically generalized all the achievements that had been made in painting in previous epochs. The method is the visualization of the painting itself. G.Seurat's method focuses attention mostly on the painting surface. It helps to realize the primacy of an art-work move in the dialogue-relationship. The art-work deliberately makes a viewer pause and reflect on that art-communication stage which is usually easily overcome. This is the way for any pointillism art-work to inform that the meanings of art-work signs are not the result of abstract generalization but that they are inevitably connected with the painted surface. The signs are unities of material and immaterial nature and they get their meanings only in certain use. The opportunity to model creation process makes the viewer co-creator. Thus organized dialogue with the art-work in general maintains the dialogue world-outlook. The pointillism technique puts special emphasis on the dialogue type of the process in which the visual concept is coming-to-be. Although this effect is typical for an art-communication with any painting art-work of any style and any technique the pointillism makes the effect more visible and

obvious. Any painting canvas is covered with separated strokes which integrate into the whole only with a help of a viewer.

The dialogue-relationship with the art-work "The Circus" reveals the laws of the first art-communication phase. According to the main rule of an art-relationship, art-work starts the dialogue.

Material status of a visual concept, forming on the first phase of art-communication, is a product of meeting intersection of an art-work's and a viewer's speaking operations.

*The art-work "The Circus" speaking
operations providing formation
of the visual concept material status*

1. The first message sent by the art-work "The Circus" to the viewer is determined by the painting technique. Pointing manner of pointillism represents the canvas space as a whole, non-divided into separate forms and constructed by combination of great number of points. The combination is well-regulated, the points are all equal to each other in their size and form. The elements are like atoms. At the same time the whole is rather unstable because number of elements it is divided into is endless.

2. The colour scheme sends two main messages to viewers. The first one is determined by the fact that every point is of local colour. Local colours are placed next to each other according to the rules of "optic mixture" and principle of "simultaneous contrast of supplementary colours". When put alongside local colours represent mutual opposites. The colour scheme of the art-work "The Circus" is based on the contrast of the yellow and the blue, the orange and the violet colours.

3. The colour scheme second message is the predominance of the yellow and orange colours which construct the general tone of every composition elements.

4. The diagonal dominance of the composition directs it both from the left bottom corner to the right upper corner and back – from the right upper to the left bottom corner. Diagonals organize the compositional structure of the art-work.

5. Large format of the art-work (186x151.4 cm) is also a specific sign for the art-work to start the relationship with the viewer.

*The viewer of the art-work “The Circus”
speaking operations providing formation
of the visual concept material status*

Each of the art-work “The Circus” message is addressed to the ideal viewer and is expected to be responded in the certain ideal way.

1. The viewer assembles separated point elements into the whole while reflecting on his role in the process of creating the new being non-existent before and without his assistance and participation. The forms and the separation of forms from the background are not just coming-to-be during the corporal action of both the viewer and an art-work surface. On creating the whole constructed of separated elements the viewer realizes the ideal programme of global synthesis.

2. The viewer forms new colour combinations in the process of optic mixture of opposite supplementary colours. The viewer executes the proposed ideal programme of constructing the new being by means of uniting the opposites.

3. Being influenced by the colour dominance of the art-work “The Circus”, the viewer develops the programme of active, excited, enthusiastic and joyful participation.

4. The viewer defines the predominant compositional diagonal as an “entrance” mode (from the upper right to the bottom left corner) that provokes viewer’s enthusiasm to “meet” the entering. At the same defining the other diagonal as a mode of “victory” (from the bottom left to the upper right corner) provokes an enthusiastic and joyful moving up along the way of victory.

5. The viewer tends to open himself up to the art-work because its large size shows similarity between two art-communicants. The viewer tends to see the place for dialogue-relationship as comfortable for communication. The viewer is tempted to enter the space of dialogue-relationship that opens for him.

*The description of the visual concept
material status*

The first phase of art-communication between a viewer and an art-work (modelled on the dialogue-relationship with the art-work “The Circus” by G.Seurat) results in a visual concept with the following major characteristics.

The visual concept in the beginning of its self-development is being formed on condition of art-work speaking operations predominance. At this stage the main purpose of art-work messages is to cause a viewer’s back reaction. The viewer fulfills the ideal speaking operation implied and programmed by the art-work. The viewer’s participation is not accidental but regulated. The art-work doesn’t need any viewer but the viewer of this very art-work; the viewer who is able to participate in the dialogue-relationship and who is ready for further operations leading to visual concept self-development. The message coming from the art-work is addressed to the ideal addressee. The certain viewer may correspond to the ideal answering scheme only to some extent. Feeling a need for an ideal collocutor the art-work strives to transform the certain viewer. The art-work challenges the viewer for developing a speaking ability close to ideal.

The general status of ideal actions makes them embody in certain viewer’s actions rather adequately and naturally. No matter what the viewer’s individual characteristics may be, the viewer of the art-work “The Circus” fulfills the

general programme of combining the separated points into the whole. These operations may be called “universal” because they activate the potential for participation in each viewer who opens himself up, who sees the art-work speaking exactly to him. The pointillism technique is the reason why the viewer is “caught” by the dialogue-relationship with “The Circus” and is tempted to go on the art-communication for the further development of a visual concept to the highest level of communication.

The visual concept of the material status is specified by the formation of the total sign space, still not divided into separate signs. The total sign space is the regulation source of both the art-work and the viewer’s speaking activity.

The presence of the material status in the visual concept development designates the sign potential of the art-work material nature. The painted canvas surface is an origin of the visual concept formation. Moreover all the further phases of the visual concept self-development are concentrated here. Later the visual concept reveals its sign nature more evidently but it is already present in its completeness at the first phase. The highest communication result – when a Human Being becomes a dialogue partner for Absolute that is eternally resolving into atoms, that is coming to be in its eternal conflict of opposites brought to unity with a help of human participation – this result is originated from the material status of “The Circus” visual concept. Material status demonstrates and visualizes the result of art-communication though it is not recognized at this stage.

The visual concept in its material status, formed in the dialogue-relationship between the viewer and the art-work “The Circus” may be defined as “complicity”, “dynamic coming-to-be”, “aspiration”, “meeting of entering”. These definitions will be developed and specified in a

more detailed form. But the definitions found on the first material level of the visual concept are complete.

The model of index status of the visual concept development may be constructed on the basis of the further analysis of art-communication between the viewer and the art-work “The Circus” by George Seurat.

The art-work “The Circus” speaking operations providing formation of the visual concept index status

Index status of the visual concept is specified by differentiation of the sign whole formed on the first phase of the material status into separate signs.

1. The size and disposition of the character represented in the foreground send the message of “accordance” to the size and disposition of the viewer in front of the picture.

2. The actions of the character transfer joyful and attentive observation to the viewer. They also transfer simultaneous opening and closing of something hidden.

3. The character’s attributes are the mask, the clown’s costume and the curtain in his hand. A clown’s role in a circus is one of the medium between arena and spectators. This function of mediation is extrapolated on the viewer. Also the viewer’s speaking programme is introduced to operations of standing on the border between the game and reality, on the border of entering the dialogue space.

4. The clown in the foreground is alike the clowns at the arena. The likeness initiates interrelation of separate signs into the whole and provokes viewer’s immersion into the dialogue-relationship with the art-work.

5. The diagonal of the curtain in the foreground is alike the diagonals of the curtain in the background. It is also the means of attraction to the dialogue-relationship sphere.

The art-work “The Circus” viewer’s speaking operations, providing formation of the visual concept index status

1. The figure of the character in the foreground creates “the viewer’s niche”: the viewer’s head, neck and shoulders happen to be at the place of the clown’s head, neck and shoulders. This figure is an index for a viewer to find his role and place in the dialogue.

2. The clown’s role is a source of certain behaviour. The nature of the behavior becomes ideal for the viewer who identifies himself with the character. The clown’s actions automatically become viewer’s actions. That means the viewer looks the same direction as the clown does – up – at the performance. The character is laughing that strengthens the atmosphere of joyful observation that has already been perceived on the first level of communication – with a help of warm orange colour tone predomination. The presence of simultaneous opening and closing the curtain makes the viewer consider himself as an important and active side of the dialogue. It makes the viewer the curtain’s owner. The viewer’s position is the only one that is responsible for the completeness of the event. The curtain and freedom of operation with it point at the existence of minimum two spaces – in front of the curtain and behind it. “The Circus” viewer is at the similar position – he is simultaneously inside of the art-communication space and outside of it – in the exhibition hall.

3. Having identified himself with the character in the foreground the viewer “puts on” the mask that marks the significance of existence in two spaces. The clown’s mask and costume dress the viewer like the participant in the performance. The role of the participant is always to stand between the spectators and actors in the process of creation.

4. Seeing similar clowns on arena makes the viewer “step inside” the dialogue-relationship.

Speculatively the viewer moves himself into the centre of the arena.

5. The correlation of curtains in the foreground and in the background reveals the mirror principle of dialogue area construction. The rows of spectators standing in the entrance space in the background may be seen as a reflection for those viewers who are standing in front of the picture. The area of the game is getting closed within itself and prevents leaving the tempting and attractive circle of dialogue-relationship space. This is an extra sign-medium that is seducing the viewer to enter the dialogue-relationship not as a detached observer but as a partner who is enjoying equal rights who is speaking language of interrelation.

*The description
of the visual concept index status*

While revealing index status of the visual concept the viewer is guided by the art-work; he fulfills the ideal scheme of art-communication transferred to him by the art-work. At the same time the viewer tends to show his own capacity for speaking acts. At the last stage of index status formation the viewer turns to the communication activity of a speaking partner.

The index status demonstrates the sign whole falling into single separate signs. The signs are formed only in the process of the relationship between the viewer and the art-work. The sign meaning is determined by its dynamic realization, its functioning in the dialogue area. The sign meaning is mutual programme of communicants behaviour towards each other resulting in the new being formation.

Index signs tend to synthesize with each other. But visual concept index status is specified by definite independency of signs’ meanings which is followed by their integrity in the iconic status of the visual concept.

**The rules of object-language dialogue
between a viewer and an art-work.**

Iconic status of the visual concept

The beginning stage of an art-communication introduces partners into the dialogue-relationship, and the art-work initiates the viewer's back reaction. The next stage of art-communication may be specified as action of speaking partners equal in their speaking power. Equality is caused by the common object-language communication system for both a viewer and an art-work.

The tempting mechanism of the art-communication first stage was represented on the model of dialogue-relationship with the art-work "The Circus" made in pointillism style. This art-work clearly visualized the sign potential of the material surface of any art-work. Further art-communication modelling demands a different art-work. The object-language aspect of art-communication can be best revealed with a help of such an art-work which unique language mostly corresponds to one of two general object-language schemes.

The art-work "Rinaldo and Armida" (pic.2) by Nicolas Poussin was taken as a model for the object-language dialogue-relationship with the viewer. The classicism style is mostly appropriate to the Area-Classicism object-language. All the art-works by N.Poussin can be called style specimens of this object-language system.

For both art-communication partners to speak the object-language of Area-Classicism style is a condition for further visual concept self-development. It must be noted that Nicolas Poussin himself described the necessity for the viewer and the art-work to speak one and the same language in the communication process. The unity of the programme of creating art-works and the programme of discussing and understanding art-works is provided by unity of the object-language scheme both the viewer and the art-work can speak.

The object-language competence of the art-work "Rinaldo and Armida" includes the capacity for a speaking actualization of such signs as "clarity", "flatness", "linearity", "closure", "plurality". These signs are basic for thematic, plot, genre and other signs and they realize the communication mode of infinity crystallized in the finite forms.

The object-language competence of the "Rinaldo and Armida" viewer consists of the ability to speak the language formed by the composition signs of Area-Classicism style. Other necessary abilities are the capacity for rational reflection, the knowledge of ancient mythology and of the poem "Liberated Jerusalem" by T. Tasso.

There are several main stages of the visual concept iconic status formation.

On the first stage separate index signs gradually sum up into the integral icon. The meaning of every sign in the icon is determined by the syntactic rules of signs interrelation.

Integration of index signs is regulated by the action scheme suggested at the material level of the visual concept formation. Material status development has already settled the general principle of composition, as well as principles of colour and linear conception.

Icon, as an integral, is formed by means of the art-communicants speaking operations encounter. Every time the first speaking move is done by the art-work it provokes the viewer for the answer in their speaking partnership.

Several iconic levels of the integral meaning are revealed on the second stage of art-communication between the art-work and the viewer in the situation of their partnership.

The third stage is the gradual filling the iconic meanings with deep personal sense for the viewer. Creation of these personal meanings is already a signal that the visual concept self-development next phase began.

In the icon level such index signs as “chariot”, “coachwomen”, “horses”, “clouds”, “trees”, “column”, “lying man”, “woman”, “children”, “old man”, “vessel with water” are integrated into the signing whole.

*The art-work “Rinaldo and Armida”
speaking operations, providing formation
of the visual concept iconic status*

1. The primary level of index signs integration represents signs summary with rather independent position of each sign. The general principle of co-existence and interrelation of heaven and earth is represented in the picture.

2. The iconic integrity of the art-work “Rinaldo and Armida” signs is determined by ancient mythology. According to the ancient mythology the integrate meaning of the group in the background, formed by such signs as “sky horses”, “golden chariot” and round outline of coachwomen figures may be understood as the “Sun road”, the “time road”, the “life road” guided by divine forces. The background group initiates descending along the diagonals formed by the coachwomen’s glances and poses. The ways the earth and heaven space are related here are revealed with the help of the following major signs of Area-Classicism object-language system.

- “Flatness”: there is the movement from the depth of the background to the foreground surface formed by means of the lying human figure. The predominance of “effusion” is supported by the group depicted in the foreground right corner where the pouring water out of the old man’s vessel and out of the boy’s mouth follows the direction of sun rays pouring.
- “Clarity”: while approaching the foreground, the cloudy mist is clearing up: the earthly world is illuminated by divine sun rays.
- “Closure”: descending diagonals are balanced by the trees and the column verticals as well as by the horizontal line of the foreground formed by the clothes, human figures and arms. The stable triangle composition is a sign of the divine force visualized in the forms chosen for its embodiment and personification.
- “Linearity” and “plurality”: the figures contours illumination in the dark background marks individual significance of each element in the whole. Each element is represented equally illuminated and therefore filled in with the power of the Sun.
- The integrity of all composition signs makes the scene represent the gradual effusion of the divine energy from all-seeing god of Sun Helios to the earthly human world. The Divine appears in gradual illumination of Itself, and It moves to the surface of the foreground that represents human earthly world. The divine nature defines itself in the found limits of well-outlined separate elements which act as embodiments of divine forces.

*The art-work “Rinaldo and Armida”
viewer’s speaking operations,
providing formation
of the visual concept iconic status*

1. As a speaking partner of the art-work “Rinaldo and Armida”, the viewer realizes the type of the relationship between divine and human worlds. Ancient myth indicates the basic principle of the ancient religion to see god power as penetrating all forms of earthly nature. According to the ancient religious system every nature part is God’s embodiment and human life is a subject of total God regulations. The recognition intellectual effort made by the

viewer is directed by the represented physical effort made by the coachwomen who are holding back divine horses that are trying to go on their run. The stopped divine chariot represents the pause on the Sun, time and life road. This iconic message when transferred to the viewer is met with the viewer's back message of pausing and reflecting on the meaning of divine influence on human life. The cycle of the Sun road determines the Universe development, and human life is an inseparable part of this development. The movement of light from the misty cloudy depth to the foreground surface – to the enlightenment of human earthly life – is responded by the viewer's back communication move – the viewer gets enlightened. The "Rinaldo and Armida" viewer makes a step to revealing the iconic status of the visual concept: human life is in the power of Divine forces and it is illuminated by Divine light. And Divine makes the first communication step towards the area of human and earthly world.

2. The next iconic level of the visual concept is integrated with the help of "Liberated Jerusalem" plot knowledge. This poem written by T. Tasso was used by Nicolas Poussin for this art-work. The poem plot determines the kind of respond of the human being in the power of divine forces. The main conflict of the moment chosen from the poem by Nicolas Poussin is the conflict of male and female, of rational and irrational, of passive and active sides. Literature plot also stresses the religious implication of the conflict – between true Christianity, personified by the crusader Rinaldo and temptations of the enchantress and unbeliever Armida who leads the warrior of Christ off conversion.

3. The dynamic composition of the middle ground, uprising along the diagonal of "victory" provokes active conflict resolution.

- The method to overcome the conflict situation is given by the plot of the poem. According to the literature text, Rinaldo is

to break the imprisonment of passion, to rejoin his army and to fulfill his Christian duty to liberate Jerusalem.

- The future uprising of the hero onto the right path is designated here by the analogy between the inactive figure of the warrior and empty stopped chariot. The chariot is destined for Rinaldo, it is a sign of his future way. The struggle between feeling and duty has stopped human life for a moment but divine determinism had already destined the ascension way to the truth for the hero. The truth lies in harmony between human and divine.
- What's more, active figure of the River God who is the personification of Divine law plays the part of the positional reflection for Rinaldo. It signifies the potential force that lives inside the sleeping hero who still has the power for rational, moral and religious awakening.
- The represented Rinaldo's helmet with its meaning of the potential vessel for divine waters also points at the relation of these two characters and signifies the knight's openness to his future divine destination.

4. The image of the old River God is placed in a distance from the main scene. His distant and detached position plays the part of necessary reflection on eternal laws of existence. The character is the stoic wise man who demonstrates ideal estrangement from all life conflicts and ideal understanding the power of divine law. This character is devoid of any temporary and vain feature. He is represented naked, concentrated and meditative. The character helps the viewer make the final step in the development of Rinaldo and Armida theme. Waters from the stoic wise man's vessel are depicted descending the opposite way in comparison with the direction of Amur's invisible arrow. It signifies the transient quality of sensual, irrational victory over duty because everything in

this life is as transient and temporary as the water flow. But the tension between passion and ratio is basic for the character, as well as it is basic for any human being. It is visualized in opposition of the tree and the column – two vertical borders which are parallel to the canvas borders. They make the balance of two confronting diagonals in human life inner development. The struggle against temptations of flesh is necessary for Spirit's victory, and this is the way Rinaldo's helmet is again filled with divine energy while Rinaldo is again ready for struggling and winning.

It is important to add that Rinaldo cannot fulfill the operation scheme of ideal warrior of Christ at the given moment – Rinaldo is represented in the position of not realized potential. The only one who is placed into the position of realizing this potential is the viewer of “Rinaldo and Armida” art-work. The viewer is the one who can make the heroic deed of the knight. This is the way object-language meanings are beginning to be filled with personal meanings. It demonstrates the resources of future art-communication development for the viewer. The further development is managed by means of breaking the borders of iconic level.

*The description
of the visual concept iconic status*

The leading rule of art-communication in the process of visual concept iconic status self-development is usage of the common object-language scheme by both communicants. This communication stage is specified by the mutual activity of communicants that become speaking partners. The art-work keeps the position of the dialogue catalyst but viewer's reaction becomes more deliberate and well-considered. Speaking partners in their speaking acts realize the communication programme of Area-Classicism object-language. The viewer and the art-work act as language partners and send their object-language messages to each other.

The iconic status of the visual concept self-development is formed by means of integration of those index signs that were differentiated on the previous art-communication level. The meaning of each sign element is extended by its functioning in syntactic relationship with other signs and by its mission in the formation of the sign whole. Usage of the common Area-Classicism object-language communication system lets the art-work “Rinaldo and Armida” and its viewer construct dialogue-relationship on the basis of realization such key signs of the object-language as “closure”, “plurality”, “clarity”, “linearity”, “flatness”. Iconic signs integrity is formed by means of index signs syntactic conjunction. Every index sign with its individual independent meaning gets involved into the complex system and broadens its own meaning by participation in the context of creating the sign whole. Signs unite according to the main compositional principles. The visual concept is both the process and the result of viewer and “Rinaldo and Armida” art-work relationship. The visual concept is coming-to-be in the form of the following operations. The Divine appears, gradually stepping out of the uncertainty mist and enlightening Itself, when descending into the earthly world of the foreground. It defines Itself in borders of clear linear separate elements which serve as Divine power embodiments. This primary move initiates the viewer's answering move towards the Divine. On iconic level the answer realizes in revealing the certain plot.

While forming the visual concept iconic status the art-communication realizes the dialogue-relationship in its finite aspect of relation. The viewer gets related mostly to art-work's “parents”: the author, the creation epoch, the plot, etc. All of them are finite, limited by their inevitably individual features. In regard of “Rinaldo and Armida” finite “parents” are the plot, based on T.Tasso's “Liberated Jerusalem”,

Nicolas Poussin's world-outlook, his attitude towards art, specific features of the seventeenth century world-outlook in Western Europe, etc. This communication level is reached owing to the meaning unity of those messages that are sent by speaking partners to each other and that are met in the space of dialogue-relationship. But the contact gradually gets more personal, object meanings become subjective. For both speaking partners it provokes the necessity for breaking the borders of object-language relationship.

Iconic level result of the art-communication cannot be satisfying because it is limited by peculiarities of the certain plot, characters, and events. In general it is limited by certain finished image represented in the art-work. The new communication level of relationship with the "Rinaldo and Armida" art-work can be reached in the process of following visual concept self-development. Being the speaking partner to the "Rinaldo and Armida" art-work, the ideal viewer fulfills the ideal communication programme. He reveals the visual concept that is "placing human being in the power of the Divine eternal law". The visual concept also transfers the idea of necessary rational reflection on rules of human own existence determined by Supreme Order. Thus the art-communication turns to the next phase of visual concept self-development.

The Rules of Subject-Language Communication.

The Symbol Status of a Visual Concept

The art-work "Scream" (1893) (pic.3) by the Norwegian artist Edward Munch was taken as a model of the new art communication phase.

The choice of the art-work "Scream" for the analysis of the conclusive stage of the visual concept self-development was made according to the possibility to show most clearly the transition to the subject-language communication level in

the process of intercourse between an art-work and a spectator. The visual concept of iconic status which had been opening in the process of the intercourse between a spectator and the art-work "Scream" is specified with its principal incompleteness and openness for further stages of self-development. When index signs are syntactically united into the integral icon sign their contextual meanings are not exhausted by the part they take in this icon unity. The certainty of representation which is defined by the plot, by the author's position or by the world-outlook of the late XIXth century epoch still is not able to complete the sign unity which is being formed in the dialogue-relation between a spectator and the art-work "Scream". It provokes breaking the borders of the visual concept of iconic status and leads beyond the scope of the object-language level of art communication.

Speaking acts of the art-work "Scream" providing the formation of a symbol status of the visual concept

When starting dialogue at the subject-language level of communication, the art-work "Scream" provokes returning to the signs the material and index statuses of the visual concept.

1. Index signs, such as "a man", "a bridge", "a fiord", "a bank", "a sky", "a scream" open their universal meanings.

- A face and a figure of the character in the foreground are devoid of individual characteristics: all possible measurements of his finite existence, such as gender, age, height, features, etc. are leveled. This is a reason to define this character as a "Human Being" in general.
- The representation of a bridge is also devoid of any certain features. And for a Human Being bridge is a symbol of his road of life.

- The landscape which is organized here with the signs of the sky, water, a bank cannot be correlated with any certain space and time: the represented event is happening nowhere and everywhere in the world, on the Earth.
- The represented scream doesn't refer to any certain feeling, whether grief, or pain, or sadness, etc. And it cannot be defined as a scream of this certain represented man because the representation is characterized by the physiology breach – the mouth is painted only by contour and there is no colour difference between an open mouth and the rest of the character's face. So this is a symbol of existential scream of the Human Being addressed to the Universe.

2. The universal nature of index signs meanings is based on the following signs which had formed the visual concept in its material status:

- The mixed technique (cardboard; oil, tempera, pastel) creates an indefinite representation whole, dissolves the borders of every separate element of this whole and forms total vagueness and uncertainty.
- Prevailing wavy lines which penetrate and bind all compositional elements in one single whole form rhythmic unity of human and nature substances.

3. The unity of symbolic signs visualizes dynamic relations of the heaven and the earth which are connected with a human being.

- Straightforward rhythm of symbolic life road space – the bridge – is broken with windings of the human body. Thanks to these windings a Human Being becomes an organic element of the nature whole. The Human Being and the nature are enveloped by the same anxiety; and

they merge in one single scream which becomes a “bridge” in the relationship of these two substances.

- The connecting link of the heaven and the earth is also the bridge. Its perspective provides a headlong moving from the foreground into the depths of the background.
- At the same time the movement along the bridge is eventually stopped by the two straight human figures. Those characters also symbolize unity but in a finite aspect of relationship between people. Those figures are represented in the end of a compositional diagonal which is called a diagonal of “failure”. The opposite movement of the Human Being symbolizes rejection of co-existence with other people and entering the level of co-being with an Absolute, nature substance.
- The head of the Human Being is represented above the bridge parapet, that is in the nature space which is also may be called the space “outside of” human definiteness. The scream reduces the body finiteness till it loses its own boundaries. The scream makes the Human Being melt and come into eternity in his spiritual gust.

Speaking Acts of the Spectator of the art-work “Scream” which provide the formation of the visual concept in its symbolic status

Defining universal meanings of symbolic signs initiates the formation of personal senses. The specific feature of those signs which are opening in the dialogue-relationship with the art-work “Scream” is that they involve the spectator into a state of enormous agitation. Every symbol is a unity of objective meanings and subjective senses.

1. In the spectator's reply the objective meaning of the symbol "Human Being" crystallizes in the subjective sense "Myself", which is a maximum personal concentration of the meaning "all the people", "every person".

2. The uncertainty of the landscape lets this sign gain the subjective sense of the time and place which is rather familiar for every spectator.

3. The representation of the skull is a sign of an internal hidden essence of a human face. During the communication with a spectator it also gains the meaning of the mask of death. Correlation of these two meaning elements lets conclude that mortality is an essence of human existence. A Human Being is represented naked in his mortality. It is clearly visualized here that every man is marked with a stamp of death, and that the realization of this fact leads any human into a state of eternal despair. So it helps to open the personal meaning of the represented scream which is the scream of existential sorrow of every spectator.

4. Revealing the mortality and finiteness of human existence becomes an impulse of an opposite motion: the spectator, when realizing his own finiteness, is ready to make a step towards eternity – the step which is offered to him by the art-work.

5. On the other hand, the perspective, which provokes very fast movement towards two figures at the furthest end of the bridge, means that a person is naturally predisposed to overcome the situation of this upper spiritual tension. But only this tension makes it possible to in-feel the nature, to merge into eternity. To overcome it means to leave for calm and stable state which is closed for co-being with the Absolute.

The Characteristic of the Symbolic Status of Visual Concept

The symbolic status of visual concept which is opening during the dialogue-relationship between the spectator and the art-work "Scream"

is characterized with gradual crystallization of the mediatory quality of the visual concept. This mediatory quality is being realized in basic principles of the composition.

The laws which organize the material status of the visual concept create the new unity of index signs. This unity lets overcome the certainty of icon status and lets achieve the sense unity which helps both the spectator and the art-work open up their own co-author potential.

The Human Being is demonstrated here as a communicator between the spheres of earth and heaven. The represented head of the Human Being (i.e. the source of scream) is a point of intersection where human and inhuman turn into each other, merge into co-being with each other. This relationship, with the Human Being as a linking element, is constructed in several stages. It is shown at different levels of compositional communication.

- On the first level wavy lines of body and hands pressed to the head turn to bank outline marked by pastel and then merge into water space of fiord. The dark skyline, the figures at the bridge, the water circle with two ships which are bound to go round this water circle and then new return to the hands held up in horror make the first level of relationship between the Human and the Absolute. At this stage the Human is still shut in the snare of his own mortality. And penetration into the forces of nature only makes to draw an analogy of total finiteness of all mundane.
- But the composition is actually open: the line which forms a so may be called frame in the right part of the art-work provides a swift movement up. Pastel lines put over oil paints play the same part – they deliberately show the exit beyond the bridge limit. These material signs help come up to the next upper

level of represented communication. The silhouette of the cathedral tower vaguely seen at the bank and the ships masts also construct the way out to the heaven sphere. According to its size and colour maximum intensity, this sphere takes one of the leading places in the composition. The waves in the sky are represented multilayered and therefore symbolize the process of gradual liberation from the boundaries of finiteness.

The human figure, represented in the center of the composition, is meant to be an axis holding the whole Universe. The communication of the earth and the heaven spheres is only possible with a help of the unique human nature combined of triple unity of body, soul and spirit. With the scream making the body lose its own boundaries the soul overcomes the body and acquires a quality of spirit. The soul enters the space of communication between the human and the Absolute spirituality. The human being gets devoid of all individual and gets filled with all universal. Through the scream of rejection everything mortal in himself he starts the dialogue-relationship with the Absolute eternity and finds himself as a part of this eternity. The scream of death turns into a scream of eternal life which fills the bright-red sky.

The symbolic status of the visual concept when the signs turn into multilayered symbols is specified with its tendency to liquidate itself. The definiteness of the image loses its importance. The spectator who had opened the sense potential of signs in the communication with the art-work "Scream" feels his own human nature being able to become a mediator between the earth and the heaven spheres, to be an axis where the Being comes into a state of completeness. It means that communication with the art-work "Scream" has realized its extrapolation programme and let the ideal become real – to act as a mediator in the

relationship of the individual finite substance and the eternal Absolute. At the same time it should be mentioned that there may be only short moments of direct communication on the highest communicative level. These moments emerge at the final stage of art dialogue-relationship though the scheme of this communication is recorded in the art-work and is always ready to realize itself in speaking acts with the spectator who is able to hear and respond.

Conclusion

The purpose of this study has been to investigate the major visual speaking operations realized by the partners of art dialogue-relationship in order to make the mechanism of the visual concept develop itself. Each stage of the visual concept self-discovery has been analyzed with the help of modeling dialogue-relationship between viewers and certain art-works.

The results show that the leading tendency of all art-communication rules is constant transformation of statuses both of communicants and the communication product.

The first rule of the dialogue-relationship in art is to fulfill the ideal scheme of acting which is addressed by the art-work to the viewer. Realization of the ideal scheme helps forming material and index statuses of the visual concept. The second rule for an art-work and a viewer in an art-dialogue is a rule to communicate as speaking partners using the same object-language. The partners are equally active subjects of communication. The communication at this phase forms visual concept in its iconic status. The third rule of art-communication is to transfer from object-language to subject-language interrelation between the viewer and the art-work. Gradual personalization of signs meanings helps to enter the sphere of intimate importance of the art-communication for the viewer. Meanings turn into personal subjective

senses. The forth rule of art-communication regulates self-destruction of the visual concept. It loses its distinctive visual perceptive borders. The symbolic status of visual concept forms at this communicational level. The symbolic quality of the visual concept is characterized by loss of all clear and determined features of the iconic visual status. The communication is tended to break the border of the sensual level and become a “bridge” for meeting of the body and soul in the human

whole and a “bridge” for meeting of the complete human being with the universal absolute spirit.

Acknowledgements

The work was supported by the fundamental researches in art theory realized at the art-criticism faculty of the Siberian Federal University. The results of the study have been used at the courses of lectures on art history of the XVIIth and XIXth centuries in Western Europe.

References

1. G.W.F. Hegel. *Encyclopedia of Philosophical Sciences. Vol. 1. The Science of Logics.* (Moscow, Mysl, 1974).
2. D.Pivovarov. *The Problem of the Carrier of Ideal: Operational Aspect.* (Sverdlovsk, Ural University Press, 1986).
3. V.Zhukovskiy, D.Pivovarov. *Intellectual Visualization of Essence.* (Krasnoyarsk, Krasnoyarsk State University Press, 1999).
4. V.Zhukovskiy, N.Koptseva, D.Pivovarov. *Visual Essence of Religion.* (Krasnoyarsk, Krasnoyarsk State University Press, 2006).
5. V.Zhukovskiy. *The Theory of Fine Art.* (Krasnoyarsk, Krasnoyarsk State University Press, 2004).
6. G. F. Todd. *On Visual Representation.* British Journal of Aesthetics, 1975; 15: 347 – 357.
7. J. Hyman. *Pictorial art and visual experience.* British Journal of Aesthetics, Jan 2000; 40: 21 – 45.
8. William H. Bossart. *Form And Meaning In The Visual Arts.* British Journal of Aesthetics, 1966; 6: 259 – 271.
9. Ken Wilder. *The Case for an External Spectator.* British Journal of Aesthetics, July 2008; 48: 261 – 277.
10. Paul Crowther. *Pictorial Space and the Possibility of Art.* British Journal of Aesthetics, April 2008; 48: 175 – 192.
11. Katerina Bantinaki. *Pictorial Perception as Illusion.* British Journal of Aesthetics, July 2007; 47: 268 – 279.
12. Daniel A. Kaufman. *Family Resemblances, Relationalism, and the Meaning of ‘Art’.* British Journal of Aesthetics, July 2007; 47: 280 – 297.
13. James A. van Dyke. *Modernist Poussin.* Oxford Art Journal, June 2008; 31: 285 – 292.
14. Brandon Cooke. *Imagining Art.* British Journal of Aesthetics, January 2007; 47: 29 – 45.
15. Robert Burleigh. *Seurat and La Grande Jatte: connecting the dots.* New York : H.N. Abrams, 2004.
16. *Pictorial languages and their meanings: liber amicorum in honor of Nurith Kenaan-Kedar* / edited by Christine B. Verzar, Gil Fishhof. Tel Aviv: Tel Aviv University, Yolanda and David Katz Faculty of the Arts, 2006. 490 p.

17. Petr Sgall. *Focus and the Levels of Language System*. Journal of Semantics, 1991; 8: 37 – 49.
18. Richard Woodfield. *Words and Pictures* British Journal of Aesthetics, 1986; 26: 357 – 370.
19. Eva Schaper. *The Art Symbol*. British Journal of Aesthetics, 1964; 4: 228 – 239.
20. Katerina Bantinaki. *Art Beyond Representation: The Performative Power of the Image*. British Journal of Aesthetics, April 2006; 46: 213 – 216.
21. Hubert Damisch. *Eight Theses For (or Against?) A Semiology of Painting*. Oxford Art Journal, June 2005; 28: 257 – 267.
22. Alon Chasid. *Why the Pictorial Relation Is Not Reference*. British Journal of Aesthetics, Jul 2004; 44: 226 – 247.
23. M.G. Benton. *The Self-Conscious Spectator*. British Journal of Aesthetics, 1995; 35: 361 – 373.
24. V.Zhukovskiy. *The Nature of Visual Thinking*. Journal of Siberian Federal University. Humanities and Social Sciences. 2008 (1): 151-158.
25. V.Zhukovskiy. *The Visual Content in Representative Paintings of Andrei Pozdeev*. Journal of Siberian Federal University. Humanities and Social Sciences. 2008 (1): 124-150.