THEORY, HISTORY, CULTURE AND ART OF MANAGEMENT

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Visualization and Virtualization of Art as New Dimension of Communicative Interaction and Social Management System

Abstract: *Introduction.* "Visual turn" in art has determined the specifics of the civilized development of modern society. Information technology and virtual nature of the visual space development have influenced not only the language of communication but in general the entire system of social management. *Purpose and methods.* The purpose of the article is to substantiate the influence of modern visual art on our everyday life, opportunities for self-expression, communication, and social management. Methodological basis of the study is presented by historical, axiological, comparative, system and structural, formal and logical methods. *Results.* The article considers the modern reading of the visual image, its demand in modern culture, the reasons, and backgrounds of the "visual turn" in art, which has led to the diffusion of high and low in art, synthesis of creativity, and everyday life. The influence of communication virtualization, urbanization of the society and massification of culture on the formation of the individual's visual space and picture of the world are proved. *Conclusions.* Both positive and negative aspects of such social and cultural transformation in the process of contemporary art visualization are substantiated. The article proves that visualization of art through advertising, fashion, performance, industrial design is becoming the most important factor in social management and determination of consumers', social and cultural, ideological matrix of individual behavior. Under conditions of this hypertrophied visual component of everyday life, constructing and modeling of the newest methods of visual literacy and culture formation are justified.

Keywords: visualization, virtualization, massovization, information technologies, communication, self-expression, social management.

1. Introduction

The problem formulation. Today we live at the break of the paradigm when a rational, Cartesian, linear, language culture still exists, but it already gives up its positions and is replaced by visual, imaginative culture. This process gradually captures more and more cultural, social, and managerial space. Visualization and visuality become not only part of creative thinking and transformation of the new reality but also a way of communication, a factor of everyday life, and a means of social management. Modern "paradigm break" is connected with informatics and information technologies. The information's revolution manifested itself not only in the amount and speed of information but also led to the formation of a network society with its subcultures and created new powerful visualization means. From the viewpoint of radical changes, the situation with the advent of the Internet dates back to the time when the printing press began to work at full capacity, and the government lost the ability to control the minds of its citizens. Thus, at one time, when written language accelerated cultural dynamics and democratized culture, some things were also injured, for example, rhetorical art or the ability of human memory. Information amount growth accompanied by noises, as well as the growth and lay-up of communicative connections, lead to the fragmentary perception of the world, and the self-identification crisis both of individuals and social groups.

The conceptual turn, which took place in the culture at the end of the twentieth century and is characterized by the growing role of visualization in the everyday life of modern people and by the sharp theoretical interest in the visual component of social reality, was called "pictorial turn" (Mitchell,1994, p. 11), "visual turn" (Jay, 2002, p. 267), "iconic turn", "iconic panic" (Boehm & Mitchell, 2010, p. 20) or "iconic breakthrough" (McLuhan, 2013, p. 198).

"The iconic turn means a certain shift in the social and cultural situation, which resulted in the fact that ontological problems are moved at the level of visual images analysis. It inherits ontological and linguistic turns and fixes the transition from verbal to visual means of communication" (Savchuk, 2005, p. 10). Hypertrophy of the visual plan in modern life, the excess of imagery in all social spheres of a contemporary person (including politics, culture, economics, mass media, show business, PR companies, Internet, advertising, television) have created a new reality or a new dimension of human existence, which J. Baudrillard (2002) called "hyper-reality" or reality of images that replace (simulate) reality.

In the modern world, hyper-reality loses its secondary or "superstructural" characteristics; on the contrary, it becomes the principal reality. "The choice is a difficult one because we are forced to accede to this proliferation of images, to the world's becoming-image through the screens, the universe's becoming-

image, the conversion of everything into images. But where everything is an image, there is no image anymore, no image as an illusion, as an exception, as scene, as a singularity, as the parallel universe" (Baudrillard, 2004, p. 67).

In the middle of the 1980s, the Italian writer Italo Calvino wrote: "We live in an unending rainfall of images. The most powerful media transform the world into images and multiply it through the phantasmagoric play of mirrors... Much of this cloud of visual images fades at once, like the dreams that leave no trace in the memory, but what does not fade is a feeling of alienation and discomfort" (Calvino, 1993, p. 57). In fact, every day, our consciousness is bombarded by ready-made images through the TV screens, monitors, advertising posters, etc., creating the illusion of choice, producing rather a consumer than a creative perception of reality. Thus, in this way social management is performed. In this case, a person does not have time for the critical information assessment, which implies the ability to concentration and abstract thinking; that results in the formation of stereotypical thinking, clip consciousness.

In his time, S. N. Bulgakov argued with N. A. Berdyaev. He emphasized that man is not metaphysically original, creating only the likeness of images that already exist: "Human creativity does not contain anything metaphysically new, it only reproduces, uses existing, already created elements and newly found, reproduced, but also predetermined samples. Creativity in its own sense, the creation of metaphysically new, isn't inherent to a man as a creature, it belongs only to the Creator" (Bulgakov, 1993, p. 159). Therefore, in his opinion, man is destined just to rule the world, not create. Since modern culture is focused more on the visual image, the attention to the visual field is quite natural; this is explained, inter alia, by the relatively recent emergence of new visual objects, such as digital imagery, which need a new cultural understanding.

State study of the problem. Since the end of the 1980s, visual culture research manifested itself loudly and up-to-date in academia. As visuality is not the invention of modernity, it was quite appropriately comprehended both in historical, existential, and ontological dimensions. The visual concepts of ancient philosophy were researched by P. Hadot (2004), J. Derrida (1987), O. Losev (1980), of the medieval – V. Lossky (2017), E. Panofsky (1983), of the renaissance – N. Bryson (1986, 1988, 2003), J. Crary (1992), M. Jay (2002), of modern – N. Bryson (1986, 1988, 2003), M. Jay (2002), B. Benjamin (2008), J. Crary (1992), M. Foucault (1994), M. Heidegger (2001), of postmodern – H. Marcuse (2007), J. Baudrillard (2004), P. Virilio (1996), G. Debord (1995), F. Jameson (1992), G. Didi-Huberman (2016), S. Sontag (2001), R. Krauss (1996), M. McLuhan (2013), J.-L. Marion (2003), J.-L. Comolli (1980). In their theories V. J. T. Mitchell (1994), G. Boehm (2010), N. Mirzoeff (1999), N. Bryson (1986, 1988, 2003), K. Moxey (2008), G. Debord, (1995), M. Foucault (1994), J. Lacan

(2004), R. Barthes (2010), and other thinkers and cultural figures have analyzed the image in the context of visual (iconic) turn. A special place belongs to the study of virtuality and hyper-reality by J. Baudrillard (2004) and S. Zizek (1999).

Analysis of their theories allows us to interpret the essential nature of the image in the social and cultural sphere, as well as to understand its epistemic features in communication processes. The scientific interest in the problem of the visual image in recent decades demonstrates the active process, taking place in the world now – the change of language from verbal to visual.

Unresolved issues. Despite a picky interest in the problem of visualizing art, social management issues are often overlooked today. That is why the article pays special attention to advertising, which has already ceased to be just a "trade engine" and performs a narrow function of goods or services notification. Under conditions of mass consumption, "high" art has much fewer chances to reach a wide audience than high-quality advertising. This study has identified the factors that make it possible to consider product placement as a new type of artistic activity. However, differences between these phenomena have also been revealed.

In this situation, when art penetrates all spheres of our existence through visual images, such crucial issues as fragmentation, reproducibility of reality perception, and attitude to copyright are actualized. It should be noted that due to the development of technology, access to many tools for creating creative content is becoming practically free and accessible everywhere. All these problems often go unnoticed by modern researchers.

2. Purpose and methods

The purpose and research tasks. Our research has been undertaken to study the phenomena of visuality and virtuality as forms of mass culture and marketing communication through art, and also to show them as the social management technology. This defined the goal of the research. The goal is to substantiate the thesis that modern art through virtual and digital and visual images or cultural artifacts (architecture, sculpture, landscape, and industrial design, advertising, fashion, performance, etc.) covers us with its influence, creates appropriate ideological and "design" environment; its ethics and aesthetics affect the style and way of our lives, the opportunities for self-expression and the specifics of social and communicative interaction.

To achieve this goal, gradual implementation of the following tasks must be carried out:

– to study the transformation of visual discourse, the social and cultural process of modern visual paradigm formation;

– to identify anthropological and axiological features of the visual worldview;

– to conceptualize the concept of the external and internal visual cultural environment;

– to find out and explain the reasons for the convergence of high and low in art, changes in the image and imagery function in modern visual culture;

– to study the impact of art visualization and virtualization on the world and life of modern society;

– to make a comparative analysis of artistic and advertising activities;

– to determine the peculiarities and the role of creative visual advertising technologies in the social management system.

Methodology and methods. The methodological basis of the study is based on the historical approach, which makes it possible to consider the process of the modern visual paradigm formation.

The system approach was used to analyze the transformation of visual discourse and the social and cultural process of the modern visual paradigm formation. This approach is also used to consider the manager of social and cultural activities as a whole that has certain connections and components of professional competence.

The description, analysis, and clarification of the terminological apparatus have been performed with the help of the terminological approach, in particular, the concept of "visual cultural environment" has been conceptualized.

With the axiological approach, which enables to study social and cultural phenomena in terms of their inherent abilities to meet the needs of the individual, and is based on the concept of value, the quality and axiological features of the visual worldview have been analyzed.

A comparative analysis of artistic and advertising activities has been performed. There also has been used the system and activity approach, which is of great interest in scientific research today. It allows investigating comprehensively the role of creative visual advertising technologies in social management. This approach allows considering visual advertising technology as an interactive form of social influence.

While investigating the topic of the article, philosophical, sociological, cultural, and logical, general scientific methods were applied, namely: historical, axiological, comparative, system and structural, method of analysis and synthesis. The comparative and historical method made it possible to trace the transformation of visual discourse in its historical perspective (from "beaux-arts" to "visual arts") and compare these changes with the evolution of art itself (the transition from elitist to mass, and later their symbiosis). The axiological approach was used to identify the place of art in the hierarchy of human values, its influence on self-realization, behavior, and the formation of personality style. The comparative method helped to identify common features and differences

between art and advertising, to define the boundaries between "high" art and mass culture. The system and structural method made it possible to examine art as a holistic system and identify the specifics of the interaction between its elements, namely: free, honed, visual arts, Dadaism, pop art, conceptualism, minimalism, etc. Formal and logical methods (analysis and synthesis) were used to determine the impact of an artistic visual, and virtual environment on our daily and cultural life.

Information base. The information base includes the works of well-known philosophers, sociologists, culturologists, art critics and cultural figures, media theorists, and analysts, as well as the social statistics data of Ukraine (State Statistics Service of Ukraine, 2021), and analytical Internet resources. The study also used information from the authors' observations, they have made during the teaching of professionally-oriented disciplines in the specialty "Management of socio-cultural activities" at Sumy State University.

3. Results and discussion

3.1. Visual turn in contemporary art: causes, trends, consequences

The spread of printing technology made visuality, a form of the world sensory perception, dominant over tactile (touch), audible (hearing), and kinesthetic (movement) modalities. A popular proverb says: "a picture is worth a thousand words" and reflects the fact that about 80% of contemporary people perceive and organize their experiences and thinking mainly through visual images. People with such a map of reality are called visuals in neurolinguistic programming. As to people with other types of perception, their number is much less – about 15% of people perceive and describe the world using their hearing in audio images (audibles), and about 5% of people sort external and internal stimuli using their sense (kinesthetics). The current human experience consists of a particular combination of all feelings and representative channels. Thus, most people on the Earth have a visual map of reality perception.

Therefore, the visual image is not just a central component of visual culture, but the familiar and dominant part of everyday life. The result of the visual culture mastering is visual images perception, the ability to analyze, interpret, evaluate, compare, present, create individual artistic images on this basis. As most of the information gets into the human brain through the visual organs, the search for new expressive language is constantly conducted within the artistic process. Verbal language gives way to the language of visual images, which is clear and accessible to many people. It is free of barriers caused by ignorance of foreign languages. The disadvantage of the verbal method of

transmitting information is the semantic ambiguity, that is, inaccuracy in the concept essence transmission. But the visual image is more intelligible and extremely specific. It is not difficult to assume that the new language, the language of the future, will be based mainly on visual images, symbols, and signs.

The civilization development is largely determined by the visualization of the word, i.e., the conversion of oral communication into visual, which can accelerate the accumulation and transmission without distortion of personal and social experience. However, the famous British film director P. Greenaway is sure that modern filmmaking is gradually ceasing to perform the function of servicing literature. The digital revolution has shown that cinema, based on bookstore products, is starting to collapse. Moreover, P. Greenway is just one of many people who manifest and realize a new (free from literature) view on cinema and visuals in general. Cinema itself (and television, to some extent) experiments with the visuality, and only then, the second step, it is duplicated in advertising, social iconography, etc.

The emergence of abstract art in the early twentieth century is one of the new visual era signs. The beginning of the century manifested itself both in fundamentally new works of art and the new direction in their evaluation. A significant turning point occurred, in aesthetics itself, a different attitude towards the world arose. The sensory perception of everything that happens (joy, longing, admiration), which was previously described only verbally, is visualized by the aesthetic imagination through various images. Gradually, it turns out that these images also represent a certain reality, provoked by art.

The issue of replacing reality with art is very relevant today. In Western European society, the vast majority of modern man's time takes place in an environment absolutely built by designers. The formation of a special attitude to reality in general (including natural) as to visual image takes place through an organized "design environment" where a person lives. Everything – nature views, a space, a house, a car, an animal, another person, etc., is treated as an artistic image. An example of the reverse side of this phenomenon is the established primitive visual ideas like, for instance, that the sea is blue, the forest is green, and the moon is yellow. These simple correspondences are taken from advertising posters, children's books, or romantic stories. In fact, on the beach, in the forest, or looking at the moon, you can feel great difficulty in carrying out a simple analysis of their color characteristics.

At the level of painting in the 20th century, the aesthetic status of the painting changed. The picture ceases to "depict something" or "be about something", to have a specific plot. The picture itself starts to "be something". The canvas, which artists of the 18th-19th centuries perceived exclusively as a flat surface, today is just becoming an object of art. Its coarse-grained texture in the

works of P. Gauguin, who painted on burlap in Tahiti, is a significant aesthetic component. Pavel Filonov often preferred paper to canvases, where he painted with oil, watercolors, tempera, ink, and pencil. The texture of a smooth paper surface is fundamentally crucial for his theory of action because the "visual and tactile quality of the thing" considerably affects the representation of the content. The classical artist of the New Age argues with the conditional plane of the canvas, strives for its visible destruction. The artist of the early twentieth century destroys the plane of the canvas, pouring sand on it or gluing it with newspaper clippings (Pablo Picasso and Russian avant-garde), piercing it through or cutting with a stiletto (Lucio Fontana), shooting with a gun (Nicki de Saint Fal). "The picture no longer carries any meaning embedded in it, but directly materializes it" (Aleshyna et al., 1999, p. 451).

In everyday life, the picture is no longer a part of the interior of the living room or office but an autonomous collection value. The image of the 20th century loses the quality of literature. It ceases to be an "illustration" of meaning, a message about it. The framed image acquires a meaningful sense together with other visual objects of reality. The components of the painting become components directly of the image itself, of the very sense, and the guarantor of its presence is the visuality of the canvas.

In the 20th century, visuality began to act directly and immediately. The picture was fully based on the effects of form, and emotionally must be perceived directly. Mediations of style, genre, the concept of "high art" were changed during perception. Looking at the picture, the viewer sees only a certain visual form, which he somehow evaluates, using references to a particular field of interpretation, which arises here. And the appearance of the picture itself, its visual characteristics, which are evaluated from the point of view of experience intuitively and subconsciously, are basic in the internal connection of these references. The possibility of fundamental attention to the qualities of "appearance" (visual form) removes the picture from the narrow field of art and even culture, opens broader horizons of comparisons and references to its content.

"Fine art not just reflects the changes but dictates it. During the twentieth century, plastic arts were called "visual", it replaced the traditional notion "fine arts". The term "arts visuells" ("visual arts"), which introduces art into the field of reality, is gradually displacing the "beaux-arts" peculiar to the nineteenth century, which is self-contained and associated with old aesthetics" (Krasilnikov et al., 1999, p. 128). In the Ukrainian language "beaux-arts" and "free arts" are replaced by the definition "fine arts". The human universe of the 20th century is the world described in terms of fine arts: harmony, rhythm. The important difference from the previous period is that now art has proved to be an example and an image for reality, not vice versa when the visible reality was the art material.

3.2. Conceptualization of the "visual environment" concept

Visualization determines the specific features of modern culture functioning, puts society and the individual in a qualitatively different space, saturated with visual texts (images, signs). The space where the contemporary man lives can be defined by the concept "environment". As we emphasize the leading nature of the visualization process in modern culture, the cultural environment acquires a special characteristic, becoming mainly a visual environment.

The visual environment can be defined as all visible diversity of the world that actually fills a person's living space. It includes both the natural environment and everything created by human labor as a result of their active cultural activities. The visual cultural environment can be divided into two types – external and internal. The external visual cultural environment consists of objects located in free natural space, while the objects located in a closed space (usually of artificial origin) constitute the internal visual environment. It should be noted that the external visual cultural environment for contemporary man is mainly urban. And here is the factor of urbanization, which is associated with the process of increasing the number of cities and their population in recent decades. This is also proved by domestic sociological research, according to which 69.6% of Ukraine's population is the population of cities (State Statistics Service of Ukraine, 2021). It is in the city, as a cultural environment, where the influence of artificially created visual images (cultural artifacts) is more marked. Visual images in the urban cultural environment are represented by objects: architecture (different styles); landscape design (parks, squares, boulevards, etc.); outdoor advertising (billboard, transport, streamers, shop windows, etc.); sculptures (monumental, garden and park, small forms, etc.).

The urban visual cultural environment is a rapidly changing structure that carries an enormous information flow. A person actively and closely interacts with it and is constantly under the influence of social management. The city man has to perceive with their eyes persistently and continuously the artifacts of the cultural environment, which today has reached great concentration: if earlier a person within their habitat could see the primeval natural environment, which had some human-made artifacts, now they are in the total environment of artifacts. With the advent of "ready-made" in 1915, anything of everyday life has become the cultural artifact: Duchamp's urinal ("Fountain") or bicycle wheel, Andy Warhol's soup can, Maurizio Cattelan's banana, etc. In this sense, each work of modernist art can be considered as a can, which content is in each form of the work. At all times, some artists depicted dead rabbits with grapes and pomegranates, competing in the sophisticating performance. Given the era in which everything from a kettle to a vacuum cleaner is automated, Warhol also reduced his participation in the still life creation to a minimum. He drew

a soup can and placed it on a white background, not trying to decorate any-thing. In this way, he demonstrated the achievement of his era – the soup in the can. Since this moment, the game with the boundary between "high" art and mass culture has begun. As it was no sense to reproduce reality (photo-graphy brilliantly coped with this), reality itself (or, rather, everyday life) turns into a work of art. Thus, with the Dadaism and ready-made appearance, such questions were raised for the first time: "Where an artwork begins and ends? Is a can of soup an object, an act (gesture) of the artist, or a work of art?" If the latter is true, then going to the store can be equated with visiting the gallery ... I. A. Malkovskaya notes that in the modern world, "visual structures are imp-lanted in the social fabric", which means that new visual artifacts "structure the environment that falls into the focus of visualization, turning the individual into a hollow container, which can be filled with any genre or wrapped in any package" (Malkovskaya, 2008, p. 48). The situation is complicated by the fact that the modern environment pours on a person excessive amounts of informa-tion, which they are unable to process either physiologically or psychologically. This "violence of the visual image" (excessive saturation of life with colors, paintings, plots) makes contemporary urban man morally insensitive to the surrounding reality. In such a "dense" visual environment, it has to mimic, look for mechanisms of adaption to the new living conditions.

3.3. The main vectors of constructing social space in the context of culture visualization and communication virtualization

The visualization process is connected not only with the external and internal environment enrichment with real art objects, the search for forms of their exposure and consumption but also with the increasing immersion of contemporary man in a virtual environment that replaces the real external and internal visual environment. The technology development, together with the total culture massification leads to the fact that a cultural product consumer becomes a producer of content, changing social communication. Photo and video content in social networks replace the memoirs and diaries for many people. Video blogging is becoming a global trend, claiming both the media role and the art role. However, the proposed artifacts often acquire characteristic (but illusory) qualities of involvement in the construction of self-expression, as the individual measures themselves by rating and demand for their alleged image, forms self-esteem based on recognition of prefabricated matrices of visual industry, rather than on creative problem-solving. Thus, the modern socio-cultural industry of symbol production replaces meaning with form. It wants to transform the social world into a simulated matrix, which determines the work of the format (genre) and which depends on the capabilities of a remote computer. The human

"I", torn out from the usual logic of socialization, through "social communication (personal and collective), which has lost its stability, has to assess itself more and more often only concerning the World Wide Web, which is almost the only universal source of self-reference today" (Tlostanova, 2004).

Considering the visualization and interaction of people within the Internet space, we cannot ignore the problem of online computer games. In fact, these are large worlds, modeled by individuals who can have any goal (from upbringing, entertainment, educational and noble goals to destructive and demoralizing ones). It is hard to deny the usefulness of training soldiers in computer war simulators, which permits them to repeat the situation on the battlefield several times, changing and honing tactics or mastering the control of a combat vehicle. There are also many logic and educational games for children, games based on the works of world literature classics, as well as interesting and original non-commercial art projects, so-called "indie games", and a lot of them are works of art. However, their percentage is quite small. But other games restrict not only the freedom of movement, chaining a person to the monitor but also the freedom of knowledge, which is the mandatory component of creative freedom. A person who is constantly "led by the hand" by programmers who create template algorithms will not be able to solve creative problems requiring free imagination, reflection, a flexible mind, the ability to think critically. The space for live communication is also blocked. It is replaced by a virtual exchange of information, the communicators and recipients of which are alter egos or masks, which, as a rule, hide false, contrived goals and motives. This raises another, more critical question: what makes a person live in a world of fiction? Why do they suddenly feel cramped in reality and make a breakthrough into another visual and spiritual space? The obvious answer is dissatisfaction with the true reality. Probably, the point is that the modern world is significantly different from the life specifics of those people who lived 100-200 years ago and earlier. Man does not want to live in the present: they are attracted to medieval castles, futuristic adventures, or stories based on ancient Greek, Roman, and German myths. The reason is that the man has hardly changed. They still want to live in nature and believe in miracles. But the modern world is rigidly determined and does not have miracles. It is a set of strictly determined rational actions that have unconditional effectiveness. It has very little room for real creativity, imagination, and non-profit projects. If we consider M. Heidegger's philosophy of technology, we can claim that contemporary man, deepening into another reality, as if they live in a garden, where trees, flowers, grass, sunlight and night sky with moon and stars – everything here is fake, unreal, artificial. And this world looks like more a Platonic cave than a garden, and its prisoners voluntarily shackled themselves. An attempt to break into

another, real-world is clearly doomed to failure, because of the moment when we could have shouted after the educator J.J. Rousseau "Back to nature!" was missed long ago. We cannot and do not want to live in the natural world where technology is scarce. Therefore, we have just one way out – to go ahead to overcome the reality that oppresses us, to be more "free", but at the same time to more artificial virtual reality. If earlier, in antiquity, even in the Middle Ages and later, until the twentieth century, the human world was saturated with spirituality and metaphysics, while in our 21st century, these areas have shrunk to unbearably small size because of modern technology. And then, as the reaction to this compression, there was an explosion or a breakthrough into virtual reality. Instead of following the example of the sages and perceiving life as a game, people begin to value the game more than real life, without trying to change anything in it, losing their freedom and killing their creative beginnings. There is another problem associated with a person's alienation from a generic entity. Playing the role of a character, people get used to it so much that they forget themselves, not remembering the real goals and motives of their activities, projecting on themselves fictional feelings and emotions, experiencing fantastic situations as real. And, if to take under consideration the fact that there is a huge gap between the virtual and real-world, a person becomes defenseless against the real threat or even small life troubles. The thing, achieved in the game with minimal effort requires a much greater expenditure of physical and spiritual strength in life. The notorious interactivity creates the illusion of action ease with one click and without any moral reflection. There is a serious pathological effect, which the French researcher Paul Virilio calls "fundamental loss of orientation" when the relationship between oneself and the world is destroyed. There is a sort of individual identity erasure, loss of reality, and insanity (Virilio, 2001). This person faces a fatal splitting of their existence in the world, which is caused by disorientation in the mix of real and virtual worlds. One of the most painful and negative aspects of the gaming experience on a computer screen is the dominance of violence elements, which can be easily transferred to real life.

Besides, virtualization and visualization of culture lead to its massification, that is, to the process of inculturation, the involvement of broad strata of the population to cultural values. This problem could not be solved without the modern audiovisual technologies' development (photography, film, television, video), which made cultural values more available for man, although as a result of visual representation their authenticity has become illusory and mythical. The so-called virtual museum opens extremely wide opportunities for the person, forming at the same time new aesthetics of the visual environment. Paul Virilio believes that the incredible potential of new entertainment and information technologies will help expand man's worldview. However, they must be used evolutionarily, creatively, not involutionarily, destructively (Wilson, 2001).

It should be noted that today the visual culture is characterized by the change of the image function: its transformation from the source of visual information and aesthetic pleasure mainly into the functional elements of industrial production and at the same time into the object of the consumer market. Dadaism, pop art, conceptualism, minimalism, etc., use ready-made as a new way of expression, which becomes a symbol and reflection of modern super consumption culture. Leveling the difference between high and low, the elitist nature of the autonomous work of art and kitsch is accompanied by appealing to the game and irony as an artistic method, which also involves the consumption of the cultural product. This happens equally through direct acquaintance with works of art and performance actions or own cultural content creation. Thanks to technologies, it became possible for almost everyone.

3.4. Advertising as creativity and a component of the social management system

The unobvious, at first glance, function of art, such as mass management, is worth remembering. Even Plato, who was meticulous about the so-called "fantastic art" and took the side of exact imitation, appreciated the aesthetics that affect human consciousness, motivated it to action. In this sense, he preferred military odes and elegies, which inspired soldiers to new victories. Today, the greatest "conveyor of art" is advertising. One of the founders of Ted Bates & Company advertising agency, Rosser Reeves, author of the Unique Selling Proposition theory, which was developed in the 1940s, said: "Advertising is the art of getting a unique selling proposition into the heads of the most people at the lowest possible cost" (1970, p. 121). Thus, to make advertising appeal effective, all its motives should be reduced to one, the most important, that is, to make it concrete and original. M. Porter's theory of differentiation and E. Rice's and J. Trout's positioning theory also work in making competitive advantages of the product in advertising. Following these theories, advertising should be based on the differences between the advertised product and competitors' products. According to J. Trout, the most important thing is not the quality of the product but the consumers' opinion about it (Ries & Trout, 2001).

Let us come back to the connection between advertising and art. The fact that advertising appeals to us through image makes it a kind of artistic creativity. But it does not just wrap the message in the imaginative structure, it uses the whole arsenal of artistic techniques developed during millennia of art evolution. Advertising is actively mastering the creative developments of contemporary artists. Therefore, in the context of our reasoning, we can define advertising as a type of artistic activity integrated into the process of creating impersonal appeal to the target audience to persuade it to buy, remember or get a loyal attitude to the object of advertising. Advertising is so much penetrated

the spiritual world of modern society that it has even become the subject of artistic reflection in art. It plays an important role in the conceptualization of things that art used to do.

The idea that advertising is an art form is justified by the following factors. Firstly, it is the ambiguity of the phenomenon, the coverage of the positive aspects of the advertising object, the concealment of its negative manifestations. However, there is also such phenomenon as "scandalous advertising" (a kind of black PR); it deals with something so quarrelsome that it is impossible to keep from trying this "bad" thing, which not everybody likes. It is a kind of internal conflict and drama in advertising inherent to any artistic activity. Secondly, it is the content of advertising. Today, advertising is an individual product or goods relating to another product or goods. The fact is that it is a common phenomenon when advertising is better and more interesting than the subject it advertises. That is why the advertising production has such high quality and is so creative that advertising can not only sell but also be sold. Thirdly, advertising is widespread. It is so closely intertwined with our lives that if it disappears even for a day, then our "I", often bored and disturbed by it, will feel a bit uncomfortable. So, that is dependent on the advertising. The next factor is the emotionality of advertising. Advertising can evoke a full range of emotions, and advertising techniques can really influence the actions and mood of people, involving affective mechanisms in the process of perception. However, the advertising aesthetics is deeper because advertising is the moral of modern society. Its quality and quantity indicate its cornerstone problems. The phenomenal nature of advertising is that, despite its ambiguous content, everyone understands the proper order of things. For example, for hundreds of years of cinema, the most charismatic main characters of the films are smoking a specific brand of cigarettes, and at the same time in the frame, on the package, it is stated that smoking is harmful to health, but after watching the movie, a person goes and buys such cigarettes to be like the main character of the film. They understand the negative consequences of smoking and the fact that cigarettes are not the way to the ideal, and in this case, advertising does not deceive a person. It is too complicated and allows a person to deceive themselves. Such power of "pictures" cannot help cause delight is the highest manifestation of such "sharp" aesthetics, that everybody can cut himself with its uneven corners.

It should be said that it is more difficult to determine the specifics and effectiveness of social and ideological (or political) advertising than a commercial one because it does not advertise a specific product that is bought or not, but the attitude to the world. Therefore, its effect may not be shown immediately. And it is difficult to assess whether the attitude to the world has changed through social advertising or not, what is the share of its influence here. But, there is no doubt that the social influence and management process is carried out continuously.

Due to its properties, advertising, like art, socializes a person, strengthens social stereotypes. You can also create the hero's image (or, at least, use the existing one) in advertising. Advertising, like art, increases the amount of reality we perceive. By placing a person in unfamiliar situations, it can enrich it emotionally and broaden the horizons. The advertising of foreign brands transferred to the national basis benefits intercultural communication. Advertising borrows from art not only styles, plots, and images, but also artistic techniques, though it simplifies them.

Nevertheless, advertising is considered in the system of aesthetic and artistic categories and relationships, and the following points of its discrepancy with art should be clearly highlighted:

1. Both advertising and art are the experience of understanding things. But in art, the thing is a way of understanding the human world (for example, still life in coded form expresses the artistic interpretation of human existence values), whereas in advertising, on the contrary, the central place in the advertising image belongs to a thing, and human values are grouped around it. Advertising invents how to include a thing into a person's lifeworld and make it an integral and organic part of their life. L. Sonin (2005) claims: "In each case, the values of the world for an artist-advertiser is a means to say something about things. For a designer of a thing, for a sculptor and any other "artist in general", the thing is a means to say something about the values of the world" (pp. 1-4).

2. The creative component in advertising is submitted to a pragmatic task. The advertiser must create an interesting, and therefore, non-flat image, but at the same time exclude possible discrepancies in its interpretation. The artist, creating a work of art, on the contrary, often lays ambiguity (or even several meanings) in its structure.

3. Advertising, unlike art, is more often obsessive. Serious art involves a thoughtful attitude towards yourself. Perception of real artistic phenomena is work, sometimes even great. Advertising, on the other hand, anticipates that the recipient will make a special effort to avoid contact with it. This leads to the fact that the use of artistic techniques in advertising is expected to smooth out the unpleasant effects of advertising appeal persistence.

Thus, advertising is one of the main mechanisms of forming the image and style of our lives, establishes its values and principles, ethical norms, and standards of behavior. Herbert Marcuse wrote about this in his book "One-Dimensional Man". The Freudomarxist theorist claims: "The products indoctrinate and manipulate; they promote a false consciousness which is immune against its falsehood. And as these beneficial products become available to more individuals in more social classes, the indoctrination they carry ceases to be publicity; it becomes a way of life. It is a good way of life – much better than before – and as a good way of life, it militates against qualitative change.

Thus emerges a pattern of one-dimensional thought and behavior in which ideas, aspirations, and objectives that, by their content, transcend the established universe of discourse and action are either repelled or reduced to terms of this universe. They are redefined by the rationality of the given system and its quantitative extension" (Marcuse, 2007, p. 14). The thing that became the hero of the consumer society, which was put on the pedestal by pop art, comes to life today in advertising. Things mass production leads to the need to rethink their importance in the twenty-first-century culture. With the spread of mass production, the number of things is growing. They are already available so much that can compete intensely for the buyers' wallets. The development of advertising practices, which serves to promote things from seller to buyer, leads to the flourishing of consumer culture. As a result, the culture of consumption is formed, at the level of individuals it is expressed in the need to multiply and update the continuum of personal things that represent the identity of their owner in the eyes of others.

"Creating the environment of urging to certain consumption, advertising makes it clear that a person who is at a certain stage of the social ladder, must strengthen this position with the peculiarities of consumption and use things that confirm the achieved social status" (Khasan, 2016, p. 51).

In the situation, when the production of things increases, they lose their individuality, become impersonal. In addition to the quantitative growth, things become mobile, they lose their attachment to everyday rituals, but they show the ability to fit into different contexts, they are replicated, making series. Thus, advertising actually turns us into collectors of household reproductions. And we are already doomed to emphasize our individuality with duplicate objects without our own identity.

The study of the social and cultural consequences of the industrial replication of things was carried out by J. Baudrillard. Things made by industry aspire to greater functionality. In the modern world, a person feels less the creator of a thing but more like its user. The thing seems to be smarter than a person: its internal structure is becoming more complicated to simplify its use for a person (for example, a washing machine requires the user just to press a couple of buttons, due to more complicated design). "At that point, the perfecting of the form will have relegated man to a pure contemplation of his power" (Baudrillard, 2002, p. 55).

Excess of things, the competition for the consumer-led to the fact that things-goods (almost homogeneous in their functional, essential qualities) are given secondary benefits such as stylistic attribution of things (high-tech, rustic, classic, national styles, etc.); marginal qualitative differences (for example, replaceable multi-colored cases of a mobile phone) or image claims of a potential buyer. In this way, advertising offers different interpretations of things (adver-

tised objects), placing them in selected contexts, giving meaning to the thing. Industrial design, fashion, advertising, happening, performance in their own way participate in this whirlpool of meanings. Advertising integration into the context of our lives is no longer perceived as it is. Brands and ideologies are so closely intertwined with everyday life that they cover all our vision. At first, the product placement moves from films to books, newspapers, and magazines, and later, actually, to the whole fabric of real and virtual life. Now we can hear and see advertising messages everywhere: on the streets, in shops, at home, in transport, at work, on the Internet, etc. People – "sandwiches", "dressed" in advertising messages walk along the avenues, branded cars travel on the roads, the interiors and exteriors of houses resemble the advertising of furniture and construction stores. That is, selling a product, service, or even an idea continue to live their lives and become cultural and household post-advertisement. Thus, advertising and art haunt us in such a persistent way that it is relevant to talk about the onset of information and visual, social, and managerial "terror" era.

Thus, advertising as an art form and a human existence category is immeasurable in its existential content and, undoubtedly, is the "aesthetic demon" of modernity, which reaches the heart and mind of everyone, forming our style, values, ideals, etc.

4. Conclusions

Learning visualization as a phenomenon and marker of contemporary art can result in making the following conclusions:

1. The replacement of the verbal paradigm by a visual one aroused the demand for a visual image in modern culture. The artists in the era of "visual arts", which replaced the era of "beaux-arts", actively use visual images in their works: there is a process of mutual enrichment of design and stamped art. Modern works of art are based on the effects of form and open emotional perception.

2. In general, the change of the image function was the consequence of the technological revolution for visual culture: image conversion from the source of visual information and aesthetic pleasure mainly into the functional elements of industrial production and, at the same time, the object of the consumer market.

3. The heritage of society, which has lost its conventionality, was the awareness of relativity, non-existence of the image, which became the tool of self-expression, profit, ideological control, and social management.

4. The determination of the elitist avant-garde on the game relation to self-sufficient imagery was extremely democratized and became widespread. The line between high and low art is gradually wearing away. Moreover, reality itself becomes a work of art.

5. Parallel to the improvement of technology, the consumer of a cultural product becomes the producer of content, changing social communication.

6. The number of cultural artifacts that surround contemporary man, convert the real and virtual space around them into a huge gallery of visual images, drawing together everyday life and art.

7. The huge cultural heritage leads to the infinite number of allusions, reminiscences, and self-quotations, which, in its turn, results in the conversion of art into a "spider" that itself weaves a web. Now art is the example and image for reality, not vice versa, as it was before, and a factor in social management.

8. Visualization of culture and its virtualization has both positive and negative consequences: on the one hand, it creates a picture of information chaos in people's minds, intellectual passivity, fragmentation, reproduction of perception, forming consumer and irresponsible attitude to copyright; on the other hand, visualizing activities make it possible to involve the masses of people in the cultural values, to develop their individual cultural needs, including creative ones.

9. As the "art of the object" visualization reaches the highest degree of influence in the practice of product placement, which occupies all spheres of our activity, forming both aesthetic taste and moral and ideological beliefs.

The scientific novelty. The scientific novelty of the research is in the complex substantiation of the demand for a visual image in modern culture, systemic problem solution of breaking boundaries between culture and life ("happening", "performance", etc.), high and low in art, the manifestation of new image functions and cultural artifacts, that surround contemporary man, rethinking the cultural heritage, which through allusive and reminiscent images penetrates all spheres of our existence, forming amalgam aesthetic tastes and moral and ideological beliefs. Special attention has been paid to the practice of product placement and the connection between advertising and art, which, together with the above-mentioned surveying, helped to prove the thesis that visual art has actually turned into a system of social management.

The significance of the study. Comprehension of visual culture not only as a means of self-expression and communicative interaction but also as a management system makes it possible to use new approaches to create effective tools for improving the manageability of cultural and ideological processes in the society, especially in today's aggressive media environment.

Prospects for further research. Prospects for further research should be focused on the mechanisms' development used for the population visual literacy formation by means of studying psychological processes involved in visual perception, analysis of intellectual methods which enable interpreting, understanding visual information, and direct using visual images and messages.

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