

Discourse «Academic — experimental»: theory and practice

Дискурс «Академічне — експериментальне»: теорія і практика

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Abstract. The experiment is a characteristic feature of art practices from the ancient period until contemporary reality. It is connected to the transformation of the artistic vision, the cognition within the boundaries of the internal experience, the psychology of artistic thinking and the author's world picture. The evaluation of the role of the art experiment points to the problem which is stated by the discourse "academic — experimental" and so its investigation in the trend of the scientific theory and practice. In the period of the 19th — the beginning of the 20th century the art experimental presentation acquired visible parameters. The methods of its investigation form the research field — uncovering and developing of the new expressive means, the specifics of its types, the individual manner and elaborating of the new creative methods, and the formation of the new knowledge.

The investigation of experimental art within the field of its generation, communication and representation discloses scientific and technological resources that enhance the understanding of the art process within the boundaries of the art practice transformations. That is why the competence of the researchers is one of the goals of art education. In the research papers of the artists, who apply for the scientific degree of the Doctor of Philosophy on the speciality 023 — visual arts, decorative art, restoration alongside the theoretical articulation it would reasonable to concentrate on the creative laboratory of the artist, experiments with the aim to deepen the knowledge in this sphere. The work methodology is based on an interdisciplinary approach, and cultural, historical and comparative analyses, its practical significance lies in the deep study of the contemporary artistic processes that are founded on the actualized artistic experiment.

Keywords: Discourse, academic education, artist, experimental art, empiric experience, technologies.

The tendencies in contemporary art and art education define the problem marked by "academic — experimental" discourse, which directs art research in the circle of scientific theory and practice. According to Reis G.-V. academic education becomes valuable in the case of implementing science research by the educational institutions that undertake their own investigations [13, c. 60]. Otherwise, education as a learning of techniques is not academic but just mastership classes. Research competence is one of the educational goals in recent years.

The research of art that belongs to the art, cultural studies, history, psychology, and linguistics as spheres of humanitarian science is not research in art. In recent years, this aspect is articulated in the research papers of the practical artists who apply for the degree of the Candidate of Art or Doctor of Philosophy on the speciality 023 — visual art, decorative art, and restoration. Artists, which have the necessary practical knowledge, can study art with full legitimacy but it would not be an academic practice. That is why it is not possible to make art education

an academic one just by connecting it to humanitarian studies. Research in art is a special discipline oriented on its problems. The art, which does not investigate anything, is reproductive and interpretative, the artist is guided by stated expressive rules, techniques, and means without asking any questions, positioning understandable goals and forming important content.

The statement of the problem. That is why the art that unveils actual problems is experimental by its nature, relevant to the present times of its development, and functioning. The definition of the problem means the beginning of the dynamic search for the answer to the actual questions. In this context, we can trace common features between art, education and science and the difference in their research methods and their character. During the period of 19th — the beginning of the 20th centuries the experiments in art acquired distinctive features and the methods of their implementation point to the research field — uncovering and development of the expressive means, their type specifics or the individual manner, the polymorphic character it differential transitivity [6; 7; 8]. Their development goes on in the such form of art in which the evaluation of both academic and experimental approaches would be relevant. Contemporary visual culture develops innovative expressive means that correspond to the social demands it prompts the necessity of intensive study. It is worth making a differentiation between the research directions — the academic art, its fundamental basis and the experimental art, the task of which is the expansion of art capabilities; artworks as reproductive and multiplied material helped the commercialization of art.

In this context, the institutions of art research, and the creation of art laboratories space are very important for the study of experimental art in the field of its generation, representation, and communication with the help of science and technology resources. The problem of study and application of innovative expressive methods, their creation and development become acute. As a result, young students and artists will obtain new knowledge and instruments for art creation because of the inner “provocation”,

an experiment that constructs the space for possibilities, where the future is not yet defined. The free choice of experiments, the trial of various materials, and spontaneous techniques open the way to inventions, and discoveries, which are part of the creative educational process. It enhances the realization of the individual art style, the reflections on certain events, circumstances, and information that is coded in the special types of signs, which are created. That is why academic art education should be connected to the investigations in art, and the elaboration of the special learning programs for art experiments. All these assert the research competence of the artists and their completion of the scientific educational part in the application for the science degree.

The analysis of the recent research papers and publications. As a science notion art experimenting is tied with the approbation of new methods, tools, techniques and materials in art. Consequently, the art experiment, the conception of theoretical articulation and the nature of its implementation in art underwent changes. Nowadays it keeps certain critical accumulation because the empirical experience, subjectivity, and the experimental character of creativity are key points in becoming an artist, their conceptual thinking. The actualization of the “experiment” notion took place in the European cultural space in the 19th century. At the same time in the new circumstances of art development, conceptual changes in methods of implementation, the role of the creative upbringing of artists its revision and apprehension are usual practices for researchers in various spheres of knowledge. For example, the philosopher T. Adorno stated that in the 1930s this notion meant an attempt that was realized on the critical evaluation of possibilities and tasks of the art, which opposed unconscious following the traditions [2, c. 58]. Catherine Bernard thinks “If the art does not search for the “truth” in the form of the truth for the object or the average specific truth for the emotions, in this case, the dialectics opposed to the mainstream and experimenting loses its central position” [10]. Art pluralism replaces modern dialectics keeping the traditional and experimental art in the same

power field of the interaction according to Danto A. He defined it in the essay "The End of Art" (1984) marked the final of art experiments, he wrote about this process in "After the End of Art" (1997) [11]. However, is the final of the art experiments possible? Probably Danto A. thought of the dichotomy "the end of art — after the end of art" as an answer to the question. In the perspective of the dichotomy "artist — viewer", which is always actual the answer lays in the creation of the artwork and its representation. In this conception, the art experiment oversteps the borders of time and circumstances, in different time periods it was guided by the regularities of art development and was a milestone of the changes. As Srynnyk-Myska D. notes: "Through the epochs, the art expresses ideals and values of the time not just by theme and plot but also by using art tools by means of which the viewer obtains information, understands the essence of artwork" [5, c. 92]. Besides, above mentioned authors and Gadamer G., Bacon F., Vipper B., Volkov M., also famous artists Kandinsky V., Kupka F., Bohomazov O, and Malevich K. proposed their understanding of the experimenting art. The approaches to evaluation of the creative searches and experiments were defined in this intellectual discourse.

The main part of the research with the complete statement of the obtained results. In the scientific literature, for example in the practical sphere of knowledge, the "experiment" notion means the empirical method of phenomena cognition that is based on the comparison of theoretical models and real physical processes [3, c. 190–191]. In this case, the intellectual and real experiments are combined. This approach is a characteristic feature of the art experiments that constitute the creative imagination of the author about the world model and changes in its perception. According to Robert Irwin to be an artist does not mean to create pictures or objects, we deal with our state of consciousness and form of our perception [9, c. 123–135]. The experiment is an art of critical thinking; it has a long story of the perception changes and allows people to state what they know about the world. What does an experiment

mean in the art practice? Why is it so important? How is it reflected in the artwork? Does it have an influence on the expression of the art's creative potential? These are the questions that will guide the direction of the research, the formation of the categories in education and art; their role in the evolution of the art form and expressive means.

In art, the notion "art experiment" has three meanings: the innovative creative activity, the indefinite results of the creative searches, because the experiment does not always meet expectations; elaboration, investigation and implementation of the experimental ideas, which are the part of the art process for the artists. The experiment orients on the development, and the creation of new knowledge, and it is reasonable to define in which context this notion should be used when talking about the art practice, the investigation of the ideas and their realization in artworks.

The experiment in art corresponds to the avant-garde notion, it heads the movements and rules the inventions; actually, the experiment expands the borders of the art by the approbation of the various techniques, materials, and tools for the expression of the ideas. Experimenting gives the artist an understanding of oneself, enlightens milestones of the personal art practice, and chances for creative activity. The experiments are very significant in art because they construct new conceptual contexts in artworks. From the viewpoint of art researchers, art experiments expand the borders of the art and enhance the differentiation between traditional, academic and contemporary innovative art, especially in the art processes of the 19th century. According to the literature sources, the experimental methods of the 19th century became successive instruments not just in positivist sciences but also in contemporary art by differentiating past traditions and calling for innovation and changes [12, c. 9–23].

The art experiments make it possible to understand the importance of their critical role in the complicated, sometimes contradictory evaluation of our reception of contemporary realities. The theoretical and practical parts define the conception

of the experiment, the first one constitutes the dimension of senses and contexts, and the second one presents the empirical method of cognition, empirical experience and inheritance. The artistic creative searches formed the criteria of the experiment, the artists relied upon their perception, intuition, and intellect, overthinking this process. That is why the experience and empirical experimental heritage of the artists are so important. The art category “experiment” occupies the position between theories of science, philosophy and art in its numerous manifestations. The conceptualization of the “art experiment” notion takes place as a coexistence of science as critical knowledge and art as empirical knowledge.

From the scientific viewpoint, the experiment is an empirical cognitive method and it is basic in the formation of the theoretical conception of the ground of induction. Observation, fixation, measurement and comparison are its structural components. In a certain way, the experiment includes meta-reflection on the attitude towards the science founded on the historical context of art trends and it could demonstrate a tendency to differentiation or convergent process. As a sensual and practical activity, it proposes the model of the future by cultivating a certain way of artistic thinking for finding answers to acute questions; it helps artists to build their own style and way of expression. Art experimenting is immanent to the interdisciplinary approach in science studies because it is based on various practices with the application of different means, techniques, and materials in uncovering the creative intentions of the artists.

During the creative development of the artist, education the experiment becomes a cognitive method. The experience of the artists unveils itself in the promotion of the constructive idea, its artistic realization in an image or abstract embodiment, composition, artistic form, colours, and stylistics. The experience of the artists preserves the complicated sphere of knowledge, techniques, tools and activities. Its evaluation is possible through the theoretical articulation or self-analyses and the interpretation of the artist who does not realize these dimensions

in the intellectual experiment of the creative process, the instruments of which are knowledge, experience, perception, actions, and completion of the ideas.

The artwork is a space for the experiment where its different variations are realized, which enlighten peculiarities of the perceptual consciousness and worldview of the artist, a system of values, enabling to grasp the boundaries of the art language. The codification of the experimental art practice is important for art education and understanding of the characteristic features, regularities and tendencies of contemporary art development, the variety of its heuristic forms and art codes. The Ukrainian art research discourse actively promotes the discussion on the artist's choice of the direction of creative self-realization, where the reflection on the political, social and cultural changes, national vision, regional cultural practices, and cultural identification occupies the important position and becomes the important source of the renovation and the expansion of the national art conception. Cultural centrism, multiculturalism, and transnationalism became the basic concepts of the experimental art practice in the Ukrainian realities that correspond to world tendencies.

The variety of creative conceptions in contemporary postmodern art demonstrates the variability of the art experiment. The Ukrainian artist provides the experiment in a system and constant mode, representing numerous ideas within the boundaries of the national or transcultural art paradigm. The creative experiments of the Ukrainian artists represent system phenomena of the art transformation of the objective and subjective world, the generation of the new art discourse. These processes marked the changes in the type specifics of the art, on the pictures, which are the parts of the art project's conception. As Avramenko O. notes, now the picture pores in the space, prolongs in the certain, logically found or built objects, or otherwise — the objects are embodied in the picture, so the specific interactivity between plane and space takes place” [1, c. 223]. The assertion of postmodern paradigm in art marked the space of the art experiment in the expanded historical

perspective and caused the formation of its conception in the discourse "past — present", where the material thinking prevails over the sensual one in the representation of the contemporary idea of the experiment. As Catherine Bernard wrote, the experiments in art touch the present and forward epistemology and enlightening [10]. The nature of contemporary art experiments lays in the epistemological schedule that prompts the ability of art to reflex onto its own visual practices. The attitude of contemporary art towards experiments becomes transparent; the experiments build a dialogue with the viewer, form a focus of perception, and enlighten and opens ways to the cognition of the visual experience. The artistic thinking and the creative vision are combined with the plot, a self-reflexing form of artwork that uncovers the heuristic entity of the art experiment and the experience.

Does the art experiment have a ground of autonomy that is far from the social life context? This problem could be solved; the autonomy of art is actual in such cases when the self-reflexing or inner provocation takes place, the acquisition of new knowledge by means of the art experiment in the art system of a certain direction, trend or epoch. At the same time, there are such experiments that attempt to overcome the gap between art and society form and the context, they are avant-garde and postmodernism. For the above-mentioned directions, the social sphere is a source of the experiments aimed at stimulating intellectual activity of the viewer and understanding the status of the aesthetic emotions. The explication of the "art experiment" notion is very important and the innovations, self-reflexing, and actuality of art are identified with the experiments. The experiment was one of the main conventions that enabled the manifestation of the artists' creative searches, but if it does not work, the art tradition follows high goal and value dimensions.

The implementation of their understanding of the key epoch problems became the task for many artists, who made correlations between their local national art experience and the world art practice in the different periods: crises, revolution, and stable

ideologies. The dynamics of changes touched all the basics of art (idealization, mythology, regularities), the individual priorities (the transformations of everyday culture within the axiology, value transmissions, actuality of democratization, pluralism, tolerance, and ecology of the culture). These factors made an impact on the contemporary national conception of art based on the experiments, and genesis of the new art forms, which mirrored the past, present, and prognostic future. Dialogue defined the conception of art and culture development, artistic and experimental strategy of the artistic creative activity. According to Petrova O., at the end of the 20th century, everyone enjoyed freedom, but it is worth remembering that art functions in the dichotomy "ugly — beautiful" [4, c. 39].

The ability to investigate the limits of the own art practice became decisive for the art experiments [10]. In the Chapter "Experiment II, Seriousness and Irresponsibility", "Aesthetic Theory" research Adorno T. stresses that the idea of experimenting actualizes the necessity to risk and at the same time it transfers the principle of the conscious application the accessible materials; it contradicts the thought of their unconscious nature, transmitted from the science to the art [2, c. 58]. The scientist states that it is impossible to find out art without experiments because the disproportion between art traditions and industrial development is impressive. In most cases, the experiment is a process of studying the possibilities and it leads to the crystallization of types and genres, downgrading the artwork to the level of the school pattern, cliché — it is one of the causes of the ageing of the new art.

In contemporary art discourses, the experiment exposes itself in the creative process, where it provides radical pluralism, which in certain sense destabilizes the notion of art autonomy opening the artwork for the world. Deviating from the regularities and trust for the sake of the experiment the art transforms into a new meeting with the experience, being now and here, dissolution in the presence [10].

The creative search and the conceptualization of the experience in the artwork contain the critical

negation of past and present art conventions uncovering the author's position as the artist in this process. It maintains the freedom of the artist to follow his own creative impulse and the experimental nature of the intellectual processes. The contemporary imperative of the experience creates the schedule of art development underlining the role of the intersubjective interpretation, genesis of senses, meanings, and conceptual heritage. Experimental art discloses the inner activity of the artist counter positioning to the external circumstances. In the process of changes, conceptualization art is not accessible for perception, understanding and acquisition, it demands a procedure of adaptation on the level of feelings, associations, and senses, which the art researchers, critics, galleries, and museum workers present. By the means of the experiment, the artists cognize themselves, undertake inside work, create the vocabulary; add new meaning to the past practices developing new trends. Mainly their experiments are eccentric, thus we understand the natural conduct of the artist, thinking and regularities that uncover hidden social ideologies. In this context, the artists often use the language of sensations, and shock, distracting the attention from the expressiveness of the ideas, and conception, for the enforcement of the emotional tonality and actualization of the conceptual art heritage. The visual culture enjoys less social reception, but the artists react to social changes, striving to understand demands, expectations, and the context of the situation.

Revolt, sensations character, and collaborationism became the features that represent new artistic ideas, the radical character of the art experiment. In this aspect, the thought of Jakobson R. is very important, he detected the dominant by connecting sense (meaning) and the language of artwork in a formal component, which is "a focus component in the artwork that guides, detects and transforms other components. This dominant safeguard the unity of the construction; it adds certainty to the artwork" [14, c. 6]. In other words, the dominant is such an art element, which the artist highly evaluates; this element can be a typical technique

or a free, random one. The experimental art spirit asserts moving forward to the new, untypical, unusual, radical compared with the past, academic, and realistic. We see the confirmation of these phenomena in the artworks of various art epochs, directions, styles and trends — we should distinguish Tiziano, Leonardo da Vinci, Diego Velazquez, Rubens, Delacroix, Holbein H. the younger, Rembrandt and many other artists through the art historical development. The historical precedents happen in contemporary experimental art, various materials, techniques; tools of expression for the idea, and its axiological foundation become the instruments of the creators. The artwork is a system of values and by his own worldview, vision, and world perception the artist actualizes it, forming a dominance within the boundaries of sense organization and form organization. The artwork also has a referent function by means of which senses, and meanings are transmitted, it "archives" epoch context. The number of cultural values changes significantly as soon as "the dominant" notion becomes our starting point [14, c. 7]. That is why experimental art acquires and works with unusual and untypical objects. The artist strives to distinguish and promote the author's style in uncovering the idea, and expressive methods, which are unusual, and distinct in comparison to other creative practices surprisingly and stubbornly.

In this direction of experimental practices, a lot of artists leave the grammar of academic art in order to import ideas and achievements from one art sphere to another one where they are not well known. The artists-experimentalists orient on the trial of the procedure of uncovering something unknown, operations with the idea, goal, context, checking of the principle, supposition, and hypothesis. The experiment and experience are interconnected in the formation of the risky, not yet tested messages, senses on the unfolding of contemporary art, and its critical estimation. It is worth saying that the audience and critics tend to such visual practices, they evaluate highly the unknown, risky, and sensational, and they learn to realize it. It is a dichotomy between the dominant

general (great epochs, styles) and the individual (author); their diffusion in art unveils the mechanism of its renovation, development and functioning. This conception of experimental art explains why it stops being the new one, loses innovative character, and context and does not meet demands. In most of cases, such art becomes a tradition or goes away as a random practice. The canonical, academic and experimental art are parallel processes, they interpret being or subjective vision of reality.

It is worth noting that in contemporary art education, young artists obtain new knowledge in the art

practice by mastering different methods and approaches, tools and technologies, adapting this experience to the realization of their own experimental forms. Thus, the tasks facing young artists in uncovering the human existential dimension, and the philosophy of being in modern society obtain their solution. In contemporary art education and art practices, the discourse "academic — experimental" demonstrates the possibilities and desire of young artists to expand the horizon of their creative searches for the relevant expression of their feelings and perceptions.

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Марина Юр. Дискурс «Академічне — експериментальне»: теорія і практика

Анотація. Експеримент властивий художнім практикам від найдавніших часів до сучасності, він пов'язаний зі зміною художнього бачення (перцепції) митця, пізнанням в межах внутрішнього досвіду, психологією художнього мислення та авторською картиною світу. Оцінка ролі художнього експерименту в розвитку образотворчого мистецтва та мистецької освіти означає проблему, окреслену дискурсом «академічне — експериментальне», відтак її дослідження в руслі наукової теорії та практики. За період XIX — початку XXI століття експериментальність у мистецтві набула чітких ознак, а методи її провадження формують дослідницьке поле — пошук і розвиток засобів виразності, міжвидової специфіки, індивідуальної манери та вироблення нових методів творчості митця, формування нових знань.

Дослідження експериментального мистецтва в полі його генерації, репрезентації, комунікації залучає ресурси науки та технологій, що сприяє розумінню художнього процесу в руслі трансформацій художніх практик, їх впливу на сучасну мистецьку освіту. Відтак дослідницька компетентність є однією з цілей мистецької освіти, в дослідницьких роботах художників-практиків, які здобувають науковий ступінь доктора філософії за спеціальністю 023 — образотворче мистецтво, декоративне мистецтво, реставрація, окрім теоретичної артикуляції загальної панорами мистецтва, доцільно було б зосередитись на творчій лабораторії митця, його експериментах, поглибити знання в цій сфері. Методологія роботи ґрунтується на міждисциплінарному підході, культурно-історичному, компаративному аналізі, її практичне значення полягає у поглибленому вивченні сучасних художніх процесів, підґрунтям яких є актуалізований художній експеримент

Keywords: дискурс, академічна освіта, художник, експериментальне мистецтво, емпіричний досвід, технології.