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## HERMENEUTIC MODEL OF ORIGINS OF UKRAINIAN AVANT-GARDE PAINTING ART

*Based on the analysis of the provisions of the avant-garde theory of Peter Burger, art theorists José Ortega y Gasset, a hermeneutic model of forming the origins of Ukrainian avant-garde painting is proposed. It is argued that the emergence of the avant-garde is a creative reflection on changes in the economic subsystems of society and the phenomenon of self-criticism of art, a projection of the historical progress of art through the development of society. The hermeneutic model of avant-garde art is based on a structural analysis of the artistic process in its specific historical conditions of development.*

*At the heart of the avant-garde, there is an attempt to establish a new ideal of justice through the destruction of tradition, which allows to interpret works of the avant-garde art as a narrative scheme in which the ideological ideas and social expectations do not match the real social function. In the process of development of the avant-garde, there is a change in the institutional essence of art, and the contradictions between the traditional ways of artistic reflection and the new artistic means of figurative creation constitute the basis of its aesthetics.*

*The avant-garde appears as a new aesthetic category against the background of historical events of human development, as a tool for developing an aesthetic code. The avant-garde abolished the unified style and canon, and made the category of the artistic method a universal, universal artistic category, which opened the anthropological infinity of the world of art in its nonsocial meaning.*

*The Ukrainian artistic avant-garde was formed on the basis of a synthesis of advanced ideas of European aesthetics with elements of national culture. Aesthetic concepts of European avant-garde trends served as a creative basis for the avant-garde trends in Ukrainian art, which include Cubo-Futurism, Suprematism, and Cubism in sculpture. The avant-garde is an integral part of the relationship in the art and society dichotomy, as a social phenomenon in the spiritual sphere, which corresponds to the logic of the development of society.*

**Key words:** *avant-garde theory, Peter Burger, José Ortega y Gasset, Walter Benjamin, hermeneutics of the avant-garde, the Ukrainian avant-garde.*

### **Карпов Віктор, Лимар Ганна. ГЕРМЕНЕВТИЧНА МОДЕЛЬ ВИТОКІВ УКРАЇНСЬКОГО ХУДОЖНЬОГО АВАНГАРДУ**

*На основі аналізу положень теорії авангарду Петера Бюргера, теоретиків мистецтва Хосе Ортеги-і-Гассета, Вальтера Бен'яміна пропонується герменевтична модель формування витоків українського авангардного живописного мистецтва. Стверджується, що поява авангарду є творчою рефлексією на зміни в економічних підсистемах суспільства та явищем самокритики мистецтва, проекцією історичного поступу мистецтва крізь розвиток суспільства. Герменевтична модель авангардного мистецтва базується на структурному аналізі художнього процесу в його конкретно-історичних умовах розвитку.*

*В основі появи авангарду лежить спроба утвердження нового ідеалу справедливості через деструкцію традиції, що дозволяє інтерпретувати твори мистецтва авангарду як нарративну схему, у якій не співпадають ідейні уявлення та суспільні очікування з реальною суспільною функцією. У процесі розвитку авангарду відбувається зміна інституціональної сутності мистецтва, а протиріччя між традиційними способами художнього відображення та новими художніми засобами образного творення становлять основу його естетики. Авангард постає як нова естетична категорія на тлі історичних подій розвитку*

людства, як інструмент вироблення естетичного коду. Авангард ліквідував єдиний стиль та канон і зробив категорію художнього методу універсальною, загальнохудожньою категорією, що відкрило антропологічну безмежність світу мистецтва в його нонсоціальному значенні.

Український художній авангард сформувався на основі синтезу передових ідей європейської естетики з елементами національної культури. Естетичні концепції європейських авангардних течій послужували творчою основою авангардних течій українського мистецтва, до яких належать кубофутуризм, супрематизм, кубізм у скульптурі. Авангард виступає складовою частиною відносин у дихотомії мистецтво та суспільство, як суспільне явище в духовній сфері, яка відповідає логіці розвитку суспільства.

**Ключові слова:** теорія авангарду, Петер Бюргер, Хосе Ортега-і-Гассет, Вальтер Бен'ямін, герменевтика, витоки авангарду, український авангард.

In the scientific discourse of art, the attempts to explain a phenomenon of the artistic process and separate directions of its development in the early twentieth century as well as to study the prerequisites for the development of the avant-garde in the context of the development of society having no direct dependency on the art itself as its institutional form of being are continuously taking place. Generally, we are talking about a search for the theoretical problem, which is not identical to the totality of exclusively artist's individual motivation and social actuality. Peter Burger in his work "Theory of the Avant-Garde" points out that the issue of social relevance depends on a political position, and this is not a scientific formulation of the question. The relevance of the problem is not solved by a discussion inherent in the policy, however it may be analyzed and substantiated [2]. The theory of art is based on the study of phenomena and states free from any oppressions and harassments. As considers José Ortega y Gasset, "the interior can be an object neither of our science nor of practical thinking nor of artificial representation. However, just it is the real essence of the things, the only necessary and completely satisfying our supervision. Let us not delve further into the issue whether it is possible from the viewpoint of the reason, and, if possible, then how it can be done so that the object of our supervision became that what as it seemed would never could be the object" [12].

A theory of the avant-garde art expands this aspect beyond the limits of traditional approach to the study of the art and the creative process itself. According to the traditional approach, a work of art may be described as a solution to the definite artistic problems depending on the technique during the creation thereof. The avant-garde proposes to add an analysis of the work

from the viewpoint of its social function, public as well as the creative component to the traditional approach.

As to the creative component, the hermeneutic approach is important in the context of the sciences of spirit. According to Hans-Georg Gadamer, the interpretation based on the modern times and bringing the ideas of the contemporaries takes place in the understanding of the avant-garde. That is, "in the understanding" of a work or a phenomenon, always there is always a place for statements, which depend on the historical situation to which the researcher belongs [3, 345]. The ratio of history, hermeneutics and modern times has a significant theoretical meaning, insofar as it provides for the use of the available scientific tool, categories and concepts having been treated by the art criticism science since the emergence of an artistic phenomenon.

Ortega proposes an idea of historical mind – the doctrine about the change of historical forms of culture and the natural ideals associated therewith. He proposes a concept of the development of European art from the near vision of the subjects of visible world to the far, from clear representation of subject forms and bounds of each separate thing to the uniform perception of the optic space wherein the subjects lose their silhouettes and become incomprehensible almost shapeless background. The space dematerializes and becomes phantasmic.

Ortega has drawn an analogy of change in the most important stages of European painting with the development of philosophical thinking – from the subjects, to the senses and then to the ideas, that is, from the focus on the external reality (Giotto and Dante) to the focus on the subjective. In art, these are the Baroque style and the style of impressionism, and in philosophy, these

are the ideas of Decartes, Galilei, and Kant. This movement ends with a transition from the subjective to introspective, namely from Mach's and Avenarius' sensualism, doctrine of derealization of the world, Husserl's phenomenology in philosophy and from the impressionists to the painting of expressionists and Cubist painters in the painting.

A compliance with the principle of historicism makes it possible to avoid "modernizing" of the subject of research and study it in the specific historical conditions, which does not deprive influence of the scientific discussions on the researcher's position being determined by his place in the structure of social forces of the epoch. That is, hermeneutics makes it possible to carry out a rational test of the avant-garde on capability, which provides for a study of relationship of spiritual, creative receptions and the social reality.

The relationship of the ideological content of spiritual and creative receptions with the social state of affairs shows the essence of social function of the ideological content. Such relationship takes the form of contradictions proposing opportunities for the scientific cognition and acquisition of the new knowledge. The ideological content is a product of social activity and the creative reaction to the reality. In this context, the avant-garde sources have an objective origin, inasmuch as the ideological context represents not only specific social relationship in their unity of contradictions, but is a part of the social whole. Peter Burger points out that the content of a work of art mainly contains of its form and proposes a concept of intention of a work of art, which means the author's methods of conscious intention to influence a viewer, but not the intent itself [2, 16].

Thus, to study the avant-garde work and the avant-garde as an artistic phenomenon, it is important to create an interconnection between a separate work and the social reality as a primary source of its origin and dialectical function. At the same time, a work of art has its impact within the framework of the artificial phenomenon and artificial process, which it is representing. Furthermore, a work of art should be considered in the dialectics of development both of the art and the society, and especially after the end of

the epoch of its creation in order to determine or identify the new social functions in the conditions of changes in social relationships.

José Ortega y Gasset emphasizes that the sphere of art is simultaneously connected with all other forms of the human vital activity and at the same time is autonomous. Everything in the universe is interdependent, therefore the art is closely related to other forms of the human consciousness and activity: "Each art is caused by the need to say that what the humanity could not and would never be able to say otherwise", – states Ortega [12, 3].

Ortega proves that a work of art has two plans": the first plan constitutes "the world of things" represented by an artist, and the other one constitutes the world of ideal essences. "This first plan of a picture is not yet a creativity, this is a copying. But the interior life of a picture is shining behind it: a whole world of ideal essences, which pervade each separate brushstroke, as if being thrown over coloured surface; this hidden energy of the picture is not brought from the outside, it emerges in the picture and lives only in it; it is the picture" [12, 3].

The avant-garde emerges in the conditions of bourgeois culture, and its sources originate from a bourgeois society. As Burger sets forth, Marcuse in the article "The Affirmative Character of Culture" [3] introduced the idea to the effect that the bourgeois culture allowed the humane values only as a fiction and therefore did not create conditions for their practical implementation. Having proceeded on the basis of this ideological position and the characteristic of bourgeois culture, we can point out that the humanistic sounding of the great works of art is, in fact, a spiritual protest against the unjust society and a projection to the creation of an image of a just world order or a destructive element of the destruction of injustice. Therefore, a creative protest against the unjust character of social relationships in bourgeois society and an attempt to promote the new ideal of justice through the destruction of the tradition underpin the emergence of the avant-garde.

Continuing Marcuse's hermeneutics, the ideological basis of the avant-garde is also presented by Freud's theory of psychoanalysis with his generalized structural model being underpinned

by The Id, The Ego, and The Superego, which makes it possible to interpret the avant-garde works of art as a narrative scheme wherein the ideological ideas and social expectations differ from and do not match a real social function. As compared with the traditional classical art based on this model, there arises a motive of abstraction, departure from reality and search for new ways and methods of creative representation of the generalized ideas.

The modifications take place in the creative process, and there takes place a movement from the reception to an objective reality and the service function of art to the art creator with his own idea of the world and its values resulting in a change in the institution of art and culture itself – the art isolated from the life practice acquires social sounding, and a work of art is taken proceeding from the objective conditions, which define its intention and determine its social function.

The arises a dichotomy of art and society in the understanding of its everyday life practice. The avant-garde art and its works solve the issues of articulation of the ideas of social development. A comparison of the institution of art and the society defines it as an institution separated from social life practice and therefore free in its creative interpretation. The available dichotomy resulted from the development of social relationships, productive forces and industrial relations, which determine the social position, status of the creators and works.

A work of the avant-garde art does not act as anything asocial being a component of the social whole and the society as a whole. The hermeneutic model of the avant-garde art is based on its function, which is not a constant, but depends on the integration and specific historical and cultural conditions of being, on the possibility of combining the social narratives of being with the narratives of the author and the work itself. The work interpretations acquire the character of purposeless explanation without the theoretical, ideological basis of the work.

The views of José Ortega y Gasset as to the foundations of cognition, laws of the world outlook and the place and role of a man in the process of social development are important from

the viewpoint of search and study of an ideological underlying reason of the sources of the avant-garde. His basic idea lies in the postulate to the effect that the mind is the basis of building of a conditional subjective world picture. According to Ortega, the new art differs from the old one by the fact that it in full consciousness wants to be and remain unpopular, addressed to the elite, but not to the mass. But therefore, it does not feel the need to be common to all mankind and commonly understood. The aesthetic experience generated by it does not move people close to the element of everyday life, but distance them, estrange from it. The principal basis of the new art – its “dehumanization” – is based on this. The new art is principally far from the interest to a living reality being experienced by a man and worrying him, it is disinterested and non-humanistic.

Stating the dehumanization as the most characteristic feature of the art of the twentieth century, Ortega considers that the only optical forms, which the human eye really has at its disposal are the forms and images of the real world. Proceeding from the world of real things, the avant-garde artist wants not only approach them, but to deform and analytically decompose so as to weaken or eliminate their human aspect. Cancelling the life itself purposefully and consciously, an artist replaces it with the “invented life”, wherein only the memories about real life are preserved in the form of artificial objects arousing the secondary emotions, specific, new aesthetic senses. The dehumanization of art takes place – denying the reality, an artist turns to the representation of the world of ideas, subjective schemes creating a virtual image of irreality.

#### *Avant-garde as the aesthetic category*

The transformation of art against the background of transformation of the humanism paradigm in the light of the First World War, change of established concepts and views about a man, his system of values as well as the breakdown of the political systems – all European empires and especially the traditions and the methods of warfare have resulted in the destruction of art in bourgeois society. The challenges of that period demand from the artists creative reflection to the death of the image of a man of the nineteenth century and the birth of the

new one with his new life narratives. There arises a contradiction between the traditional ways of artistic display and the new artistic media of figurative representation to which the avant-garde trends belong, and the new aesthetics of art emerges.

The modernistic interpretation of the essence of the creative process and the aesthetics of modernism has deep historical roots inheriting an old philosophical tradition wherein it is substantiated the intuitive, irrational, allegorical, and the symbolic character of the artistic creativity, but the metamorphoses of the public consciousness created fertile ground for the revival of this tradition in the transition from the nineteenth century to the twentieth century [16, 14]. The avant-garde appears as a new aesthetic category against the background of historical events of the development of humanity as a tool of production of “a certain aesthetic code as a certain psychical structure” [6].

Peter Burger turned to the problem of historicity of the aesthetic categories who has determined it an understanding of the interconnection between the disclosure of a subject and the categories of science. To his opinion, the historicity of the theory “is built neither on the fact that the theory is an expression of spirit of the time (such view is the historical) nor on the fact that it absorbs the previous theories (history as the background of the modern), but on the fact that the subject and the categories are interconnected in their disclosure” [2, 26].

The very concept of historicity is actually a reflection, which understands the historicity of a figure of speech in the context of an artistic language. Proceeding from this, we can note that the avant-garde is a figure of speech of an artistic language, reflection to the development of humanity expanding the subject of art and creating the new categories of aesthetics. Therefore, the avant-garde is a product of historical conditions of being and, according to K. Marx [8, 42], is filled with the fullness of meaning only in these conditions and within the limits of their effect. With the change of historical conditions, the subject of art is either modified as an abstract category or begins to belong to the category of historical ones.

This confirms an interconnection of the category of art in its broadest sense and meaning with the reality of historical process of the development of the artistic creativity. The avant-garde represents a phenomenon of art expressed in the category of aestheticism inherent in Dadaism and early Surrealism, Russian and Ukrainian avant-garde after the October coup of 1917, which generally refers to the movement of historical avant-garde. The historical trends of the avant-garde are combined by the fact that they completely negate the art, which preceded thereof, as a whole, but not separate artistic techniques of the art overriding link with the traditions. They oppose a social institution of art having formed in the bourgeois capitalist society. The *Pissoir* of Henri Robert Marcel Duchamp by which he has protested against the art as such can be taken as an example. This also refers to Italian Futurism and German Impressionism, but to a lesser extent. Cubism puts in doubt the figurative art system with the central and perspective composition being emerged in the Renaissance. In view of this, Cubism may also be attributed to the historical trends of the avant-garde.

However, to the opinion of some Ukrainian scientists, a desire for the break with “the art of the past” and its artistic tradition, imaginative system and means of expression does not mean a total novelty and innovation. Just a countermovement towards the past is inherent in Ukrainian Futurism and avant-garde as a whole. A search for the new artistic methods and techniques of figurative expression in Ukrainian Futurism means getting to the root and sources of the art itself. Paradoxically, the Ukrainian artists combine *future* and *arche* in philosophical discourse of the sources of the avant-garde art. This is confirmed not only by a frank interest of the avant-garde artists in the “ancient” art, icons, ancient ornaments being found in the folk life, but mainly, philosophical movement to the core of the art and prehistory of the world beyond the limits as such [7, 3].

At the same time, that is, when refusing the institution of bourgeois society art as a social institution and its figurative art system, the issue of artistic or figurative method is important. In the method of artistic imagery, Bull's Head by

Pablo Picasso looked avant-garde, because the artist used a bicycle seat and handlebar to create the image. There emerges a new imagery created by nontraditional artistic methods – associative, empathic, and, accordingly, the new art emerges. The artistic methods are the basis of stylistics, creation of norms, which become a part of social norms. The new aesthetics of art as a nonsocial institution is the direct criticism of dominant stylistic norms of art following the principle of *imitation naturae*.

Up to the period of historical avant-garde trends, the use of artistic methods in the art was limited to the style and elaborated canon. For example, the organicity of composition, subordination of the parts of the composition to the general idea. The avant-garde liquidated a uniform style and, accordingly, the canon having made the category of artistic method the universal general artistic category. Really, there is no a uniform style in the avant-garde, and it is not an artistic style – Dadaism, Surrealism, Futurism and other avant-garde trends do not develop the characteristic features of an artistic style, nevertheless have opened a universal approach to the artistic representation of a man's creative vision. Henceforth, each artist is with his own world, *homo parvus mundus est* – a man is the whole world [17].

Given the fact that the society has an opportunity to supervise and comprehend the anthropological infinity of the world of art in its nonsocial meaning, which becomes the most important characteristic of the avant-garde with its shocking intention on the recipient. In the course of time, such artistic method or technique turns into a norm and becomes the general category, there appears a link of the method with the imagination and the principle of alienation from reality. The alienation becomes the dominant artistic technique.

The avant-garde does not select certain artistic methods for creation of images according to any style, but uses them as the methods of imaginative, empathic representation of a man's creative potency. The artistic methods become the dominant in the representation of a form of the work, but not its content. From the viewpoint of aesthetics, a form of the work has the sensory-

motor character, which is not inherent in the substantive content of a piece of art. In the formal/substantive ratio, the formal becomes dominant, this category, which discloses the content, and understanding of the content itself lies in the plane of work technique. Accordingly, the abstract categories of the avant-garde aesthetics have all completeness of meaning only in such conditions, which product they are. Nonlinear development of art proposes a study of the specific historical conditions of the emergence of the avant-garde art. The artistic and aesthetic foundations of Ukrainian artistic avant-garde have formed as a process of gradual synthesis of the advanced ideas of the European aesthetics with the elements of national culture. According to the statement of researcher T. Chop, the path of Ukrainian Futurism to “the renewed aesthetic space” lay through overcoming the ritualized traditionalism [14].

As mentions Nataliia Kanishyna, “The leading ideas of European aesthetics of modernism as well as the separate manifestations of Ukrainian national culture having conditioned the specificity and self-identification of the domestic avant-garde served as the sources of the theoretic and aesthetic as well as the formal and technical novelties of Ukrainian avant-garde artists. In the culture of avant-garde, we find separate elements of artistic culture genetically related to Ukrainian folk art, iconography, artistic heritage of the Baroque Period, in particular a high degree of abstraction, deep symbolism, depart from the representation of reality, and a desire to represent the highest, spiritual essence symbolically” [5, 17].

The Ukrainian artists have creatively reevaluated the aesthetic concepts of the European avant-garde movements and created the new avant-garde movements of Ukrainian art to which belong O. Bohomazov's Cubo-Futurism, K. Malevich's Suprematism, and Cubism in sculpture of O. Archipenko. The movement, dynamics, colour, form and cube plastics acquire specific interpretation in the aesthetics Ukrainian avant-garde. The aesthetics of European art was so original and creatively reevaluated by the representatives of Ukrainian avant-garde, that played a marked role in the development of the world culture.

“The avant-garde is a legitimate embodiment of extremely turbulent creative impulse in different forms of art, which has become the basis for a change of the aesthetic world outlook,” considers Yaroslava Demydenko.

The avant-garde of the first third of the twentieth century, that is, “the historical avant-garde” acting as an indicator of the crisis phenomena of cultural process was found to be a strong sociocultural moderator of the world level, a result and beginning of the new processes up to the creative searches as well as the philosophical and aesthetic generalizations of the modernity [4].

#### *Avant-garde as self-criticism of art*

A phenomenon of rejection of the historical development of art by the avant-garde theorists and practitioners is important from the viewpoint of scientific cognition. A subject of research, in this case, the art itself as a process of representation of a man's creative potential, and its categories in their development, act in the interconnection. The last in time form of development considers historically previous forms as a basis of its existence, as a prehistory, as the road travelled to achieve this form. It is quite logically that the past is the structure of the modern. However, the modern as a form of development in its cognition strives for the identification of novelty, which is constituted by the projection of past through the modern. A scientific tool of the objective cognition is the critical comprehension of existing creative experience. Peter Burger gives two categories of criticism – intra-system criticism and self-criticism [2, 34]. By the example of Karl Marx's materialist approach, he explains intra-system criticism as a criticism within the framework of a social institution – criticism of Catholicism in Protestants or Christianity against paganism. That is, the criticism of one ideas of the process in the name of our ideas of this process or phenomenon. Self-criticism is the distancing from such viewpoints, in fact, being a criticism of the process or a social phenomenon itself.

In case with the avant-garde theory, we have self-criticism of art aimed at the description of the first stage of development of the artistic process. Nevertheless, the criticism of painting and fine art is the intra-system criticism. However, along with

the criticism of theatre and literature, it already relates to the social institution as a whole and appears as the criticism of art or as self-criticism. Methodological meaning of self-criticism category lies in the determination of conditions and opportunities of the objective cognition of the previous stages of development. However, such cognition is possible only when the art will enter the stage of self-criticism [2, 35].

With the emergence of historical avant-garde, the art, which represents the social subsystem enters the stage of self-criticism. As an example, Dadaism criticizes art as a whole as the social institution, but not its separate trends. The avant-garde opposes the status of art in the society, which has separated its aesthetics from the life practice, which results in the social inefficiency and alienation. The avant-garde protest, namely self-criticism of art is targeted at the return of art to the life practice, combining the reality of day-to-day life with the creativity. The realism as a principle of artistic representation reproduced reality by its method of representation proceeding from the context of life practice. In the avant-garde, life practice becomes a basis of the art with the whole variety of artistic methods. Self-criticism of the art is not the criticism of social and life practice as a whole.

The history of art as a social subsystem distinguishes between the institution of art and the content of specific works of art. In bourgeois society, the institution of art has the features of autonomy, and the content of specific works was defined by this autonomy. A detachment of art from the everyday history and life practice comes from here. Such contradiction became a prerequisite for emergence of self-criticism of art in the form of avant-garde. The emergence of basic ideology of fair exchange in bourgeois society and, accordingly, the emergence of new socioeconomic relations having freed the institution of art from service function of the autonomy and ritual use should be added thereto [13].

A search for the form and content aimed at overcoming discrepancy between a work of art and life practice is a powerful characteristic of the avant-garde trends. The development of art is not characterized by historical continuity and

directness, but is a product of social development as a whole. Liberalism in the economy and the economic relations, loss of social role of religion as the ideological and ethical imperative of society and other transformations have resulted in the liberalization of social institution of art, criticism of its role and significance, and the emergence of the new advanced methods of artistic reception to the social changes.

The non-functionality of art in bourgeois society at the end of the nineteenth century created conditions for the opportunity of self-criticism of art as the social subsystem arising in the whirlpool of struggle of the bourgeoisie for its political and economic rights. In this sense, the institution of art formed in full at the end of the eighteenth century with its special status freed from life practice. The isolation from everyday history becomes the semantic meaning of the works of art. The emergence of avant-garde is actually a phenomenon of self-criticism of the art, a novelty being a projection of historical development of the art through the modern development of society.

Peter Burger's theories of self-criticism of the art are in consonance with the statements of Natalia Stoliarchuk who considers that the avant-garde artist turns not so much to the historical future as to the eschatological future, which for him coincides with the abstract past. It is about "the future prior to the beginning of any historical progress, prior to the beginning of art mimesis or, in other words, to the archaics also being at the beginning of the history as well as in deep in the human psyche as the unconscious beginning hereof, which outpaces any conscious or emotional activity". Proceeding from this premise, the avant-garde creativity is understood as the destruction, as the reduction, as the annihilation of traditions. However, such "understanding", explains Natalia Stoliarchuk, is not a result of its nihilism, simple love for destruction or believe in the historical future, and on the contrary, an expression of confidence in the fact that, a return to the primary forms of life and artistic practice and therefore a return to the world unity will be possible at the new stage by way of the complete elimination of well-established traditional means of expressiveness [11, 5].

### *Avant-garde in Walter Benjamin's Theory of Art*

An art theorist Walter Benjamin states about decisive changes in art in the first quarter of the twentieth century and makes an attempt to analyze root causes of such changes, the basis of which he sees in the production technique and the area of development of productive capacities [1, 206]. Such changes in the economic relations resulted in the modifications in "a work of art and consumer" paradigm, which has led to the loss of sacrality of the work and to the loss of the aura of art – this unprecedented sense of beauty. The sense of beauty, in other words the aesthetics of art, is the complex construct of ideological constants and views, which become a basis of the social relationships aimed at the satisfaction of a man's spiritual needs. With the invention of the means of reproduction and replication of the original work – photography, cinematography, and printing – a sense of individuality of the creative process has experienced depreciation. With the emergence of the photography and the possibility of accurate display of reality by uncreative mechanical means, the depictive function of the art is lost, and the art itself is called into question. The place of sacrality of the individual art is taken by the mass reception with socially conditioned grounds becoming its basis as opposed to the aesthetic imagery. The disappearance of the image aesthetics paves the way for any ideological content of an art form.

To substantiate this premise, it is possible to give an example of the use of the avant-garde in the promotion of the Bolshevik ideas of a period of the Russian Revolution, 1917–1921. A comparative analysis of the works of art of this period is indicative of the difference between the Russian and the Ukrainian avant-garde – the Russian avantgarde is filled with the political problematique of aestheticism, and the Ukrainian avant-garde is filled with the aesthetics of folk traditions. The Russian revolutionary avant-garde is characterized by the dominance of the work technique dictated by a political sense, which appears as the revolutionary theory of art – art for the masses. A place of sacral basis of the art is taken by the policy. This results in the changes of the depictive function of the art. Nevertheless,

a contradiction between the development of contemporary art forms, socioeconomic and scientific, and technological progress of society does not arise – the art is developing according to the specific aesthetic principle in which capacity the avant-garde has appeared.

Historical periodization of the art separates a number of typical periods from the primitive state to the modern times. An epoch of sacral art inherent in the Middle Ages is replaced by an epoch of the autonomous art of bourgeois society with its aesthetics of perception and separation from the sphere of sacral. The avant-garde demonstrates movement to the new art from a period of autonomy to the mass character with its novelty of technique and content of representation of the interior reception, which becomes a dictatorship of the performer. According to the genre of market economy, wherein the avant-garde has manifested itself, it acts as a creator of the peculiar demand, which in future will satisfy the new art – the art deprived of the energy of the spirit through the generalization of the form and content, and the perception. But despite the fact that the avant-garde acts as a disgust at the norm, it is not an exception, but rather a part of relations in the art and society dichotomy as a social phenomenon in the spiritual sphere, which corresponds to the logic of development of bourgeois society.

As a social subsystem, the art also shows a trend towards the preservation of place and its role in society competing with other subsystems. In the Ukrainian Art History, Maryna Yur proposed a theory of conventional model of art being based on the principle of an artist's "conditional agreement" with the Leading Art Trend during each historical period, which does not link this principle only to one method and a theory of the author's painting model being initiated by the first drawings and hieroglyphs. The universality and functioning of the models are based on the transcendent values and transitive mechanisms, mutual influences and interconnections. The prevailing of one of the models does not oppose the coexistence with the other ones within the limits of certain period, and their signs can be manifested in different phenomena or creativity of the artists [15]. Let us supplement

this premise. Moreover, the coexistence of models can result in their combining as it has happened with cardinaly different trends of the world avant-garde – Futurism and Cubism on the basis of which the Cubo-Futurism emerges. The Ukrainian Cubo-Futurism creates own deep concept of painting space saturated with pure emotions, impressions, which include in the process of creation of the artistic reality not only the artist's personality, but the spectator himself continuing the perception and understanding of the work infinitely [11, 40].

The origin of the avant-garde may be a reflection on changes in the economic subsystems of society based on a division of labour wherein an artist transforms into a technician, but not a creator. A development of the whole system of social relations, including in the sphere of arts, takes place on the basis of mutual influence of social subsystems. General tendency towards separation of social subsystems with their specialization builds up an objective picture of the development of art of late nineteenth and early twentieth century. The detachment, specialization and a break with society, the protest constitute the basis of the avant-garde works. The avant-garde artists direct gained aesthetic experience to life practice and create conditions for the emergence of new life and art.

Natalia Stoliarchuk proposes to consider the avant-garde in the art as the historical specific and transhistorical phenomenon in the development of artistic culture. With regard to the avant-garde characteristic as the historical specific phenomenon, then any artistic epoch has own avant-garde represented by these artists who were the forerunners of the new styles, trends and schools. Impressionism having opened quite new ways of an artistic vision of the world, founds out its life in visually changing world, was the avant-garde from the middle and to the end of the nineteenth century. The Renaissance opening of linear or air prospect was a job done by the vanguard of the Renaissance culture, which opened a space for the development of Realism. Regardless of the chronological belonging of this art trends and schools to their time, they were considerably ahead of their time extrapolating their works to the future. From this viewpoint,

the avant-garde works are always topical, they coexist in the time with any historical specific avant-garde “waves” wherein their transhistorical nature is manifested [11, 134].

Conclusions: the formation of hermeneutic model of Ukrainian avant-garde painting art is based on the research of sources and structural analysis of the artistic process in its historical specific conditions of development. The avant-garde of the first third of the twentieth century was a legitimate embodiment of extremely turbulent creative impulse in different forms of art, which became the basis for a change of the aesthetic world outlook. The emergence of the avant-garde is a phenomenon of self-criticism, novelty and acts as a projection to the historical movement of art through the development of society. The emergence of the avant-garde is a creative reflection on changes in the economic subsystems of society based on a division of labour. The hermeneutic model of the avant-garde art is based on its function and depends on the integration and specific historical and cultural conditions of being with the narratives of the author and the work itself.

The avant-garde work does not act as anything anti-social being a component of the social whole and the society as a whole. The detachment, specialization and a break with society, the protest constitute the basis of the avant-garde works. The avant-garde artists direct gained aesthetic experience to life practice and create conditions for the emergence of new life and art. The sources of the avant-garde have an objective origin since the ideological content represents not only certain social relationships in their unity and struggle of opposites, but constitute a part of the social whole. A work of art is examined in the dialectics of development both the art and society in order to determine the new social functions in the conditions of changes in social relationships. The emergence of the avant-garde is underpinned by a creative protest against the unjust nature of the social relationships in the society and an attempt to affirm the new ideal of justice through the destruction of tradition, which allows to interpret works of the avant-garde art as a narrative scheme in which the ideological ideas and social expectations differ from and do

not match a real social function. In the process of development of the avant-garde, there takes place a movement from the reception to an objective reality and the service function of art to the art creator with his own idea of the world and its values resulting in a change in the institution of art itself. The art gains new social response, and a work of art is taken proceeding from the objective conditions, which define its intention and determine its social function.

The contradictions between the traditional ways of artistic reflection and the new artistic means of figurative creation to which the avant-garde trends belong constitute the basis of the new art aesthetics. The avant-garde appears as a new aesthetic category against the background of historical events of human development, as a tool for developing an aesthetic code and psychic structure. With the change of historical conditions, the avant-garde is either modified as an abstract category or begins to belong to the category of historical ones.

This confirms an interconnection of the category of art in its broadest sense and meaning with the reality of historical process of the development of the artistic creativity.

The avant-garde constitutes a phenomenon of art expressed in the category of aestheticism. A desire for the break with the artistic tradition, well-established imaginative system and means of expressiveness does not mean total novelty and innovation. The peculiarity of Ukrainian Futurism lies in a search for artistic methods and techniques of figurative expression in the primary sources of the art itself. The avant-garde abolished the unified style and canon, and made the category of the artistic method a universal, universal artistic category, which opened the anthropological infinity of the world of art in its nonsocial meaning. In the course of time, such artistic method becomes the general category, there appears a link of the method with the imagination and the principle of alienation from reality. The alienation becomes the dominant artistic technique. The avant-garde does not select certain artistic methods for creation of images according to any style, but uses them as the methods of imaginative, empathic representation of a man's creative potency. The artistic methods

become the dominant in the representation of a form of the work, but not its content.

The abstract categories of the avant-garde aesthetics have all the fullness of meaning only in these conditions, the product of which they are. Nonlinear development of art proposes a study of the specific historical conditions of the emergence of the avant-garde art. The artistic and aesthetic foundations of Ukrainian artistic avant-garde have formed as a process of gradual synthesis of the advanced ideas of the European aesthetics with the elements of national culture. Ukrainian artists have creatively reevaluated the aesthetic concepts of the European avant-garde movements and created the new avant-garde movements of Ukrainian art to which belong Cubo-Futurism, Suprematism, and Cubism in sculpture. The movement, dynamics,

rhythm, colour, form, and cubistic plastics acquire specific interpreting in the aesthetics of Ukrainian avant-garde.

The place of sacrality of the individual art is taken by the mass reception, with socially conditioned grounds becoming its basis as opposed to the aesthetic imagery. Disappearance of the image aesthetics paves the way for any ideological content of an art form. The avant-garde demonstrates movement to the new art from a period of autonomy to the mass character with its novelty of technique and content of representation of the interior reception. The avant-garde acts as an integral part of the relationship in the art and society dichotomy, as a social phenomenon in the spiritual sphere, which corresponds to the logic of the development of society.

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