MEASURE OF CONVENTIONALITY AS THE BASIS OF CREATIVE APPROACH TO PAINTING

Demenev D.N., member of the Union of artists of Russia, PhD in Philosophy, Associate professor of the department of Academic drawing and painting, Nosov Magnitogorsk State Technical University. Magnitogorsk, Russia;

Isaev A. A., member of the Union of artists of Russia, PhD in Philosophy, Professor of the department of Academic drawing and painting, Nosov Magnitogorsk State Technical University. Magnitogorsk, Russia;

Ryabinova S.V., member of the Union of artists of Russia, PhD in Philosophy, Associate Professor of the department of Academic drawing and painting, Nosov Magnitogorsk State Technical University. Magnitogorsk, Russia;

ABSTRACT
The subject of the study is a measure of conventionality as the basis of the creative approach in painting. The authors of the article consider the current range of issues. The philosophical analysis of the nature of a pictorial work in the context of human being as well as general philosophical reflections of the ontological, epistemological and aesthetic character, the material and ideal beginning in art as an object of knowledge in the history of human thought is given in the first paragraph of this study. The second paragraph briefly examines the influence of the author's worldview on his paintings. The third paragraph reveals the essence of the artistic image, as the goal and result of the creative process. The integration interaction of the rational and sensory components is shown in the comprehension of the integrity of the artistic process. It is concluded that the "measure of conventionality" is a kind of aurea mediocritas (lat.) - the "golden mean" of modern art and gives the key to the removal of dualism in the understanding of the artistic image.

Keywords: Painting, art, philosophical analysis, worldview, artistic image, a measure of conventionality.

INTRODUCTION
Study of the artistic process remains relevant both in terms of the formation of the artist's premises, motives and method of constituting images. It is important for explaining the nature of art, in general, the creative capacity of man. In this connection, it would be erroneous not to recognize the underdevelopment of many aspects of comprehension of the complex and contradictory process of creativity.

Analysis of the creative path of various art schools and directions and views of thinkers shows that the degree of understanding of their creative process is different and not all aspects of creativity have been sufficiently studied at the modern level of philosophy, science and art.

Fine art as a part of modern culture is an ambiguous, often depressing spectacle. At art exhibitions of various ranks, the spectator notices the lack of meaningful content, the value and philosophical justification of artistic practice in some paintings; it shows a consequence of the degradation of world outlook and aesthetic traditions, moral and ethical norms, the lack of historical and philosophical knowledge of painting as an inalienable component of culture as a whole. The creative works of the so-called "creators" who understand the freedom of creativity as permissiveness are particularly "conspicuous".

On the other hand, the ideal for creativity for a number of artists is a mirror image of reality, a reliable reproduction of objective reality. The criterion of the value of the picture in this case is the epistemological concept of truth, which is understood within the framework of the correspondent...
conception - as adequacy, correspondence of the picture of the reality created by the artist, "signifier" - to the "signifier".

It seems that artistic creation is not a simple act of "photographing", copying reality, but appears as a complex multiphase process, where the interrelation of the sensory and the logical (rational) is substantially supplemented by subjective moments that depend on the socio-cultural preconditions and ideological orientations of the subject. Artwork is an integral, integral, ideal material formation, where the spiritual (worldview of the artist) gets the opportunity to manifest itself through the material (through the form and content of the picture), that is, especially visually through artistic images.

1.1. PHILOSOPHICAL AND ARTISTIC ASPECTS OF CREATING A PICTORIAL WORK.

The above motivates us to turn to the primary sources of art as such (restitutio in integrum) where it is treated as the creation of the beautiful, and at a later time in the philosophical dictionary we see the definition of art as a kind of spiritual and practical activity aimed at artistic awareness and aesthetic mastery of the world. It should be noted that the term "spirituality" is almost absent in today's terminology of creativity of both art critics and practitioners.

Painting as a psycho-socio-cultural image-idea arises in the individualized spiritual being of man as a subject of self-creation, due to his socio-cultural essence, his involvement in culture, the system of relations "I - Others".

Culture is a relation objectified in words, objects, etc. The coordinated actions of people, the achievement of communication, understanding, that is, the optimal realization of the "I - Other" relationship, is the basis for the functioning of any ethno-cultural community. The most important aspect here is the specificity of this process in society, conditioned by the peculiarities of the social type of activity: not only the material world affect a person, appearing in his consciousness, but also a person affects material objects, as well as ideas, images, concepts. Such a method of action presupposes the outsourcing of the results of his individual activity in objectified forms: oral speech, in the form of art, the embodiment of ideas in a material form, including in color reality - in painting.

After determining the status of painting in a philosophical context, the next no less important question about the meaning of color in a pictorial work as an object of knowledge in the history of human thought was considered. The philosophical and artistic interpretation of color problems in painting can be "laid" in two main aspects: idealistic and materialistic. Starting from antiquity to our days, this problem was the subject of reflection of such philosophers, scientists and thinkers as Plato, E. Benz, P. Florensky, I. Goethe, I. Newton, R.M. Frumkina, P.V. Vanshin, V.N. Zheleznyakov, I. Itten and others. Such foreign authors as L.N. Wilson, R. Johnston-Feller [1,2] also consider color questions in their writings.

In the previous work "The Phenomenon of Color in the Context of Human Existence: The Experience of Philosophical Analysis" [3], by analogy with the levels of scientific cognition, "metaphysical, natural-science and humanitarian theories of color cognition" were proposed, corresponding to the formation of historical types of cognitive activity - philosophy, natural science and humanities knowledge.

The study of color as an attribute of world culture, the symbolism of color, its subjective perception and the attitude towards it are important key themes in philosophy, psychology, and art. In Antiquity, "the value and normative prerequisites for cognition of color are contained in the search for truth, speculative - aesthetic pleasure by the cognitive process of constructing a holistically harmonious picture of everything" [4, p. 10]. In the medieval art of icon painting relating to religious painting, the use of color is especially clearly revealed for the embodiment of the idea-experience of being. This type of painting, religious in themes and subjects, cult in purpose, suggested that the artist is in the position "between two worlds" - the divine world, and the world sensually perceived. It is the "conductor" of the divine world into the world of everyday life, into matter. Color here is perceived as a means of expressing the divine essence, which the artist comprehends in the state of religious and spiritual experience of divine revelation and allows the artist to represent symbolically the reality of the spiritual world that is inexpressible by feelings, words.

The change in the attitude towards color in painting, primarily as regards the aesthetic characteristic of reality (the Renaissance) occurs during the period of the appearance of the first scientific researches corresponding to global socio-historical transformations in society. Color is a means of depicting a sensible and intelligible reality. In this case, the artist is likened to the scientist and takes the position of an external observer, trying to reproduce, to learn the full picture of reality in tactile images [5, p. 217]. This is relevant for a number of masters in the XXI century.
The Age of the Renaissance served as an important impetus for the beginning of fundamental complex scientific and artistic achievements in the field of artistic theory and practice. "Art and its dialectical nature is characterized by the integration of philosophy, science and humanitarians, which achievements and influences are intertwined in its structure in this or that proportion, self-organizing, multimodal system" [6, p. 99]. And further, in the era of modern times, as a result of discoveries in the field of optics, physics and chemistry of color, "knowledge of color acquired a full ontological status based on a scientific basis" [Ibid., P. 100].

Another direction of fine art emerged in the early XX century. The theoretical basis is that artists do not reflect the impact of the external world; they are immersed in the world in the act of event experience, try to convey this experience in their works through the semantic, symbolic definition of color impact. Supporters of this direction, against the comparison of art and knowledge, art and science, believing that the development of knowledge has nothing to do with art. In theoretical concepts and creative practice, affirming the irrational nature of the creative act in art, the principles of "pure", freed from direct connections with the sensually perceived reality. A. Bely believed that "Art begins where the human spirit, even unconsciously, proclaims the primacy of creativity over knowledge. Free will is the creative will "[7, p. 154].

The main difference between the existing trends in the visual arts are based on different worldview positions (material and ideal beginning in art).

Consequently, the ideological position, the value-semantic orientations of the artist, where spiritual and spiritual experiences of a person are expressed in his creative search - all these are the philosophical and artistic aspects of creative activity.

1.2. WORLDVIEW OF THE AUTHOR AS AN INTEGRAL FORMATION IN THE WORKS OF PAINTING

The problem of worldview manifests itself in conjunction with the construct "art" (painting is a kind of art). There is a centuries-old "rivalry" between two philosophical and ideological positions, which are also a kind of base, the foundation of the nature of art and influencing, in this connection, on this or that result of artistic creativity, on its final product. Speech, of course, is about materialism and idealism - two, probably the most important, fundamental philosophical systems that directly or indirectly affect the life and work of the artist. Although in this case, it is completely wrong to separate the terms "life" and "creativity" from each other, because it is known that the way of being an artist is his work - argumentum nimium probans (lat.) - an argument suffering from redundancy of evidence.

The concept of worldview is the starting point and the key point of this discourse. This phenomenon permeates all areas of human existence: its practical and theoretical experience, a priori and a posteriori knowledge, professional activity, life, religion, culture, including art. The famous philosopher and artist I. Goethe said: "The phenomenon is not detached from the observer, on the contrary, it is immersed and woven into its individuality" [8, p. 342]. Everyone has his own ideas about the world, moral values, life guides and attitudes, more or less helping to determine his place in the world. World outlook as the spiritual foundation of personality is the key for the artist, as it is known that art has always been the "mouthpiece of the era", and sometimes a harbinger of the future.

The process of creating, for example, a painting work, is not limited only to the practical (technological) activity of the artist - painter. The artistic and creative act is an implication, a sort of "exit, transition" of a sort of worldview "baggage" that has accumulated for a certain amount of time (sometimes over many years), which includes the above-mentioned components in the above definition. Also in the Russian language, the word "product" expresses the outcome, the output, also, the transformation and the transition into one another (the dictionary by V. Dal) [9].

Artistic creativity is not a simple act of "photographing," copying reality, but appears as a complex multiphase process, where the interrelation between the sensory and the logical (rational) is substantially supplemented by subjective moments. The latter factor depends on the personal - endotimous (from the Greek endon - inside and thymos - the spirit, the feeling), as well as the sociocultural prerequisites and value orientations of the subject.

The object, nature (from the Latin natura - nature) is the basis of the imitative nature of the fine arts. Aristotle's concept of the mimesis, based on materialistic views, and arguing that every imaginative activity begins with the process of the formation of ideas about the subject, is based on the fact that our consciousness is a reflection of the real material world that exists outside of us. The idea of a pictorial phenomenon arises in us only as a consequence of the constantly observable phenomena in nature, that is, as a result of the direct perception of nature. The majority of people shares the material world, seen, experienced by the artist and visually represented in his work.
The theory of reflection is the doctrine of the theory of knowledge, which starts from 
materialistic aesthetics, the term "artistic image" is the essence of a person that relates to visual-
figurative thinking. So, V.I. Lenin, speaking of the specific abilities of the productive imagination and 
fantasy inherent only in man, noted: "the consciousness of man not only reflects the objective world,
but also creates it" [10]. Plato looked at the problem of art in another way.

The philosophy of Plato is diametrically opposed to the above theory. According to Plato, "the 
eyes are deceiving, and the perspective is only a form of deceptive perception" [11]. He appeals "to 
reason," which only can show us "that a figure that seems small, because it is far from us, is essentially 
the same size with another - a figure close to us. Plato seeks to distract the artist from the image of 
external reality in all its colorfulness, to direct it to the other world of eternal ideas" [11]. Although it is 
impossible to represent Plato as the direct precursor of abstract art, however, its anti-materialist 
philosophy and aesthetics have repeatedly become the ideological platform of many modern 
formalistic artistic trends, primarily geometric abstractionism.

Why painters (after a thousand years pause) also began to act freely (to distract from nature 
only those "notes" that are consonant only to their souls) only in the XX century? Why did the painting 
come back to more abstract forms of transmitting images of the world by the XX century? Why did the 
idealistic concept of Plato again become relevant? It is necessary to say: "after a thousand-year pause",
because during this period there was (with the exception of the Middle Ages) the cult of a living 
human body, a hero-man, a free citizen of Polis, originated in Antiquity (the period of classical Greek 
art). When people showed interest not in the divine, but in the real, physical world. This is the 
dominant worldview of the era. This fact and the associated impressive function of art, in our opinion, 
lie at the basis that the figurative and plastic forms have departed from the measure of convention (in 
the transmission of "eternity"), into concretization and narrative (in the transfer of real life). It is 
necessary to say: "has come again", since before Antiquity (Ancient Egypt, etc.), there was another, 
opposite direction of art, based on abstraction from the world of the next-to-none, but an appeal to the 
world beyond. This art had a different function - communicative and symbolic, involving 
communication with the viewer at the level of symbols and signs. You can try to answer the above 
question as follows: probably time made another turn ...

As a result of all of the above, we can talk about the repeated (on a global scale - at least two-
fold) change of worldview poles in the foundation of art, and the fundamental changes in art that 
followed (at least, fine). World outlook poles are replaced as a result of an objective change of 
historical epochs, and, at the same time, changes in various socio-cultural factors. In modern art, the 
"pressure poles" of one over the other have changed.

Thus, it is necessary to document the fact of transformation (transition) of the conscious world 
outlook (the idea of one's being), characteristic of the artistic process, through the energy of the 
creative act - into the artistic image.

1.3. ARTISTIC IMAGE AS THE GOAL AND RESULT OF THE CREATIVE PROCESS

The artistic image, as a specific form of reflection of objective reality in art, is the result of the 
mental, cognitive-spiritual and practical activities of man. The concept of "artistry", associated with 
the specifics of creative practice, stains both cognition and thinking. The result of this cognition, 
thinking is artistic knowledge, artistic representation of the world, which leads to artistic 
consciousness in general.

Artistic thinking is the ability of our consciousness to operate with artistic images, to include 
them in the process of cognition, comprehension, transformation of our life around us. The artistic 
image is an allegorical, metaphorical thought. The image is many-valued, rich and deep in meaning, 
like life. The personality of the artist is imprinted in an artistic image. The brighter and more 
significant this person is, the more significant is his creation: "The image is unique, fundamentally 
original. Mastering the same life material, revealing the same theme on the basis of common ideas, 
different artists create different works "[12].

The artistic image, as the goal of the creative process, being an ideal representation of the final 
result of activity, acts as a prerequisite determining its beginning. Complex activities can not be 
planned or implemented if such a premise is not formed. Initially, the basis of artistic activity is real-
sensory impressions and representations, which are an immediate prerequisite for the formation of the 
image. Further, the creation of the image is guided by thought, design. Gradually, improvisation is 
replaced by a purposeful process of conceiving and composing the desired artistic form, image.

Matisse wrote: "To create means to express what is in you. Every truly creative effort is accomplished
in the depths of the human spirit. But the feeling requires food, which it receives when contemplating the objects of the external world "[13, p.5].

The problem of the image in art was studied by many scientists, such as Yu.B. Borev, V.P. Bransky, V.V. Vanslov, N.N. Volkov, E.S. Gromov, V.P. Zhinchenko, M.S. Kagan, L.G. Rappoport and others.

The definition of the category "artistic image" has a broad interpretation in the scientific literature, so we decided to highlight those conceptual approaches in the definition of the artistic image that meet the interests of our study (Table 1).

Table 1. The essence of the concept of "artistic image"

<table>
<thead>
<tr>
<th>Definition of the artistic image</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>- the most concentrated and generalized expression of culture, its universal world language, the subject and product of artistic creativity and productive imagination.</td>
<td>B.P. Yusov [14, p. 48]</td>
</tr>
<tr>
<td>- a meaningful form of art, a form of thinking in art. This is an allegorical, metaphorical thought, revealing one phenomenon through another. The artist confronts the phenomenon with each other and carves sparks that illuminate life with a new light. The artistic image is the objectification of the system of artistic representations.</td>
<td>Yu.B. Borev [15, p. 115]</td>
</tr>
<tr>
<td>- a fusion of the emotional and rational in the cognition and reflection of objects of reality, which is called upon to influence both the feelings and the minds of people.</td>
<td>E.V. Shorohov [16]</td>
</tr>
<tr>
<td>- a special tool used not for copying objects, but for coding generalized experiences ... It is a special sign (symbol), the meaning of which constitutes a particular generalized experience.</td>
<td>V.P. Bransky [17, p. 107]</td>
</tr>
<tr>
<td>- a special, dialectically complex form of reflection and comprehension of life in the minds of people. Its content includes three main aspects: the concrete-objective content of the image; emotionally enriched content; ideological richness of images.</td>
<td>S.H. Rappoport [18, p. 11-12]</td>
</tr>
<tr>
<td>- reflection of the objective world by means of art. By its nature, it has emotional-aesthetic, associative, holistic qualities. The conditional nature of the form determines the possibility of expressing the common through the mapping of specific objects. The artistic image is formed on the basis of the interaction of objective and subjective principles.</td>
<td>L.G. Medvedev [19, p. 25]</td>
</tr>
<tr>
<td>- the expression by the creator of his &quot;I&quot;, his sensation, the personal vision of the object, the phenomenon, the surrounding World. This is the inner state, the soulful spirit of the artist, keenly feeling, letting through and passing on to his audience, his understanding of reality. It is a form of reflection, reproduction of objective reality from the position of a certain aesthetic ideal in art.</td>
<td>O.L. Golubeva [20, p. 3]</td>
</tr>
</tbody>
</table>

Proceeding from the above definitions, we can say that the artistic image is a form of representation of reality and expression of the artist's thoughts and feelings, his value-cognitive ideas, aesthetic ideas and ideals. In each species, the artistic image has a special structure, due, on the one hand, to the peculiarities of the spiritual content expressed in it, and on the other, to the nature of the material.

Consideration of the internal qualitative distinctiveness of the artistic image allows us to reveal its structure (Scheme 1).
The artistic image is an integral formation in which the ideal and material beginnings are in indissoluble unity, because the content side of the artistic image is embodied in one or another material form. Due to the merging in the creative process of these opposites into a single, integral artistic image, the creator gets the opportunity to create a bright, emotionally expressed work. The ability of art to deliver a person a deep aesthetic pleasure, awakens the feeling of beauty, is associated with the artistic image.

M.S. Kagan stressed that the content of art is the spiritual content of the work, and the form is the material embodiment of this content. In the content of art, there is a double knowledge - knowledge of the world and the artist's self-knowledge. Cognition and evaluation merge in the content of art into one organically indissoluble whole [21, p. 257].

S.L. Rubinstein [22] first described the unity of emotional and rational principles. Emotional processes interact with logical processes in their development; the earlier an emotional image arises that interacts with the objectively significant features of an object or phenomenon, the earlier the formation of an artistic design takes place and, as a result, an objective, correct decision is found. Consequently, the structure of the search activity largely depends on the emotional mood; the emotional background actively participates in the formation of a common plan.

The formation of an artistic image is an inseparable unity of objective and subjective principles. The objective proceeds from the reality existing independently of the person's consciousness; the subjective one is related to the artist's emotional-figurative perception, his worldview, and his skill. The artist, skipping reality through his consciousness, isolates what is echoed with his understanding, his intuitive feeling, which is subsequently reflected in the artistic image in the form of a work.

The question of the inner, psychological nature of the artist's work is undoubtedly one of the most fundamental for understanding the specifics of art. Principal interest in this case has a correlation of logical thinking and artistic intuition. The artist in his work sometimes pushes not only from the conscious knowledge of nature, but also from the intuitive feeling of the "inner life" of the "inner world" of nature. Art is not an illustration, a passive mirror of reality; an artist is not a copier, but a creator entirely responsible for what he created. E.A. Kibrik pointed this out: "Even a high degree of mastery of art is the handicraft side of art, while the meaning of art lies in the spiritual side. The quality of artistry lies in this inner side of art "[23, p. 221].

A distinctive feature of the artistic image is the novelty, arising from the desire to capture the individual understanding, vision, and therefore a new unique combination that arises in the interaction of man and the world. Novelty is the most important criterion for the truth of an artistic image.
The most important factor in the existence of an artistic image is generalization, that is, the ability to look for common, typical features that seem to be a clot of characteristic properties of many people or objects, life phenomena. Artistic generalization helps the artist express the essence of reality. It assumes formal and substantial qualities that ensure, through the active emotional impact of the work, the development of "sense of knowledge" (B.P. Yusov) personality.

Truthfulness of artistic generalization is expressed through the conventionality of the image, which is perceived as a natural part of the artistic whole. The goal of artistic convention is to find the most adequate forms of the essential, consisting in these forms, in order to reveal the meaning, giving it the most expressive metaphorical sounding.

Depending on the specific tasks in the works, the natural object can retain its basic features in the displayed image, but it can change significantly, becoming a conventionally ornative motive, a sign. The artist indirectly through allegory, symbolic image, can transmit the phenomenon. The gravitation of artists to conditional images is dictated by a vital creative necessity and does not condemn it to the superficiality of artistic decisions; on the contrary, generalization presupposes formal content which ensures the active emotional impact of a work on a person.

In the aesthetic dictionary, convention is viewed as the principle of figurative recreation of reality through a generalized image. Conditionality is recognized as a common feature of all arts, but the degree of its manifestation in different arts differs.

The conditional nature of images is based on the stable artistic traditions of folk art. They determine the principles of the compositional system: the symmetry and balance of the image, the rhythmic repetition of the motive, the active interaction of the pattern with the background, the locality of color and the coloriness of the color. All these principles are peculiarly refracted in the work of contemporary artists.

Priority of emotional tasks often assigns to the second plan problems of space, objectivity or concreteness. Conventionality as a method of figurative solution of problems in painting consists in revealing the color-rhythmic basis of the full-scale production, in the planar interpretation of the form, in departing from the natural color in order to search for the colouristic structure of the pictorial work, in applying the method of creative interpretation of nature to identify artistic design.

CONCLUSION

In general, it is customary to refer to realism (in the broad sense of the word) various historical trends and styles that, while retaining their peculiar quantitative and qualitative characteristics, remained within the realism framework - as an artistic reflection of life in the forms of life itself.

Because of the quantitative accumulation in the product of structural and technical components organized according to the laws of realism, based on the apparent similarity, similarity of the image and reality, on the artistic reflection of life in the forms of life, this work goes beyond the conventionality limit as a qualitative and quantitative definiteness. A quantitatively greater degree of the optimal number and truthfulness of details, the disclosure of the typical and the regular through individual and concrete, is one of the main features of a realistic image that is outside the radius of the conventionality measure at one of the poles of fine art.

The opposite pole to the first is non-objective art (abstract, originated in the early XX century - as an extreme manifestation of modernism). This product also transcends the convention the middle between the two poles of the system, because of the quantitative accumulation in the product of structural and technical components organized with a maximum degree of convention (abstraction) in relation to the real, apparently objective world (as a result of the output of quantitative changes beyond the limit of this qualitative certainty).

"A measure of conventionality appears when the two image systems are correlated and integrated: measures of realism and measures of abstraction. It is a kind of "standard" and an ideal property of the work, thanks to which, contemporary art, in the absence of a single style, can constitute its being as a single organism of the system. This system is a synthetic way of reflecting reality, accumulating in itself the structural, technological and ideological-stylistic features of realism and abstractionism; in the historical perspective, this system can (along with existing ones) become an independent art direction or style. The latter option, of course, is possible only in the case of the synthesis of arts and the extension of the conditionality measure to all (at least to a large part) the types and genres of art "[24, p. 449].

Since the subject matter of the concept of "conventionality" is historically changeable, modern professional visual art operates with an image system based on a measure of conventionality that
incorporates systems of images of all historical epochs. It is possible (with a certain degree of caution) to state that this measure of convention is the "golden mean" not only in the technological aspect, but also in the historical one. This circumstance allows us to say that the image system, based on the degree of convention ("moderate abstraction", formalization), is the "golden mean" of the entire historical development of the visual arts.

The latter assumption is valid only in the abstract-theoretical plan. Confirmation of its truth or falsity is possible only with the passage of a large period of development of fine art. As F. Bacon said: "Truth is the daughter of time, and not of authority" [25, p. 46].

REFERENCES