

Olena Polishchuk*

Artistic Thinking as the Phenomenon of Human's Existence and Culture: Post-non-classical Discourse

Abstract

The modern scientific status of the term "artistic thinking" and the concept of this phenomenon are analyzed. The structure and basic components of the phenomenon are identified. Its determinants of existence, cognitive and creative potential are defined. The article is devoted to the question of such kinds of artistic thinking as symbol-artistic thinking, project-artistic thinking and expressive-artistic thinking. Also, the analysis of its nature and its original features are conducted. It is concluded that the key ideas of this research are the concept of artistic thinking as another logical informative-cognitive human strategy which has determined aesthetic sources and has been the large cognitive-creative potential.

Key words

artistic thinking, symbol-artistic thinking, project-artistic thinking, expressive-artistic thinking, aesthetic motive and aesthetic attitude

The modern science considers thinking as an informational activity, providing the possibility to create an individual view of reality and simulations, and directs its activity through goal-setting and planning to the practical implementation of activities. Even this cursory consideration of the philosophical legacy fixes the sustained interest of researchers to the human mind, its origins and identity, even if still in a rather "one-dimensional" perspective. Research is conducted by specialists in various fields

* Aesthetics, Ethics and Fine Art Department
Zhytomyr Ivan Franko State University (Ukraine)
Email: olena_polischyk@ukr.net

of science, who study, in different angles, such areas as neuroscience, cognitive psychology, psychology of creativity, epistemology, logic, semiotics, cybernetics, linguistics, art history, ethnography, etc. But the human mind still has many "grand mysteries". Perhaps it is believed that in this century it is the human mind that will appear as an important object of scientific study and raise a growing interest of those scientific branches of knowledge that did not give it in-depth consideration, in particular the aesthetics and cultural studies. Owing to earlier studies of modern psychology, the existence of various types of human thinking has been now determined and includes: operational or visual-effective, figurative-associative, abstract-logical; discursive and intuitional; divergent and convergent; productive and reproductive. Thinking in such dimension is studied foremost in the processional, operational or resultative moments. However, these are not all aspects of human thinking existence, there are more. We should remember that all tried-and-tested by the humanity or by a person starts mainly in human thinking: a scientific idea, an artistic innovation, a practical act or communicative act. Where there was originally a word, a thought must have preceded, and a thought is a product of thinking.

Thus, it is necessary to mention that representatives of other spheres of humanitarian thinking, such as ethnographers, ethnologists, philosophers, aestheticians, fine art experts and others analyzed human thinking in the sense-functional or resultative dimensions. They insisted on the necessity of differentiation of the mythological, religious, magical, philosophical and artistic thinking, which generates other products and results for a person and humanity than the scientific or technical-project thinking. Though, it is important to indicate that the above mentioned types present a fundamentally different motivation from the two earlier types. Such types of human thinking as mythological, religious, magical and artistic thinking are based on the figurative base of the thought in the arche or in the result, having no use for discourse at all or its existence in an explicit form. However, we should emphasize the issue of an inconsiderable interest of the modern science in the study of thinking in the personal dimension, its motivation and axiological bases of determination. And here lies, in our opinion, the paradox – "alive thinking" is divided by abstract analysis schemes.

For example, distinguishing the project (technical), scientific, philosophical, religious, esoteric and artistic thinking, a Russian philosopher V. Rozin emphasizes: "In philosophy, esotericism and in humanitarian sciences, the personality's role is essential, while in the natural sciences

and technical thinking its role is minimal”¹. We should focus our attention on the accentuation of the personality’s role for the existence of three indicated spheres in contrast to the peculiarities of appearance and explication of thought of an engineer or a representative of natural sciences, etc. In the first three spheres of human activity thinking is interfused with emotivity through the personal sense. In others, the similar is ignored to gain the truth (in its scientific understanding) or get the utilitarian, pragmatic result in the form of the subject, process or phenomena. But this gives rise to the following complicated questions: what causes such emotional breadth, where is the personal sense while explicating the act of thinking in such strategies of its duration (artistic, religious, magical, and philosophical)? Besides, there is no explanation of what role such strategies of human thinking have for the personal life, or for the development of culture in its positive and negative demonstrations. Unfortunately, modern science does not provide any answer. Regretfully, similar issues do not draw much attention of modern scientists.

In our perspective, artistic thinking is the minimal subject field of a scientific discourse among the indicated kinds (or types) of human thinking. Artistic thinking is not considered in the context of the dynamics of human strategies development, perhaps because of misunderstanding of its importance to the human history. But there is Christopher Hinshelwood and his colleagues’ finding, which surprised anthropologists, historians, aestheticians and fine art experts. Artifacts from the Blombos Cave in South Africa is prove that already 60 000 years ago a human was anxious about the “daily bread”. The ornament on the brick of ochre can be considered as the most ancient form of the well-known products of a new person’s artistic thinking in the historic retrospective. The case is that 60 000 years ago there existed a person of the modern physical type and he/she created instruments of labour and pieces of art. And it seems very indicative. Separate neoanthropic groups of Old Stone Age created artifacts of an artistic expressiveness and aesthetic sense. It is a very strange phenomenon. Especially, when we consider the results of decoding human deoxyribonucleic acid – during its analysis it has been revealed that our “ancient Adam” is most likely to have originated in Africa around 60 000 years ago.

¹ В. М. Розин, *Природа и особенности эзотерического познания*, “Философские науки” 2003, No. 4, с. 157 (V. M. Rozin, *Nature and Peculiarities of Esoteric Consciousness*, “Philosophical Sciences”, 2003, No. 4, p. 157) [trans. O. Polishchuk].

The aim of the research is to describe the concept of artistic thinking as an important cultural phenomenon for the human existence of the modern physical type.

In our opinion, the modern idea that the subject of artistic thinking can only be a fine art expert or an artist must be reconsidered. Such an opinion is simplified and sufficiently unjustified because of many reasons, some of which have been brought to light above. Though there are other reasons, in particular the axiological base of determination of artistic thinking, on which a person relies in his/her life and work.

The figurative character and the practical-axiological sense are the most characteristic features of artistic thinking. It is based primarily on the sources and the resultative foundation on the information handling of the figurative (or the figurative-symbolic) plan. Thus it should be considered as the variety of thinking of the figurative type by nature (according to peculiarities of the informational understratum in the decoding of signals or data). Also artistic thinking is always thinking in values. However, according to the contents, functions and motivational basis, artistic thinking is a special strategy of human thinking because of its axiological core.

Our hypothesis is the following: the bearer (subject) of artistic thinking is an aesthetically developed personality with special needs towards life and himself/herself. To consider the bearer of artistic thinking only an artist or an art representative, in our opinion, is inappropriate. The bearer of such strategy of thinking can be a scientist or an engineer, an artist and a sportsman, a businessman or a priest, if he/she is an aesthetically developed person. Besides, we assume that in a talented person, who demonstrates the considerable creativity and work productivity, such strategy of thinking can be combined with other strategies, creating e.g. the scientific-artistic strategy as a steady personal feature.

The task of the research is to indicate the specificity of artistic thinking and its types, and study the role of each of them in the development of society and its culture, in particular on the example of cinematographic creativity. In our perspective, in its historical development artistic thinking acquired several subtypes, stipulated by differences of the contextual, functional loading and the personal origin. Thus, it is necessary to differentiate artistic-project, artistic-figurative and artistic-expressive thinking².

² О. П. Поліщук, *Художнє мислення: естетико-культурологічний дискурс*, Київ 2007 (O. P. Polishchuk, *Artistic Thinking: Aesthetic-Culturological Discourse*, Kyiv 2007).

We consider artistic thinking as:

- a strategy of human thinking, having productive and positive results for the human life through their inhesion to a person;
- a strategy of human thinking, for which aesthetic components in the origin and results are of main importance;
- a strategy of human thinking, owing to the informational processing of the current issue, considerably different from the discourse.

Concerning the nature and specificity of artistic-project thinking it is necessary to emphasize that it provides the addition of the aesthetic component in different spheres of human activity, which are grounded on the project bases. Such subtype of artistic thinking is stipulated by the aesthetic motivation while the tectonic-compositional solution of human thought.

Artistic-project thinking results in personal-individual and socio-axiological innovation (in the cultural anthropology sense). But the level of its presentation on different stages of modern civilization development or in the local-cultural demonstrations is not similar because of the ambiguity of the spiritual-practical demands and expectations of a certain person while the socialization and enculturation, and a certain society.

The application sphere of artistic-project thinking is practice, for which the aesthetic moment is valuable: applied and decorative-applied arts, industrial design or artistic clothes design etc. Regarding its functional orientation we should state the predominance of practical and pragmatic functions over the game-entertaining ones. But no less considerable is the informational-orienting component for its explication. Here, what is valuable is the information not only about social objects, but about natural ones, because the matter concerns original subject forms. In our opinion, it is very indicative that the posterior position of natural analogues is often the source of a new creative idea in such a strategy of thinking. A good example of its demonstration can be the creative work of an architect Antoni Gaudí and a sculptor Gustave Eiffel. Besides, of main importance is in this case not only individually important aesthetic information, but also the social memory, to which a bearer of such subtype of thinking addresses.

Analysing artistic-figurative thinking it is necessary to stress that its leading functions are game-entertaining and compensatory-hedonist. It is necessary to underline its sphere of application as being preliminarily the fine art, the consequence of which is the creation of the artistic image or their system, which in each particular case (depending on the type of art or its genre) acquires special figurative representation or symbolic-

-sign-oriented fixation. And it depends upon a person, who relies in his/her work on the similar strategy of thinking.

We should lay emphasis on our suggestion: the bearer of artistic thinking can be not only an artist. For example, he can be Albert Einstein. He was an outstanding physicist-theoretician, one of the founders of the modern theoretical physics, a laureate of the Nobel Prize in physics in 1921 and a public person-humanist. But he is also an author of about 150 works on science history, journalism, artistic criticism, and also a man, who masterly and delightedly, almost every day, played the violin. We can recall one more outstanding personality in the history of humanity. Nicolaus Copernicus was a canon, an author of the heliocentric model of the Universe, a doctor, an engineer, a jurist, a military expert and a musician. But very rarely does any one recall that Copernicus studied for four years in the Kraków University in the faculty of arts.

There is one more historical figure, important for the appearance of cinematography and cinema art in the Russian Empire and in the world's culture, Alfred Fedetsky (1857–1902), a photo artist, who created a range of highly artistic portraits as well as the first Russian Empire chronicles, which were artistically expressive. He experimented in the sphere of colourful and relief photography. His works demonstrate skills to depict sculpturally the image of that thing, which he fixed with the photocamera or the motion picture instrument, due to the angle, checkered light and shade. A. Fedetsky was a man, whom the contemporary called “the poet of photography” not only owing to the professional mastery, but also to the peculiarities of thinking. It is necessary to note that the first message in Russia about the invention of “cinematography” by brothers Lumière from Lyon appeared in the eighth number of the Russian photographic journal (1895), and in the tenth number there was a detailed description of their camera. On 12 November 1895 in the newspaper “The Southern region” it was announced: “Alfred Konstantynovych Fedetsky has the honour to inform about his arrival from abroad with the aim of renovating of his photo picture with the new equipment”³. Alfred Fedetsky was fond of blazing “alive moving picture”. (Moreover, there were the animatograph of an Englishman Robert Paul and the kinoscope of an American Thomas Addison). On 18 September 1896 in the Kharkiv periodicals (Ukraine) there was information that Fedetsky “gained the habits of the cinematic shooting (120 shots per a sec-

³ See: В. Миславський, Альфред Федецький, Харків 2010, с. 36 (V. Myslavskyy, *Alfred Fedetsky*, Kharkiv 2010, p. 36) [trans. O. Polishchuk].

ond)⁴. He also obtained an exclusive right regarding the production of film stocks “negatively-positive with different types for chronophotographer Demeni” for sale in his country. Fedetskyk bought the best shooting-projective apparatus (Brothers Lumière did not sell a shooting camera with the cine-projector). According to the contract which Alfred Fedetskyk signed with Léon Ernest Gaumont, which can now be seen in the New York Museum of the Moving Pictures, Fedetskyk bought 60 mm camera “Chronophotographe” in summer 1896. Thus, he was versatile in techniques, and an extraordinary personality with an unusual way of thinking.

We believe that the origins of artistic-figurative thinking are based on the level of the aesthetic-artistic development of a bearer (an artist, a scientist, an engineer, a businessman or a politician) and his/her general erudition as a personality. Besides, they depend upon the specificity of the informational study of the current issue either by an individual or by a group to which he/she belongs. It is necessary to take into account that in advanced aesthetics, artistic component and a special training are certainly important for an artist as the bearer of the artistic thinking. No less important is his reliance on a certain tradition of the epoch or the national-aesthetic tradition in general. It is urgent for him/her to get beyond the established limits without actually breaking the rules (as far as such thing is possible at all). The value of the created product foresees not only the novelty or originality, but foremost the bright demonstration of the author’s origin in the creation of a certain artistic innovation.

Principally, the same is observed in the European cultural tradition. For its representatives it is important to show their uniqueness, outline the inseparable connection between the author and the work as the security of the attracting interest to the public, even if there is the need to appeal to epatage. The example of this is the kitsch from Andriy Danylko, more known as “Verka Serdyuchka”. The absence of appropriate vocal data is compensated by the game moment because of the excessive attention on the extravaganza, and perhaps on the cross-dressing. He actively exploits in his creative work the Ukrainians’ aptitude for humour. As a consequence, “Verka Serdyuchka” is a vey famous brand of the Ukrainian artistic culture and show-business. Created by Danylko, clownish-singing image has the sufficient “dome-shaped author’s identity”.

Regarding the bearer of the artistic-project thinking, the situation is a little different, when the case is about the value of learning and reliance

⁴ Ibidem, p. 38.

on the current tradition (national-cultural and artistic) and the national (ethnic) mentality. Thus, in the decorative applied art, a tradition is the basis of the author's technical mastery, but not the main source of forming ideas concerning his searches and findings. The author's peculiarity has a more anonymous character than when innovation appears, for instance, in the fine art. The originality of his thought, certainly, is valued. But to make the reconstruction of spiritual needs or the specificity of features of the author's character, world view, motivations, values, characteristics of the lifestyle, etc., as a bearer of artistic thinking, is more difficult than to reconstruct the author's origin (for example, picturesque linen, musical composition or directing in the cinematography). Thus, the communicative component in the artistic-project thinking is much less developed than in the artistic-figurative thinking.

It is most developed in the artistic-expressive thinking, the bearer of which is a personality or a community, engaged in the "consumption" of pieces of art and artistic communication. What is valuable for a person or a group in the artistic communication? Foremost, these are expression and hedonism. Thus the artistic-expressive thinking is singled out by us on the basis of its dependence of the human reliance on the artistic-receptive (perhaps, aesthetic-receptive) work. The leading function of such a type of artistic thinking is compensatory-hedonistic. In our opinion, it is necessary to speak about the artistic-expressive thinking when due to the artistic communication there is a transmission of aesthetic and artistic ideals, artistic experience, aesthetic and artistic values, etc. It turns up in a human while aesthetic motives and axiological orientations, aesthetic tastes are formed. It is not compulsive that a human should be engaged in the artistic creative or artistic-project work. However, such person always likes to "consume" consequences of the latter. The life of such person has the direct connection with the emotional-sensual and communicative moments of its activity, which have the aesthetic vector of realization.

We want to draw the attention, while analyzing the phenomenon of artistic thinking, to the origins and development of the so-called Ukrainian romantic cinema of the second half of the 20th century. The film of the well-known Georgian-Ukrainian-Armenian film-maker Sergey Paradzhanov "Shadows of Forgotten Ancestors" would not have gained such recognition, if it had been shot by another camera-man. The camera-man Volodymyr Illenko demonstrated peculiarities of his artistic thinking not only as a camera-man of this film, but as a director of a range of his own films,

a poet and an artist. The phenomenon of the “continued shot” provided the special expressiveness of the film scenes. Such a vision of the world can be found in a film directed by Leonid Osyka “Stone Cross”.

In conclusion, we indicate the principal ideas which comprise the basis of our concept of artistic thinking. Artistic thinking is an ancient and independent strategy of production and the functioning of the human thought. Its bearer is an aesthetically developed personality with a high level of sensitivity, stipulating the other logics of thinking (as inologics). He is governed by aesthetic motives and aesthetic orientations not only in the activity, but in the creative work and life in general. Three subtypes of artistic thinking can be distinguished according to the personal motivation and contextual aspect. There are artistic-project thinking, artistic-figurative thinking and artistic-communicative thinking.

In our opinion, the strategy of artistic thinking in our children (forming by means of mass media, educational work etc.) is that factor, promoting a better resistance to negative moments of life and to the social person’s adaptation in the periods of civilizational challenges and crisis conditions of the modern society existence. As a consequence, there can be an increase in the level of his / her tolerance and creativity.

Полищук О. П. Художественное мышление как феномен существования человека и культуры: постнеклассический дискурс

Проанализирован статус понятия “художественного мышления” и концепта этого феномена. Рассмотрены структура и основные компоненты данного явления. Привлечено внимание к вопросу о необходимости различения художественно-образного, художественно-проектного и художественно-экспрессивного мышления как видов художественного мышления, охарактеризовано их природу и своеобразие. Детерминанты существования, познавательные и творческие возможности его видов имеют различия, как предполагает автор. Основная идея этого исследования как концепта художественного мышления, в том, что это инологичная информационно-познавательная стратегия человека, которая детерминируется эстетическими источниками и имеет важные когнитивные и творческие возможности в своих результатах.

Ключевые слова

художественное мышление, художественно-образное мышление, художественно-проективное мышление, художественно-экспрессивное мышление, эстетический мотив, эстетическая ценностная ориентация.

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