

The power to create reality

Philosophy and motivation behind Fine Arts

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Detta arbete undersöker de filosofiska och kulturella processer som har motiverat konstnärer att skapa konst genom historien. Jag studerade de fysiologiska och sociala förutsättningarna som ledde till framväxten av primitiv konst, samt de ytterligare förändringar som motiverade förändringar av konstnärliga stilar och ämnen. I detta arbete sammanställde jag en kronologi över olika filosofiska strömningar och deras inflytande på konstnärer, särskilt på uppfattningen av konst som en kraft som skapar en alternativ verklighet. Syftet med arbetet var att bilda ett konstnärligt statement som skulle bli en bas för samtida konstverk som syftade till att skapa en ny konstnärlig verklighet. I processen att skriva detta arbete studerade och jämförde jag vetenskapliga och historiska undersökningar, såväl som manifest och essäer av konstnärer som är intresserade av att skapa och transformera verkligheten genom konst. Samtidigt skapade jag mitt eget konstverk, som är en kombination av klassiskt måleri, miniatyr modellering och moderna teknologier som 3D-modellering, 3D-utskrift och VR. Skapandet av detta multimedia verk var samtidigt ett utforskande av gränserna för uppfattningen av konstnärlig verklighet av både konstnären och betraktaren. Resultatet av processen är ett konstnärligt statement och ett komplext flerdimensionellt konstverk som kompletterar varandra.

Språk: engelska

Nyckelord: Konst, filosofi, verklighet, skaperkraft, evolution

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Tiivistelmä

Tämä teos tutkii filosofisia ja kulttuurisia prosesseja, jotka ovat motivoineet taiteilijoita luomaan taidetta läpi historian. Tutkin primitiivisen taiteen syntymiseen johtaneita fysiologisia ja sosiaalisia edellytyksiä sekä taiteellisten tyylien ja aiheiden muutokseen johtaneita lisämuutoksia. Tässä työssä koontanut kronologian erilaisista filosofisista virroista ja niiden vaikutuksista taiteilijoihin, erityisesti käsitykseen taiteesta vaihtoehtoista todellisuutta luovana voimana. Teoksen tavoitteena oli muodostaa taiteellinen kannanotto, joka muodostaisi perustan uuden taiteellisen todellisuuden luomiseen tähtäävälle nykyaikaiselle taideteokselle. Tätä työtä kirjoittaessani tutkin ja vertailin tieteellisiä ja historiallisia tutkimuksia sekä todellisuuden luomisesta ja muuntamisesta taiteen avulla kiinnostuneiden taiteilijoiden manifesteja ja esseitä. Samalla tein oman taideteokseni, joka on yhdistelmä klassista maalausta, pienoismallinnusta ja moderneja teknologioita, kuten 3D-mallinnus, 3D-tulostus ja VR. Tämän multimediateoksen luominen oli samalla sekä taiteilijan että katsojan taiteellisen todellisuuden havaintorajojen tutkimista. Prosessin tuloksena on taiteellinen kannanotto ja monimutkainen moniulotteinen taideteos, jotka täydentävät toisiaan.

Kieli: Englanti

Avainsanat: Taide, filosofia, todellisuus, luova voima, evoluutio

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Abstract

This work examines the philosophical and cultural processes that have motivated artists to create Fine Art throughout history. I studied the physiological and social preconditions which led to the emergence of primitive art, as well as the further changes that motivated changes of artistic styles and subjects. In this work, I compiled a chronology of various philosophical currents and their influence on artists, especially on the perception of art as a force that creates an alternative reality. The aim of the work was to form an artistic statement that would become a base for contemporary artwork aimed at creating a new artistic reality. In the process of writing this work, I studied and compared scientific and historical researches, as well as manifestos and essays of artists interested in creating and transforming reality through art. Simultaneously, I created my own artwork, which is a combination of classical painting, miniature modelling and modern technologies such as 3D modelling, 3D printing and VR. The creation of this multimedia work was at the same time an exploration of the boundaries of perception of artistic reality by both the artist and the viewer. The result of the process is an artistic statement and a complex multidimensional artwork that complement each other.

Language: English

Key words: Art, philosophy, reality, creative power, evolution

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1. Introduction.

Art can be defined as a non-utilitarian activity aimed to affect the human senses. Utilitarian activity should imply any action that is justified by some external necessity. The meaning behind such actions comes from the outside world. (Duignan, B. and West, Henry R. 2021) It can be a practical necessity, in case of an instrument or a piece of clothes, or even speech. Speech is necessary to coordinate actions together and transmit both simple thoughts and complex feelings. However, the speech itself remains just an instrument. Likewise, religion is an instrument, developed to explain and describe complex events and those laws of the universe that we do not have an explanation for yet. Art, in its turn, does not require external stimuli. It arises as an optional add-on to the practical, combining actions performed outside of the category of reactions to the challenges of life.

The very concept of art is formed as an extension beyond the boundaries of the utilitarian. It hints at the echoes of the intellectual struggle for the permissibility of such an expansion. The human mind, inclined towards pragmatism, did not immediately recognize the right of art to exist independently. The very word "art" is rooted in the Latin word *ars* - "skill" (acquires the form "*arte*" in the ablative case) (Oxford Latin Dictionary, 1982). Thus, the very semantics of the word indicates the quality and significance of the object, the creation of which requires said "skill". "Made artistically" ("*arte*") means "made with the help of a certain skill", which does not arise naturally in nature and is not available to any human. "Artificial" refers to something that has been created by skill rather than instinct or natural force.

We find the same semantics in Greek. The word τέχνη originally meant only "skill". It is no coincidence that the modern word "technology" is formed from this root. (Online Etymology Dictionary, 2022) Technique is a skill, embodied knowledge. But it turns out that skill alone is not enough to create art. It is common that even things that are very distant from traditional art are sometimes called art. An ingeniously performed surgical operation can be called a work of art, as well as an out of the ordinary mechanism, or even a mathematical calculation. Thus, we conclude that art is certain skills combined with something higher, beyond necessity, made under the influence of inspiration. To create art, you need to have something else, namely, the ability to go beyond the bare utility. With skill and technique, the master answers the challenge of necessity, but if they truly are an artist, the answer they give will always outgrow the challenge that provoked it. The answer will contain not only the realisation of a direct need, but also something that a person will add from themselves - additional meanings conveyed using special techniques. These techniques, which are called means of aesthetic expression, turn technical skills into true art. (D. W. Gotshalk. Aesthetic Expression. p.80) Simply put, it is not enough to do well, you must also do it beautifully. This is precisely the mysterious, mystical power of art, discovered by people in prehistoric times.

2. Goal and problem specification

In order to work in the field of arts, and simply to appreciate art and enjoy it, each person at some point has to answer the question: what is the purpose of art in general, and what role does it play in my life? The answer to this question can be ambiguous, and there is no consensus among people all over the world, of course. Depending on which answer to the question is closer to them, people from time immemorial were divided into groups, movements, associations, schools. Finding new answers to this question also has moved art forward. Styles and genres came one after another; art, culture, politics were closely intertwined. To unravel this tangle, modern people have to tinker a lot: it's not enough to know which of the famous paintings or books is about what, one needs to understand the historical context and the cultural context as well. As an artist, I feel the need to conduct a research of those contexts and changes, and therefore the purpose of this work is, first of all, a detailed tracing of the philosophy of fine arts throughout history. The second goal of the work is the creation of an art piece, an experiment and an answer at once..

3. Theoretical starting point: The origins of Fine Arts.

3.1. The study of genetics and behaviour of higher primates in comparison to primitive people. Understanding the prerequisites for the development of creative abilities in humans.

Art history can be viewed through an assessment of the motivations underlying works of art in a particular historical period. (Dr. Robert Glass. Introduction to art historical analysis) The meanings created by art set its path, and we are nowadays able to trace most of this path. However, every research must begin somewhere, and therefore first we will have to face a fundamental question, often repeated, and therefore even more mysterious. Why did people start making art? Creativity is a natural power of humans. We do not have claws and fangs, we do not fly in the air and do not know how to breathe under the water. Our ability to survive, and even the very essence of our life, lies in the creation of new tools for existence. From a logical point of view, this explains why a person is so inclined to invent and do new things. A human needs clothing, weapons, a roof over their head, tools for hunting, gathering and farming. We differ from other animals in that instead of developing physical strength or specific adaptation to the environment, our evolution has taken the path of intellect and even creativity. Nevertheless, how far humans have come in their creative development is amazing. Not only have humans developed the ability to create new tools for survival, hunting and protecting offspring, but by nature they were so creative that even at the early

stages of human development, a considerable part of the creative potential was spent on the creation of rock carvings, stone and wooden sculptures, ritual patterns and chants. Where did this potential come from? Why would people need to waste time, resources and abilities on something that can neither be eaten nor worn on a cold night?

Let us dwell on the creative impulses, which we usually call inspiration, that induce a person to create art. These impulses are not typical for other animals. Although we do not yet know for sure how and why nature endowed people with creativity and imagination, we are gradually beginning to understand how genetically humans differ from animals, and which of these genetic differences determine practical differences. Thus, in their research, scientists move from the opposite. For example, studying the reasons why monkeys are physically unable to speak has allowed scientists to learn more about the reasons why humans are not only physically able to speak, but also how the speech function gradually developed during human evolution. Based on the same considerations, it can be assumed that the study of the reasons why animals do not create in the way that humans do will make it possible to understand why humans have this ability. (Desmond Morris. *The biology of art*. 1963)

It has been proven that the difference in the genetic material of humans and chimpanzees is only 2%. (Lander et al. 2001) What do these 2% of information carry, since they give our species the ability to transform the world around us and create new objects that other animals cannot? There is still no answer to this question, and therefore, studies of scientists working directly with the behaviour of primates in controlled conditions are of increased interest.

Only great apes have been proven capable of creating creative objects, both necessary for survival and accidental, created "just for the sake of art." At the same time, in the wild, even hominidae, of course, do not draw and do not create sculptures. First of all, perhaps, due to the lack of free time. But largely because the precedent has not yet happened in their society, while in the society of people the first drawings appeared, according to various estimates, between 50 and 150 thousand years ago, and since that time most people knew about the theoretical possibility of creating art, and did it, guided by the example of others. The element of imitation is an important part of the study of the creative abilities of apes. Primates who have been shown how to draw and are spared the need to survive every day have been known to draw in captivity with gusto and display a certain level of imagination. Unfortunately, we cannot ask the primates what purpose they pursue by drawing their scribbles, and whether they perceive this as a symbolic and meaningful process. However, a certain ability of anthropoid apes to be creative does not in the least negate the fact that the ability to create in humans is a mysterious and almost magical process, demonstrating the very essence of the superiority of man over other animal species. Because even the most creative of monkeys, of course, as their work has not yet crossed even the level of a 4-year-old human child. (N.N. Ladygina-Kots, 1935) And, most importantly, there are no documented cases of monkeys spontaneously creating meaningful creative objects, which a person has not previously shown how to use, for example, pencils and paper.

The works of ancient people known to us are already distinguished by a certain level of complexity. These are full-fledged drawings and sculptures. Unfortunately, we do not yet have a way to establish at what point and for what reasons people began to create their first scribbles. Maria Vankatova, a biologist, in her study aimed at studying the creative abilities of higher primates, found that by comparing the doodles of children, we can state that they are

very similar to the doodles of monkeys. An important difference is that children who are already capable of speech often comment on their scribbles and can explain to us what they symbolise. Primates draw pictures without voice communication, but their pictures are endowed with a sense of composition, they are able to consciously use in the drawing a pre-set point or line. "The drawings made by apes clearly illustrate the features of elementary composition: balance of form, orientation of elements and their reciprocity harmony, their contrast of the colour, size or character." (Vancatova, M., 2008) Thus, we can conclude that a certain aesthetic consciousness is typical for apes, which means that it was also characteristic of ancient man in a natural way.

3.2. Features of Art in primitive society

Although some understanding of aesthetics and beauty seems to have developed very early in people, the very concept of "art" came much later. At the beginning of its history, art was syncretic. (TheStrip, 2019) By this it is usually understood that it was not divided into genres. The story was not separated from the song, and the song from the dance. But the syncretism of the original art was much more fundamental, extended much deeper. A human at the dawn of his history did not divide not only art into genres, but also his life into activities. They passed from one action to another, but at the same time remained in the space of a single semantic field. He did not attribute meanings to activities, drawing clear boundaries between them. He simply lived, feeling life as a whole, a single process, the meaningfulness of which was determined through the very presence in being and the relationship with it, and not through the visible results of everyday activities.

Art was also present in this semantic fusion. The objects of primitive art that modern scientists find are often tools of everyday life, decorated with ornaments and images. Most often, everyday scenes and objects were also depicted. Palaeolithic artists were primarily concerned with the animals they hunted. Less often - predators, which they were afraid of. (Anne Tedesco, 2000) The art that was supposedly created by men, sometimes included women (or depictions of Goddesses as women). Single images of men, on the other hand, were practically absent, which shows the rarity of self-reflection in primitive art and the focus on depicting the surrounding world, and not the inner one. Only since the Mesolithic era (10-8 millennium BC) did rock carvings of multi-figure compositions depicting people in scenes of everyday life become widespread.

Primitive art as a whole was impersonal, fairly monotonous and naturally included in some kind of craft necessary for the life of society. At first, it did not convey any abstract concepts, and also did not affect such spiritually complex real events as death, birth, and so on. In the Neolithic era, symbolism began to develop in art, ornaments became more widespread, abstract and philosophical or religious motifs began to appear in art. (Jak Yakar, 2016. p.165) The artists tried to express in their works the ideas of their society about the origin of the world and people, about the forces of nature, gods, souls and other abstract concepts. We can say that around this period, the spiritual art familiar to us begins.

4. Changes in the philosophy of Art throughout history.

Gradually, a division of labour took place in society, which led to the specialisation of craftsmen. Along with progress came the complication of each individual activity. With each century, it took more and more time to learn the skill and work with it. What is now defined as “professionalism” emerged. A professional is defined by having skills in a very specific field, but thanks to this they can claim to have a thorough knowledge of their job. However, not every professional turns into a master. In the field of art, this difference began to appear between handicraft art, decoration, design; and the fine art, created not in addition to a utilitarian or religious object, but for its own sake. Art used to be impersonal. Once a work of art has become a valuable object in itself, then it has become important which artist makes good works. Therefore in society a **request for authorship** emerged. Being an artist became an independent profession, and, moreover, this profession quickly became a separate niche of society, something sacred, since the type of activity of artists and the essence of their skills was radically different from most people's. (K. E. Gover. 2018)

I have come to the conclusion that the most important change was the semantic restructuring. It was not even that new meanings have arisen that have almost completely replaced the meanings of the previous era. The motivation for creativity has changed; the whole process of formation of an idea in art has become different. Since the aesthetic product now had an author, the creation of such products took on the form of a **personal author's statement**, an expression of their **inner world**. Aesthetic addition to utility ceased to be a consequence of the emotional overflow of a soul, it instead became an area of purposeful rational action.

Although art was still a redundant response to emerging challenges, relationships of determinism of varying degrees of rigidity were formed within it. The author, resorting to the language of art and creating a work of art, set some goals for themselves. They could be purely material - for example, to satisfy the aesthetic expectations of an existing or potential customer and sell the product, making a living. In another case, the author would proceed from more lofty considerations, wishing to express some thought with the help of the work, to enlighten the public, teach it something, instil a certain skill or make them think. Moreover, it could be that the goal was simply entertainment - of the public or of themselves. In any case, the creation of an artwork became an expedient and complete act, and the work itself acquired the characteristics of an aesthetic statement, which was a set of classical semiotic features: it had a form (means of expression), a denotation (subject) and a concept (the author's intention - the meanings that the author wants to convey through their work). Accordingly, the need for interpretation was assumed: the one who would begin to refer to the work, according to external signs, through the perception of the depicted, would have to reconstruct in their mind the meanings that were embedded in the said work by the author.

A common cultural code, historical events and symbols understandable to a certain layer of people - this was the language in which art spoke. Each work of art had become a challenge to the viewer, and the viewer, in turn, began to appreciate art even more when it became in

many ways elitist. To understand most types of art, one had to have an education, a certain breadth of mind, and experience. Classical art has gradually become the pinnacle of culture, a mirror of the spiritual processes taking place in the educated strata of society. A work of art played the role of a manifesto, sometimes political, but more often moral and philosophical. At the same time, art was united by a common desire for not just a detailed depiction of the real world, but for a theatrical, selective depiction, as it were. In his “Lectures on Aesthetics”, G. Hegel spoke about classical art: "Classical art creates a reality that coincides with the concept of beauty."(Lectures on Aesthetics. 1835) Indeed, until the 19th century, before the beginning of the era of realism, art primarily reflected the beautiful aspects of life. Even if the subject of the work was a war or other catastrophe; fate, love, the beauty of the human body, the greatness of nature or God came to the fore. In an era when romanticism and realism coexisted, the debate about what should or should not be depicted in art was as strong as ever. Paintings such as Théodore Géricault's “The Raft of the Medusa” (1.1) have faced



(1.1) The Raft of the Medusa, by Théodore Géricault, 1824

enormous criticism for being too naturalistic in suffering and dead bodies, as well as for being too gloomy in colouring, for simplicity of composition, and even for choosing a shocking theme that draws attention in too simple a way.

It is rather difficult to imagine such disputes within the framework of contemporary art. Within the academic artistic education it has been preserved in some countries, where artists are brought up in certain canons of art, but nothing more. From the beginning of the 19th century to the present day, in a very short period, progress has been moving unbelievably fast. This was reflected in all spheres of human life, and for the philosophy of art, changes in the field of technology, philosophy and morality were primarily important. The spread and popularity of photography forced the Impressionist painters to give rise to a new philosophy of art. The meaning of creating the picture was not to convey the world around us as realistically as possible, but to capture its beauty and grandeur in the work. In the new painting era, the artists worked with an impression, a subjective experience of reality.

Everything that happened in the field of fine arts after impressionism can be safely described as "**the art of the inner world.**" Philosophy, culture - everything makes a modern person think about inner experiences, about psychology, about the reasons for certain actions. Society of the 20th-21st century has been actively engaged in self-reflection, science and art have been turning into global, deeper topics. For me, a painting by Paul Gauguin at the end of the 19th century could become a hymn to the coming two centuries. "Where Do We Come From? What Are We? Where Are We Going?" (1.2).



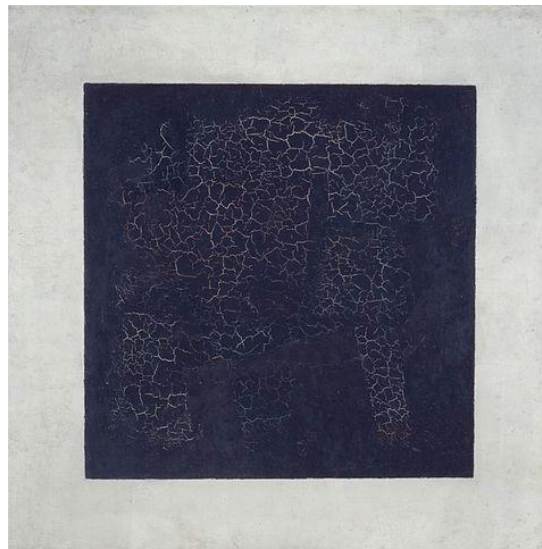
(1.2) "Where Do We Come From? What Are We? Where Are We Going?", by Paul Gauguin, 1898

5. Philosophy behind contemporary art.

Art, starting from the 20th century, has been moving simultaneously in two directions: towards the expansion of meanings and concepts, and towards the simplification of technical execution. (Sir Lawrence Gowing. The 20th century) To a certain extent, a serious attitude towards issues of aesthetics and the canon began to be lost. Progress in other areas of life required reflection in art, and multiple creative associations of the 20th century almost every ten years discovered a fundamentally new philosophy of art, proclaimed manifestos, opened schools, published magazines. Various experiments have begun. "What will happen if we force the recipient of an aesthetic statement to independently form its meaning?" To do this, the semantics of the work should be made as empty as possible, reducing the work itself to pure forms. "What will happen if, to express an idea, we use objects that are initially obviously outside the aesthetic?" These can be everyday items, everyday activities, materials that are household or industrial waste, etc. "What will happen if, with the help of art, we do not try to conduct a dialogue with a viewer, but to control, manipulate them?" Artworks can awaken various reactions - fear, anger, disgust, hatred, they may not create new meanings, but destroy existing ones.

The direction in which the image itself was developing also changed. If earlier artists sought to reflect their vision of the world around them in different techniques and forms, then in the 20th century the focus shifted towards depicting the impossible and unprecedented. One of the bright points in the change in the philosophy of art of that time is the creation of the famous painting by Kazimir Malevich "Black Square" (1.3), presented at the Futurist

exhibition in Russia in 1915. The “Black Square” hung in the so-called red corner, where icons usually hung in the Orthodox tradition. Thus, the painting, which in its essence has no value either as an aesthetic object or as an example of a unique technical skill, acquired the value of a manifesto and a shrine for a simple reason: with its help, Malevich proclaimed a new era in the visual arts. The era of complete rejection of the image of reality. Often the image is abstract, cubic, surreal, still a recycled and subjective perception of reality. “Black Square” became an example of a painting depicting absolute “nothing”. A picture that symbolises nothing, interprets nothing and has nothing to do with reality. (T. Tolstaya. The Square. 2015) So the futurists entered the era of creating fundamentally new realities with the help of art.



(1.3)“Black Square”, by Kazimir Malevich, 1915

6. Creating a new reality.

Creating a new reality is an ambitious undertaking for a person. Of course, the idea itself is not new, and originated far from the 20th century. Objective reality is a huge paradox. It is both a product and an object of human perception. (Eli Siegel. 1988) Our consciousness is not enough to cover the fullness of the very concept of "reality". However, from time immemorial, mythology and religion have built explanations of where and why reality came from. The creation of the world is the starting point of almost any religion or mythology. The ability to create something unprecedented, fundamentally new is the ability of God. Largely due to this idea, any creation of a new out of nothing by people has always been perceived as something sacred. The birth of a child in a primitive society was a mysterious, divine happening, and therefore a woman and a female body became the basis of cults, religions, and rituals. (Marija Gimbutas. 1989) Artists, writers, musicians throughout history have been surrounded by an aura of mystery, tragedy, and superhuman abilities. Brilliant musicians were considered possessed by the devil. Churches gathered around them musically gifted children - to sing in the choir, resembling angels. It is customary to say about creative people that they have a “gift from God”. Brilliant paintings, theatrical productions, books often have

a reputation for being cursed or vice versa bringing good luck and happiness. The artists themselves, illuminated by inspiration, are often religious, prone to mysticism, exaltation of muses, angels, spirits. All this together, the combination of mystery, theatricality, emotionality - endows artists with a special status, a status close to God. A being capable of creating something fundamentally new simply has to be at least partly God, otherwise how and why does it create?

For those who seek a reality that differs from the objective one, even a name has appeared - **escapists**. The very concept of escapism originated in the 20th century, and it referred to the conscious departure from a boring, sad or monotonous reality to a different world of a sort. (Cambridge English Dictionary) First of all, the essence of escapism was reading and thinking. Literature in general, it must be said, is a separate huge topic in the field of creating new realities. I will not focus on this in this work, but let's just say humanity has managed to come up with fundamentally new plots, creating images of unprecedented creatures. Fairy tales, ballads and poems created new worlds, gave life to characters that have remained for centuries. The power contained in such a creation often goes unnoticed. But after all, if you think about it, there is hardly a person in the world who does not know what a centaur or a dragon looks like. But these creatures are nothing more than a product of the human imagination. And yet, how close they are to being real! Every person you ask would describe them the same. The line between real and fictional is blurring. Each of us, who perfectly imagines what a centaur looks like, could not name hundreds of species of real animals by name when seeing them. Here it is, the power of imagination, which made fiction closer and more understandable than many real things. How many books give people the opportunity to get lost inside, solve many internal problems, and find themselves. Often the worlds created by writers become almost more real than the objective world. One of the most famous "creators of new worlds" J. Tolkien wrote:

"I believe that escapism is one of the main functions of a fairy tale, and since I approve of all its functions, I naturally disagree with the pitiful and contemptuous tone in which the word "escapism" is often pronounced... The thought that cars are "more alive" than, for example, centaurs and dragons, is quite surprising. And the idea that they are "more real" than, for example, horses is so absurd that it is regrettable. Truly, how real, how amazingly alive is the factory chimney in comparison with the elm - miserable, outdated, the object of the unviable dreams of the "escapist"!

(Basharova E. A. Escapism: new approaches to research. 2014)

Thus, the new reality in literature is a much older phenomenon than in other forms of art. Of course, this can be called a reality with a big stretch, but it is precisely the motivation for its creation that is of interest. Motivation is individual and mysterious, emotional and intuitive. Many writers say that when creating their work, they don't know how it will end. They create on the go, as if living the story in reality and learning about the events episode by episode in order to write them down. Fine art for a long time could not exist in such concepts. It was much more static, much more attached to objective reality. Nevertheless, in the last 200 years, thanks in large part to the popularisation of quantum physics, psychology and philosophy, the creation and exploration of the boundaries of reality has become for many artists the main meaning of their work. Abstraction, expressionism, installations and even hyperrealism - my vision is that all of them are tools that create small artificial realities. Abstract and expressive paintings give the viewer the opportunity to see something of their own in them, to feel the

emotion, to look where a person cannot look in ordinary life - into the consciousness of another. I have seen that hyperrealism aims to create the feeling in the viewer that they are observing a reality that, at first glance, is as material as everything around. Such a setting opens up great opportunities for the artist. They can model reality at their discretion, playing with authenticity, sometimes retaining an element of conventionality that allows the viewer to understand what is what, and sometimes trying to completely deceive the perception. A painting made in the style of hyperrealism mimics a photograph, a hyperrealistic sculpture may seem like a person frozen for a moment. An important point in the ideology of hyperrealism is the emotional detachment of the artist. The hyperrealist must refrain from expressing his attitude towards the depicted: their task is simply to show what is. Of course, not all hyperrealists are so dispassionate. Some people use the technique of hyperrealism just to emphasise personal intonation. There is a certain division here. Those who work in the technique of hyperrealism while retaining emotional content in their works, belong to the field of classical aesthetics. For them, hyperrealism is just a method of framing an aesthetic statement. Those who do without emotions, go beyond the aesthetic statement as such. They turn out to be heralds of the art of a new formation, which already has a completely different semantic structure.

In my opinion, behind the creation of works that form a new reality lies a different interest than making statements. The statement has the character of a ray. A geometric ray starts from a point and extends to infinity. The starting point of the statement is the personality of the author. The statement is interesting to the author, first of all, because it is a way out of the self-isolation of their consciousness. The cycle gets broken: what was inside finds its way to the outside, and if it was not in vain, the beam in its movement to infinity will fall into someone else's consciousness like a mirror, be reflected and come back, enriching the author with the reaction of the audience to their statement. The central event here is a breakthrough from the ring. In artworks that simulate reality, there is no explicit statement, since a plausible reality that captivates is one where the viewer can perceive it freely and subjectively. The most important event for which the work is created is the reaction of the audience - if they experienced the simulation as a reality, then success has been achieved. At the forefront is an attempt to make the viewer experience emotions, switch from one world to another, get a prince a completely new empirical experience.

Street art, still popular, albeit gradually slowing down, is a vivid example of art that creates a new reality. A work of art inscribed in the urban environment, often with a 3D effect, sort of breaks reality, complements it. The effect of perception of such pictures on asphalt is programmed precisely in a clash of contexts - the urban environment sets one, the picture - the other. But showiness destroys the disguise. The viewer may admire the skill of the artist, but will not really be deceived. However, street art saturates reality with other images that do not rush into sight. Some pieces of street art can only be seen when viewed from a certain angle. Others hide in secluded places. This is a new aspect of the semantic game: the viewer's contact with the work must be truly unexpected. The authorship of street art is very conditional. The works are most often signed by pseudonyms, which may remain undisclosed. The signature may be missing altogether. Street art is often illegal, almost impossible to monetize, and often artworks on asphalt or houses are short-lived - the city authorities destroy them by painting over, and then new drawings appear on top. Thus, a

street art artist is affirmed in being not through the introduction of a new element marked with their own name into the array of culture - they know that their work is in danger of surviving for a very short time, and are pledged to it. It is affirmed through the programming of the reaction of the audience. This should be emphasised. Contemporary art often does not aim to create a trademark, its purpose is to manage perception. The sign belongs to the world of symbols, to a superstructure over reality; the act of perception, the immediate reaction, is reality itself.

Modern art is moving away from the creation of symbols. It seeks to create something as real as the real world. Installations and performances, art, limited in time, but present in the world, real and tangible. The new art seeks to create not signs, but reality itself. Augmented reality, virtual reality, computer games, special effects in movies, realistic animation in cartoons. So far, the main purpose of the simulation of reality is entertainment. Even if virtual reality is beginning to be used in architecture, education, and medicine. Still, art, professional fine art, has little effect on the sphere of reality simulation. When this contact occurs, the emphasis is usually on the very fact of falsifying or changing reality. So far, the new reality itself is rarely a work of art. On the one hand, it could be argued that a real simulation is possible only if the person is not aware that he is in a simulation. What kind of reality is this, if in order to see it, the viewer must specifically use technical devices? A hyperrealistic image that complements the urban environment in this sense is closer to reality, but, of course, unlike computer reality, the image is still flat and not interactive. Thus, the creation of a new reality is a complex process. Ideally, artificial reality should coexist with the real one on an equal footing. Then, if the artist has a motivation, statement, or other idea, the new reality can theoretically give the viewer a full-fledged empirical experience, have an impact that is inaccessible to other types of art. (Reena Devi. 2022) But this is a theory, because, perhaps, contemporary art has not yet reached such a precedent. But the prospects are inspiring.

7. The process and methods of work.

Based on the above philosophical concept, as an artist I was interested in different ways of creating artistic reality. The work I decided to create had to include as many ways and perspectives on this process as possible. I took as a starting point the literal creation of a fantasy world, which is actively used in art and entertainment.

Having developed the initial idea of this world, I plunged into a more intuitive process in which the idea was naturally transformed. I wanted to create my world in such a way that it served to illuminate two artistic concepts: creative power and the eternal struggle between good and evil within a person or a society. First of all, I started to make a 3d model of the part of this world that has the most significance for my idea. This was a small village, located in a mountain valley, where the inhabitants are cut off from the rest of the world, and the only reminder that this was not always the case is the ruins of the castle on the hill. After making 3d models of houses using SketchUp and Blender, I printed these 3d models, painted them, added details, and they became the basis for a realistic miniature that I created using foam plastic and natural materials. When the miniature had acquired a relatively complete look, it was time for the main part of my work. Based on the resulting landscape, I decided to paint

several pictures that would tell the story of this world, as it would be conveyed by an artist who really lived in it. I moved in chronological order of the historical events of the fictional world when I painted these pictures. At the same time, I was finalising the 3D model and writing a short legend, which should explain to the viewer the background and history of my fantasy world. Here I will put a summary of this story.

"In a certain world there once existed creatures very similar to people. They lived in prosperity, did not know wars, hunger, or death. Their word was the law, the world around them was created according to it. In their world they were gods, because they possessed the unconditional power of creation, making something out of nothing, just by imagining and wishing. And their creations were beautiful, because these creatures were smart and noble. They populated the world with animals and birds, mountains, rivers, waterfalls; fogs appeared by their will, dawns and sunsets started coming every day... Among these beings there was one young man who, possessing the vivid imagination of an artist, would create new both in life and on paper. His power was so great that sometimes, forgetting himself in a dream, he, without knowing it, let images from his dreams into the real world. He was also interested in his own kind, and often drew his people, asked questions about their origin, and in his subconscious, he gradually found questions that he would have been better off never asking.

The young man had a sister, cold-blooded and barely perceptibly sad, alone in a world where no one else knew sadness and loneliness. Her sadness was born from the creative power of her brother. Looking at him, she saw the abyss of the incomprehensible, the unimaginable. There was an intuition in her that said something was coming that none of them could imagine. And indeed, she was right.

Thinking about the meaning of all actions and life itself, he endlessly imagined small worlds inhabited by creatures one-to-one similar to his own people, but endowed with other qualities, capable of something beyond understanding... The day came when, tired of reflections, the young man fell asleep while drawing, and the beings he was thinking about came to him in a dream. From that dream they began to break into reality. The young man slept, and the images were dancing around him. Some were too weak and fell apart, others took on shape and weight, stood up and looked around in surprise.

His sister saw it happen. From the depths of her brother's subconscious, endowed with incredible power to imagine something new, one day the concept of evil came. Evil, the meaning of which no one knew before. Breaking out of the usual concepts, the mind of a young man gave birth to creatures capable of evil along with good. These creatures were People. They were small in size, coming from the pages of sketchbooks, from drawings and fantasies, they looked like small versions of their creator. At first it seemed that, like other animals, they could peacefully coexist with the Gods. But this did not happen. People were born knowing in the depths of their souls fear and grief. Seeking to avoid them, blinded, they brought them into the world instead.

People were afraid that the giants who created them would decide to kill their creations, and therefore they attacked the Gods first.

They were afraid that there would not be enough food for everyone, and therefore they began to exterminate other animals and each other, sometimes burning forests and fields, thereby starting the hunger.

People aspired to good, but the knowledge of evil in them made absolute good impossible. The day came when people, together, managed to catch and kill one of the giant Gods, who did not fully understand what had been done to her. The moment the giant died, the mortality of her kind became a reality. Word of this spread, and the other Gods, for the first time seized with fear, could not cope with their imagination. By imagining their death, they created it. They died on the spot, each in their own way. Among them were those who, in this horror, realised that their world no longer belonged to them, that they were all infected by some kind of disease, and in a last desperate impulse wished to start all over again. They disappeared into the clouds, and, who knows, set off to build a new world in which evil will never come.

The People, who now became the masters of everything, were left alone in their world. Among them were those who admired the defeated giants, who sought to master their power of creation. These people, artists, poets, philosophers and priests, were creating throughout their lives, exercising will and faith, and they would succeed in what they considered magic. They would create something out of nothing.

Decades passed, then centuries. People built their own world. Wars and cataclysms changed it over and over. The day came when again a person with the power of a creator, which no one had seen before, began to create something new. A child, a little girl, made her fantasies come true. Her power came to the same old outcome: she created a new kind of people-like creatures. Coming out of fairy tales and legends, reinforced by a child's imagination, they looked like fairies or elves, endowed with a body and mind equal to a human in everything except their size.

The birth of those Little Folk caused a new crisis. The society of people split into two. The memory of the previous conflict between two races was still alive. In that conflict beautiful, noble and kind creatures were destroyed by the cruelty of people. Some were still tormented by guilt for those events and did not want a repetition. These people wanted to live in peace with the new folk, remembering the mistakes of the past and never repeating them. But there were also those people whom the tragedy taught nothing. They again wanted war, and, as it often happens, many rulers, military men, and other strong people adhered to this opinion. For many years the persecution of the Little Folk lasted. Many of them were killed, but many managed to hide in the mountains and forests, in villages inhabited by kind and peaceful people. Nowadays, after many years, one small village in a mountain valley, still remembering the fires and military raids, lived quietly, forgotten by everyone, and people - big and small - peacefully coexisted in it..."

In creating this story for my work, I was driven by the desire to illustrate in a fairy tale way the incredible power that lies in the imagination and the ability to create new things. At the same time, I wanted to emphasise the complexity of human nature and morality, how close good and evil are, and how difficult it can be to choose between them.

The story of my world has no end. Its present is in my work, in paintings and models, it exists in parallel with objective reality. The present moment in this world is a moment of uncertainty and personal choice. Good has not yet won, but evil has not won either. This makes fiction look like reality. The village, slow and as if frozen in time, is the home of the temporary victory of good. Not so long ago, there were people in these places who killed the Little Folk. Not so long ago, the Little Folk built a castle here, settled in the territory... Not so long ago, the killed Giant turned to stone in the mountains.

This place is a symbol of the history of my world. History is not forgotten, but it sleeps for now, and life continues to go on, choices are made, the scales tilt towards the good, then towards the evil. This is how life goes on in my world.

It looks like the real world. Each viewer can decide for himself what future awaits people in this world. In fact, it doesn't even matter, because there are an innumerable number of such worlds. This is confirmed by science, legends have been intuitively composed about this for a long time. For thousands of years people have lived in many worlds at the same time, and I, as an artist, add a new one to these worlds.

In my work, I used multiple instruments of creating a new reality. Literature, painting, sculpture and modern technologies. Combined, these techniques allowed me to create a piece, accessible to viewers from multiple perspectives. From my point of view, in the process of creating the work, the effect of multimedia on the perception of artificial reality was clear. The need to think through the multidimensional compositions of the world, implemented in various techniques and forms, suggested to me to think over the little things that I would not have guessed otherwise. At the same time, such artistic work turned out to be difficult, since it turned out to be repetitive. Each individual piece is both an independent work and a part of a bigger picture. It is difficult to create a system with several viewing angles for one object. My fictional world seemed to be torn out of my hands and could change right in the process of work. Sometimes it is this spontaneity that makes artificial reality alive. A narrow circle of my friends and colleagues can already confirm that the viewer's view of my work also acquires a tinge of spontaneity. A large number of details makes one want to observe the work longer, as well as intuitively think up stories for these details. Every rickety fence, every brushstroke of paint, every child running across the field is frozen in time. But for the viewer, they are still in motion. Movement happened in the past, it will continue in the future. The viewers themselves make art a reality when a frozen moment is seen as a longer period of time. While making this work, I found out for myself the features of the process of creating a new reality. While aiming specifically at using a certain number of techniques and representing a certain story, I was still immersed in hundreds of years of history and hundreds of years of the future of my world. I immersed myself in them, as I usually immerse myself in books and films. The experience of creating such a work was very exciting. I consider its result as the work itself and the future reactions of the audience to it, as well as the development of an artistic statement.

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