

Neuro Art as an Incorporation of the Conscious and the Unconscious in the Modern Exposition of Art Objects

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Abstract: *The article is devoted to the study of a new look at the expositional activity of objects of contemporary art in the light of the definition of related artistic phenomena that exist between time-torn cultural epochs. The connection between digitalization, the development of innovative technologies and the influence of the subconscious experience passed down from past generations to descendants is considered. Emphasis is placed on the peculiarities of the evolution of modern art exhibitions, historically stated examples of transcendent personal perception of artistic symbols are given, which encourages consideration of the deep nature of human feelings and finding ways to directly influence the subconscious.*

Keywords: *Neuro Art; contemporaries; art exhibition; experience of generations; artistic activity; works of art.*

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Introduction

The formation of contemporary art is inextricably linked with the gradual basic development of art culture and art, with the general existence of mankind. It is known that the preconditions for the emergence of such a socio-cultural phenomenon as contemporary art, laid in the XIX century.

The development of exposition activities and the very principles of art have become the main conditions for the birth of conditions for a comprehensive perception of the latest forms of artistic creativity.

An art researcher like John Hyman publishes an article at Oxford University.

Some neuroscientists made a claim that their work can change our comprehension of visual art. In article of V.S. Ramachandran and Semir Zeki there are some suggestions of supporters of the “neuro-aesthetics” ideas and anticipation for their projects (Hyman, 2010).

Famous in Neuro Art field Semir Zeki (1999) and V.S. Ramachandran made very pretentious assertions. “The key to understanding what art really is” wrote Ramachandran, in brain imaging experiments, despite the fact that there is no description of these experiments or explanation of the results, only theory (Ramachandran & Hirstein, 1999, p. 17). Zeki, who originally created the term “neuro-aesthetics”, declare to establish the foundations for understanding “the biological basis of aesthetic experience”, and to have formulated a “neurobiological definition of art” (Zeki, 1999, p. 2, 22). If these declarations are true, we are at the emergence of a new age in the study of art.

XX century caused several conceptual transformations associated with the change of cultural paradigm and the transition from modernism to postmodernism. A detailed examination of the history of contemporary unrealistic art allows us to conditionally determine two directions of perception of contemporary art - avant-garde (modernist) and postmodern (Iacob, 2020; Nerubasska et al., 2020; Nerubasska & Maksymchuk, 2020).

The most radical of them, the first, avant-garde, during the existence of which there were changes in art itself, when modernism took a dominant position. The modernist trend quickly acquired certain features of elitism and separated from the original idea of synthesizing art with life. At the same time, the postmodernist trend is marked by pluralism and the constant expansion of one's own conceptual ideas. It was inspired by avant-garde searches, looking for new forms and a new face.

As there was a separation from realistic art, from the integration of art with real life, new paradigms had to appear to convey the latest artistic

ideas to viewers of different levels of cultural education, connoisseurs of artistic generation of the new generation. It is this tendency that has provoked an appeal to the subconscious, transcendent world of human nature, which would influence the deep, primordial images that underlie human cognition. It is well known that the basis of the spiritual life is experience, which is passed down from past generations to the next and is to some extent a set of archetypes. Archetypes projected on the outside world determine the uniqueness of culture.

With the appearance of informal art, the role of the subconscious increases significantly. Impact on the viewer not with the help of realistic images, but through the introduction of specific symbols, shapes, colors, textures, and other components of compositions that can immerse in the subconscious world, awaken the collective memory, resurrect archetypal ideas and symbols - the result of joint work of consciousness and collective unconscious.

Today it is also necessary to understand the notions of the very concept of a new exhibition, which at this stage is both traditional and, at the same time, the latest reality of culture and determine its place in the modern world.

The question that arose at the dawn of the emergence of the latest exhibitions, reflected in F. Schmidt, was extremely urgent in the early twentieth century: "The obvious and undeniable failure of jubilee art exhibitions, where the work of demonstrating our achievements in the field of art was started from the opposite end, and the obvious (though not for all) failure of attempts to arrange halls of "modern art" in our large art museums that buy works of our full-time artists - all this raises the question of whether to look for a way out of our museum difficulties in a completely different direction?" (Schmidt, 1929, p. 201).

The problem remains relevant today. It is the consideration of new models of attitude to the essence of work on arranging and finishing any exposition of modernist or postmodern nature that gives rise to a new approach that incorporates the conscious and unconscious, combining and harmonizing all aspects of the unconscious, creating unity and stability. To awaken the deep memory of generations, it was necessary to use unusual for the past centuries techniques and means of organizing the space of avant-garde and postmodern exhibitions. Such forms can be called the introduction into the exhibition of theatrical effects with musical accompaniment, which sensually affect a person, awakening feelings on a deep, subconscious level. Electronic databases, the Internet and other technical means are playing an increasingly important role in exhibition

activities. If in the early twentieth century already used movies, which were shown as a supplement to the exhibited works, in the XXI century the viewer often requires online access to real-time exhibits from anywhere in the world.

Establishment of exhibitions of contemporary art

The last third of the twentieth century marked by the emergence of catalogs using digitalization, the so-called video museums. One of the first was a video exhibition of the Palazzo Spada art gallery, in the halls of which works of the XIV-XVII centuries are presented. The recording fixed with the help of a laser beam was reproduced on the monitor and accompanied by a corresponding comment. This created the impression of authentic guide. The computer provided the ability to choose the route of the tour, and the viewer could focus on a more detailed view. Up to 5,000 art objects could be seen during the 25-minute tour. The video exhibition contained 54,000 works.

In 1963, a center for coordinating efforts to develop museum computer databases and catalogs was organized - the Committee for Museum Documentation. Thus, an international system of description of exhibits was created.

In the last decade of the twentieth century (1991) The so-called Micro Gallery ("Micro"- Microsoft) opened at the National Gallery in London. This is a computer information room located in the wing of Sainsbury and offered for free use. Prior to that, in 1980, a reading room was opened, where visitors could get acquainted with the publications of the museum exposition. At the same time, the idea arises to organize an automated demonstration of text slides. The happy possibility of converting images into electronic form gave this idea a completely new sound. The current program of the Micro Gallery consists of four indexes that help to search for the necessary information: "Artists" (access to biographies); "Historical Atlas" (search and review of paintings by place and time of creation), "Typology of paintings" (provides genre classifications of paintings, contains catalogs of images that allow you to find a work that is recorded in the memory of the visitor only in appearance, or consider the development of a themes in art) and "General Handbook", which contains a glossary of terms. All indexes are supplemented by catalogs of works. The program provides permission to view the work of art as a whole and its individual components. The user can choose the details of the objects that interest him. Since 1993, the Microsoft Art Gallery has been available for free sale on CDs.

In 1994, a special visual electronic collection-catalog Videomuseum was created within the European Union, aimed at specialists in the field of art history. It is a computer database containing videos and descriptions of works of visual art of the twentieth century, presented in public galleries in European countries.

The J. Watson Library at the Metropolitan Museum of Art (USA) has for the first time hosted the international database Clearighouse, which allows you to document, and view works of art. It contains 2 items: a bibliographic index of documents and an information guide.

In the twentieth century in connection with new inventions in the field of architecture and technology, the interior space of the world's largest galleries is being reconstructed.

In the XXI century the reorganization of exhibition spaces in the world is so rapid that new, often revolutionary inventions in the construction of exhibitions and works in general occur every year, thus causing the need to constantly rethink the relationship between the audience and the gallery.

The current culture of spectator consumption poses any exposition before the dilemma: to remain traditionally a center of high art or to return to the original sources, to offer the spectator a multifaceted cultural dialogue. Realization of problems of development of creative potential in modern art space can become an indicator of an estimation of social efficiency of an exposition, its action both on the separate person, and on cultural and art environment.

However, the emergence of new forms, for example, media and virtual, exhibitions, as well as the development of new areas and forms of gallery activity, is more spontaneous.

Today, the practice of exposition, unfortunately, is rapidly ahead of theory, and this situation cannot be called normal.

Considering the prospects for the development of exhibition design in galleries, we can state the ambivalent nature of exhibitions of contemporary art, which complicates the definition of the main direction of their development.

Often one exposition integrates both modernist and postmodernist notes, as well as melodies that emerge from the XIX century. Therefore, there are now ways to further develop in one of these areas, and to transform the exhibition towards deepening ties with past phenomena of our art.

Neuro art in modern exhibition practice

One of the characteristic features of the modern exposition may be the general intensification of the role of Neuro Art in culture, which will consist, *inter alia*, in continuing the avant-garde intentions of connecting art with the life and work of past generations. Neuro Art is a modern artistic means that combines the characteristic expressive possibilities of sound, image, and text to form an idea that is projected on the human subconscious, using numerous means of modern technology, represented in the image of the screen (phone, computer, TV, etc.). In this way, a person through the Screen accumulates in his subconscious information, which is further extrapolated to the outside world, which forms a new reality of human existence. Neuro Art is the creation of internal images in the human subconscious under the influence of sensory-life experience and not always this image can find an external form, but be empathetic (Karpov, 2018, p. 113).

Rather, it presents artistic introversion as an inner creative impulse generated in the artist's subconscious or superconscious, as an intentionality aimed at his inner world, experience, sensual nature of artistic creativity, which is inherent in all types of art (Tkachuk & Melnik, 2000, p. 15).

The existence of historically established examples of transcendent personal perception of artistic symbols in Ukraine leads to the consideration of the deep nature of human feelings and the search for ways to directly influence the subconscious.

It is worth drawing an analogy of informal art objects of modern avant-garde and postmodernist dwarfs, where the main components of the composition of the work are often visual symbols, conceived by the artist not for a superficial but for a deeper understanding of the idea. The analogy literally follows from the history of the development of the symbolism of ornamental motifs, which aims to carefully analyze the symbols of Trypillia culture, the so-called culture of "painted pottery", which prevailed in our lands in IV-III millennium BC. Some archaeologists suggest that this civilization dates to the VII century B.C. Trypillia ornamentation impresses with its magic, mystery, accuracy. A detailed depiction of entire systems of ornaments, full detail, the deep meaning of the sacred content is contained in the drawings of our ancestors. Many authors of scientific research have devoted their research to finding parallels between the Trypillia signs and the symbols of Ukrainian traditional folk art.

Most scientists agree with the deep semantic meaning of such a simple geometric shape as a rhombus, which meant fertility, fertility in our

ancestors. In the lands of modern Ukraine, in the places of concentration of Trypillia settlements, archaeologists found picturesque pottery depicting this element. Later, the diamond was deliberately applied to household items to enrich them, increase their content. Things that filled the Ukrainian rural housing of the XIX century. contained this mysterious symbol. We see a diamond carved on chests and other furniture woven on the carpets that encircled the living room. Woven, embroidered, crocheted rhombus can be seen on bedspreads, pillows, bedspreads. The symbolic meaning of the rhombus pattern has already been forgotten, but the tradition of placing a certain motif in specific places has remained and has come down to us. To the people in this house: on the bed, in the chest, jugs and other things wished prosperity, many children, well-being, fertility. Interestingly, the rhombus pattern has never been used in the ornament of folk costumes of girls and older women of unproductive age. The rhombus was not just a created element of the ornamental system, but an indispensable component with a deep, transcendent meaning embedded in it.

Archaeologists have found clay figurines of Trypillia "Venus", on the abdomen of which was placed a diamond with a seed pressed into its middle, which gave rise to certain associations about a woman's desire to have a baby.

Symbolic meaning was given to patterns depicting wildlife that surrounded people. Some plant elements were designed to provide high yields, others solved medicinal and other problems. Belief in the miraculous qualities of the plant world was embodied in the decor of everyday things.

Over the centuries of art development, the direct, immediate meaning of symbolic images has gradually faded. However, although ornamental forms have come down to us somewhat transformed, perhaps more abstract, their symbolism has been largely preserved through tradition. And now in rural houses you can see the traditional placement of these ornamental symbols in a certain area, although the hostess cannot explain why so and not otherwise.

This is how the first collections were born, the first expositions were made on the shelves of houses. The most interesting objects of cultural life of the extinct civilization were found around the Trypillia settlements in Romania and Ukraine. For these first explorations interesting cultural events and more precise and deeper - the artifacts of art, which were symbolically depicts human beings and animals. Thus, the assumption of the first collections with embryos of the phenomenon, which we now call Neuro Art, has a right to exist. A huge number of finds that indicate the presence of many collections at the time. Therefore, in Ukraine the counting of the

formation of art collections and exhibitions can be traced back to the times of Trypillia culture.

Trypillia's highly artistic tradition is organically intertwined with the millennial artistic and historical process and is an important factor in the stylistic and artistic development of Ukrainian art. Therefore, scholars believe that the study of Trypillia culture, and in particular its sign and symbolic system is one of the most important areas of development of modern Ukrainian culture (Schmidt, 1929). Ornamental motifs were and remain a special deep-semantic, mysterious, and mystical component of art, which our ancestors understood much better than we do. They possessed a supernatural, sensory-otherworldly understanding of what they were creating. This clearly shows the unity, the deep connection between man and the world in which he lived.

"The development of human culture has demonstrated the existence of internal artistic parallels between distant periods in time. It is emphasized that this similarity is inspired by the presence of internal mechanisms formed in the conditions of primitive society with its inherent expression of eidetic expression. It is stated that the dynamics of such cultural and artistic trends is associated with the subconscious impulses of the human brain, which determined the need for the introduction of such innovative terms as neuro aesthetics and neuro art"(Karpov, 2018, p. 114).

The socio-cultural situation in the formation of expositions of contemporary art encourages the search for originality, the active generation of new knowledge and ideas. It is important to realize that in the XXI century transforms the modern exhibition space into a cultural phenomenon, inspiring the impetus for further development.

New expositions and exhibitions, and especially cultural projects, are the result of both scientific study and individual creative search. This is under the influence of modern intercultural communication, which gives the exposition a sound not declarative, but moves it to the realm of polylogue. The richness of techniques that the interpretation of accumulated information acquires in world practice has led to an explosion of exhibition activity and an increase in the role of exhibition design, which includes neuro artistic components, given the deep, multifaceted perception of the audience.

Neuro Art has in its arsenal special means of presenting cultural and artistic information - performances, unexpected outrageous techniques in the selection and placement of exhibits, audiovisual presentations, etc., which actively awaken the layering of the subconscious of each person.

N. Kopelyanska notes that the art space loses in the field of discussion even to glossy magazines: "Unlike museums, magazines (real and virtual) have an active discussion, talk about birth and death, about children and the elderly, about quarrels and reconciliation, including museums, that is, they are engaged in a certain degree of culturology. And the discussion here plays the role of a helper, which allows us to consider any story (project) not as another encyclopedic article, but as an opportunity to make your choice (sometimes even moral!), To form your point of view" (Kopelyanska, 2010, p. 98).

In this sense, printed and electronic products are of great importance in modern exhibition activities: flyers, catalogs, thematic magazines, etc. A necessary condition for the cultural exchange between the exhibition and the spectator was the availability of materials that the visitor can take with him, viewing and receiving the necessary information outside the exhibition space.

An important global trend in modern exhibitions is the organization of thematic internal exhibition structures. This significantly expands and complements the understanding of Neuro Art space: survey centers, pedagogy, culture, public life. Changes in the approach to the interaction of art exhibitions and society are also manifested in the transfer of some operational functions to various associations, foundations, public and private organizations, communities of friends of the museum. Thus, the modern world museum community, designing the exhibition activities, integrates each exhibition into a wide public space and acquires the necessary incorporation schemes of communication.

Conclusion

Thus, it can be stated that the world's practical and theoretical experience of research in the field of Neuro Art exposition raises many questions about the ways and means of conducting such work.

Design as a technology of effective management of the artistic process is due to the tendency to strengthen the social functions of culture. Incorporate Neuro Art communication, interaction with various organizations, interest of a wider circle of visitors in exhibition cultural events, organization of expositions of modern art and introduction of new technologies for creation of such expositions and storage of works of contemporary art, development, and production of digital and interactive excursion databases in XXI century become dominant priority areas for the formation of a holistic socio-cultural Neuro Art program.

However, the concept of "modern exposition" along with the newly created special museums (galleries) of contemporary art should include the concept of traditional, historically formed mentality of the nation, which certainly takes care of broader concepts in the understanding of modern art.

We conclude that due to its demand in the cultural space, and not least due to its centuries-old past, the art exhibition responds very quickly and sharply to the dramatic changes taking place in society and culture. The art exhibition, which is changing in a changing world filled with digitalization of all spheres of life, is to some extent a mirror image of modernity. Filling the information space requires the intervention of human presence, providing an integrated exhibition environment of their own spirituality, understanding and implementation of the subconscious in all creative processes that have socio-cultural significance.

The role of art exhibition in the preservation and interpretation of cultural heritage objects, in the processes of social adaptation and identification of each person and the nation is growing. The contemporary exhibition should become a center of communication, promoting cultural development and creative innovative technologies in the incorporation of the conscious and the unconscious. This model of Neuro Art expositional communication is still waiting for an hour of its comprehension, for the opening of a real field for the creation of an effective cultural dialogue.

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