

## СВІТОВА ЕКОНОМІКА ТА МІЖНАРОДНІ ВІДНОСИНИ

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## CONTEMPORARY ART COMMUNICATION MODELS

*During the 2<sup>nd</sup> half of the XX<sup>th</sup> century, new art forms emerged; they were characteristic of the focus on the expression of conceptual ideas (actionisms, performances). Art created using new technologies is emphasised. Communication emphasises the goal of art to be visible, comprehensible and interpreted. When studying the messages encoded in a work of art by the author, time, space, environment, content, channel, receiver's engagement and message decoding are important. It has been pointed out that encoding of the author's message and the relationship with the receiver-spectator in contemporary fine art communication require the spectator's effort, engagement, interest, mental activity. The aim of article – to analyse contemporary art communication models. Research methods. Comparative analysis of scientific literature and the comparative method.*

*Keywords: contemporary art, communication, models.*

## МОДЕЛІ КОМУНІКАЦІЙ В СУЧАСНОМУ МИСТЕЦТВІ

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*У другій половині XX століття з'явилися нові види мистецтва; їм була властива спрямованість на вираження концептуальних ідей (акціонізми, перформанси). Наголошується на мистецтві, створеному за допомогою нових технологій. Комунікація підкреслює мету мистецтва бути видимим, зрозумілим і інтерпретованим. При вивченні повідомлень, закодованих автором у творі мистецтва, важливими є час, простір, середовище, зміст, канал, залучення одержувача та декодування повідомлення. Зазначається, що кодування авторського повідомлення та стосунки сприймач-глядач у сучасній образотворчій комунікації вимагають від глядача зусиль, залученості, зацікавленості, розумової активності. Усі культурні об'єкти набувають значення в процесі їх сприйняття, споживання та інтерпретації. Одним із об'єктів культури є сучасне мистецтво, яке часто ставиться під сумнів і стає предметом дискусій: що таке сучасне мистецтво. Творчі процеси відображають взаємодію мистецтва, науки та технологій, а також можливості їх використання. Художники інтегрують різноманітні методи, стратегії, знання та нові технології, поява яких розширила можливості, творчі процеси, аспекти залучення та інтересу людей. Кінець XX століття був важливим у житті литовського образотворчого мистецтва, в цей час Литва відновила незалежність і отримала можливість вільно і безпосередньо брати участь у міжнародному мистецькому житті. Художники мали вільний вибір творчих тем і засобів виразності. Стали популярними такі прояви сучасного мистецтва: об'єкт, інсталяція, перформанс, відеоарт, нова фотографія та постмодерний живопис. Молоді художники почали шукати ідеї, цікавлячись новим західним мистецтвом, беручи участь у виставках за кордоном і приносячи нові творчі теми до Литви. Роботи цих митців відрізняються новим підходом, технікою виконання, ідеями, що сприяють меті донести актуальні теми та залучити глядача до процесу спілкування з твором мистецтва.*

*Ключові слова: сучасне мистецтво, комунікація, моделі.*

**Introduction.** All cultural objects acquire meaning during the process of their perception, consumption and interpretation (Umberto 2004). One of the cultural objects is contemporary art that is often questioned and becomes an object of discussions: what is contemporary art?

Today we notice that creative processes reflect the interaction between art, science and technologies as well as the possibilities for their use. Artists integrate various methods, strategies, knowledge and new technologies whose appearance expanded the possibilities, creative processes, aspects of people's engagement and interest. Now

art is not only observed – there is a need to explore it, see new meanings, learn and obtain information.

The end of the 20<sup>th</sup> century was important in the life of Lithuanian fine art, i.e., during that time, Lithuania regained independence and received opportunities to freely and directly participate in the international art life. Artists were free to select creative topics and means of expression. The following manifestations of contemporary art became popular: object, installation, performance, video art, new photography and postmodern painting (National Gallery of Art 2019). Young artists started looking for ideas by taking

interest in the new Western arts, participating in exhibitions abroad, and bringing new creative topics to Lithuania. The works of these artists are characterised by a new approach, execution techniques, ideas that promote the goal to convey relevant topics and engage the spectator into the process of communication with a work of art. We looked for the most important signs of Lithuanian contemporary fine art in the art of Eglė Rakauskaitė, Mindaugas Navakas, Artūras Raila. When studying the relationship between the creator and the work of art, the works of these authors displayed in the National Gallery of Art were analysed. Moreover, the work includes biographical facts related to the authors, and possibilities of applying the functions of communication in the works of the authors are analysed.

The research part of the work includes a qualitative study that determines the importance of the functions of communication to the spectator when spectating contemporary works of art.

**Analysis of last researchers and publications.** Contemporary fine art is different from traditional. During the 2<sup>nd</sup> half of the 20<sup>th</sup> century, new art forms emerged; they were characteristic of the focus on the expression of conceptual ideas (actionisms, performances). The new reality brought new creative means, engaged into new contexts and raised new goals (Gataveckas 2016: 24).

Throughout the history of Lithuanian art, the term *contemporary art* has been used only from 1990 when Lithuania restored its independence and freed artists' mobility to the Western world. One of the first attempts to compile a collection of history on the development of contemporary art in Lithuania from the Reform Movement and restoration of independence until today is a publication by Michelkevičius and Šapoka (Ne)priklausomo Šiuolaikinio Meno Istorijos: Savivaldos ir Inicijatyvos Lietuvoje 1987-2011 m. (*En. Histories of (In)dependent Contemporary Art: Self-Government and Initiatives in Lithuania in 1987-2011*). One of the published stories talks about the Lithuanian period after regaining independence. Such terms as *installation, land art, body* were unknown and incomprehensible to the society then. Nomeda and Gediminas Urbonas started their activities and brought new ideas into the history of Lithuanian art. Happening, performance, actionism, readymades, borrowed objects, quotes, texts and documents, social sculptures, collective actions – this was the new vocabulary of that time (Michelkevičius & Šapoka 2011: 37). Jablonskienė analyses the most prominent changes of Lithuanian fine art of the last decade of the 20<sup>th</sup> century and distinguishes the following types of art: object, space-specific installation, art and performance created based on new technologies (Jablonskienė 1999:16). Fine arts specialist Andriuškevičius in his book *Lietuvių dailė: 1996–2005* (*En. Lithuanian Fine Art: 1996–2005*) uses the term *contemporary art* as a synonym.

**Main material.** Contemporary art is created real-time; it can be momentary art that does not have a definition and set limits: modernity is the most obvious feature of the existing world image that encompasses its most prominent characteristics starting with the interaction between people and the atmosphere that creates cultural diversity and reveals the ideological image of global politics and the inside of the individual existence (Smith 2014: 361). Contemporary art creation forms are constantly changing, artists integrate new methods, look for unique opportunities of exposition, publicity, introduction: artists integrate vari-

ous methods into the creative process and encourage the spectator to react to a work of art and become a co-author.

Contemporary art includes interactivity, participation and engagement, which is inseparable for the characteristics of media that has entered the key processes of art creation (Šimbelis 2009). These features reveal that which is progressive, creative, related to changes, new technologies. Art in the end of the 20<sup>th</sup> century – beginning of the 21<sup>st</sup> century is characteristic of experimenting.

Emergence of technologies, spread of science and knowledge, communication, phenomena of diffusion changed people and artists' consciousness, there was a goal to look for new forms of art thus expressing opposition to the old-established system: for example, Fluxus movement, performances, Dadaism, land art, arte povera – they reflected resistance to the government and economic and social problems.

Art of the end of the 20<sup>th</sup> century – beginning of the 21<sup>st</sup> century is characteristic of experimenting. Emergence of technologies, spread of science and knowledge, communication, phenomena of diffusion changed people and artists' consciousness, there was a goal to look for new forms of art thus expressing opposition to the old-established system: for example, Fluxus movement, performances, Dadaism, land art, arte povera – they reflected resistance to the government and economic and social problems. As technologies improve, their symbiosis with art occurs, there are more installations that use projections, video and audio syntheses, interactive works, various chromatic and audio effects; software is also used to create and disperse art.

Authors disagree on the exact beginning of contemporary art, i.e., some say that the beginning can be related to the use of Roger Fry's concept *contemporary art society* (1910). The concept of contemporary art provided in the book *Avangardas po 1945-ųjų* (*En. Avant-garde after 1945*) created a new transformation, i.e., art is provoking, bold and heavy. In 1989, the contemporary art exhibition "Magicians of the Earth" was organised in Paris. Thus, the beginning of contemporary art is the end of the 20<sup>th</sup> century, i.e., it is art of the moment that does not have boundaries. The centre of attention is creation of meanings, the social context, audience engagement, the process. It is art that emerges from opposition to control and regime and that is created by artists living real-time. Contemporary art alters the concept of beauty, it shocks and allows experiencing negative emotions; also, it is unique because it has a relation to the market, i.e., it is consumed and can be commercial.

As technologies improve, art becomes more and more accessible, there are more installations that use projections, video and audio syntheses, interactive works, various chromatic and audio effects; software is also used to create and disperse art. Contemporary art is also called media art. Art critic Renata Šukaitytė in her article *Medijų Menas Kaip Mokslinė Eksperimentinė Erdvė* (*En. The Art of Media as Scientific Experimental Space*) claims that a work of art merges art, science and technologies: media art can be rightfully treated as intensive experimental space where new cultural/social interactions and communication techniques are created and tested by applying interdisciplinary research principles, various competencies and collective experiences (Šukaitytė, 2008: 51).

Jablonskienė expresses her opinion on contemporary art and says that the main value in art is individuality: contem-

porary art allows a person to be individual, to think and make decisions by themselves, and it liberates from any group formation and its impact. In this respect, contemporary art promotes individuality, and this is a great value (Kajėnas 2015). We can compare contemporary artists to scientists that immerse in a topic, study it, cooperate, look for information, and later encode messages using various techniques and forms of art and provide them to the spectator.

Fine art critic Dapkutė in her article *Naujasis Menas ir Edukacija* (*En. New Art and Education*) sees issues that arise when analysing contemporary art: space-specific art, incomprehensible explanatory texts, conceptuality, temporariness of a work, necessity of documentation, live art, eroticism, the need for equipment (Dapkutė 2001: 66). The author claims that contemporary art requires a certain level of knowledge: A certain theoretical background is necessary (Dapkutė 2001: 66).

In order to understand the relationship between the creator and the spectator, figure out what a certain image created by an artist means, and what is the impact of them on the spectator, it is not enough to just have general knowledge, i.e., one needs a deeper, analytical thinking when decoding a message encoded in a work of art by means of symbols and signs. Promotion of modern technologies and participation in touching a work of art interacting with the author and adding to the emergence of the work of art initiate knowledge about and dispersion of contemporary art language and its functions.

The following functions of art for the society are distinguished:

1. Art is a unique activity that requires competencies (distinctive function). Understood or not, requiring recognition and skills. Confirmation of knowledge provides a sense of satisfaction; it requires knowledge, desire, interest, engagement, participation. Signs in art are carriers of information that encourage us and engage us into a work of art: signs are always purposeful and only seldom do paintings emerge randomly. Signs that carry information create actions, impact behavioural patterns, opinions, give impulse to thought and change the sensory condition of knowledge receivers (Duroy'us & Kerneris 2002: 264).

2. Art is stimulating (aesthetic, emotional function – positive emotions, aesthetic satisfaction). The process of spectating, participation and interpretation highly impacts individual/perceiver's emotions: art, its creation or participation in the creative process has impact on both the creator and the perceiver or the participant, his/her senses, knowledge and emotions (Mickienė 2017: 38).

3. Art has a value-measuring function (practical function – economic benefit, accumulation of symbolic capi-

tal, function of decoration that allows identifying people's social status).

4. Art provides content to life (existential function – art gives meaning to leisure, expands attitudes, can increase the sense of sociability, relationship with other people and generations (Uusitalo: 2008).

Therefore, the concept of contemporary art is controversial and difficult to define. Smith points out that the object of intellectual, political and financial speculations – art and its diversity – triumphs against the bluntest indifference and charms ones, while provokes others, and some become included into passionate discussions (Smith 1996: 361).

It can be said that it is art created real-time which integrates new methods, new technologies; it intertwines and connects with other branches of art thus gaining new forms: contemporary art has become a social phenomenon and a tool of communication. It is meaningless to compare it to what we knew before because it depends on the consequences of globalisation that we are only beginning to reveal and whose impact is still difficult to evaluate. (Navarra 2008: 15)

Communication and its peculiarities manifest in art and are described as the expression of individual's skills and imagination that manifests through a visual form, for instance, painting, sculptures, and is valued for its aesthetic features or emotional power (English Oxford Living Dictionaries, 2019). Society lives in a period characteristic of global nature, quantity of knowledge and information flow, various technologies, change of political, social, cultural phenomena that has impact not only society, but also its reflection, i.e., created art.

**Communication in art.** In 1949, Shannon and Weaver proposed a mathematical theory of communication in whose aim was to explain how communication functions and how channels can be used. This is the initial and the most primitive linear model of communication (Figure 1) (Fiske, 1998, p. 21).

This model presents the interaction between the participants of the communication process, i.e., sender and receiver.

The authors of the theory generalise on the human expression means and claim that communication processes can be found in various areas of human activity: communication encompasses music, fine art, theatre, ballet and simply the fact of human behaviour (Grebliauskiene, Večkienė 2004: 8). As semiotics develops, researchers begin studying the addressee, encoding of a message, sign systems, meanings and how the receiver interprets the message. According to Fiske, communication is a discussion, television, spread of informa-

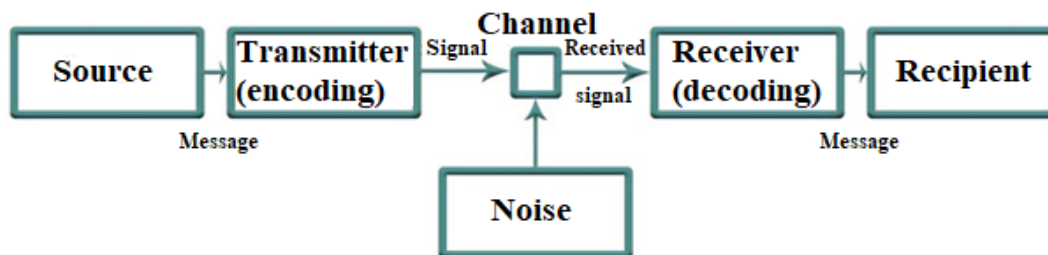


Figure 1. The model of communication by Shannon and Weaver (1949)

Source: created by the authors based on the model of communication by Shannon and Weaver (1949) (Fiske, 1998, p. 22)



tion, literary criticism or a hairstyle – the list is endless (Fiske 1998: 15). Contemporary art is also communication between the consumer, the work of art and the author, and depends on the context where it happens.

Communication emphasises the goal of art to be visible, comprehensible and interpreted. The word *communication* originates from the Latin word *communicare* which means *to share, to make common*; it is a derivative from the Latin word *communis* that means *general* (Nevinskaitė 2011: 8). In this context, we expect to find signs of division in art. Because communication is a complex phenomenon, it is necessary to find out which level of communication this art is the closest to when relating communication to art. This would help to understand how the process of communication occurs between the author, work of art and spectator. When studying the messages encoded in a work of art by the author, time, space, environment, content, channel, receiver's engagement and message decoding are important.

Communication is defined and divided differently; however, verbal and non-verbal communication levels are the most suitable for visual art. Verbal communication can manifest in a written text in a work or presented as information about it; also, new technologies such as soundtrack with language, projection with written signs, etc., are used in various forms of art presentation. Examples of non-verbal communication in art include music, various signs (icons, indexes, symbols), pictures, dance; also, it includes non-verbal presentation of information (Puodžiūnas 2013: 18). Image shapes, colours, lighting, lines, motifs, like written or non-written language of verbal communication about a work of art, can serve in recognising the communication features of the work of art.

The definition of the peculiarities of contemporary art communication is based Puodžiūnas' (2013) opinion that the theory of communication focuses on two approaches, i.e., transmission of a message (process) and creation of meanings (semiotic). The first one emphasises the process model: how senders and receivers encode (provide a certain form) or decode (perceive, understand) a message, how the sender uses communication channels and means (Puodžiūnas 2013: 12), and the second – semiotic – focuses on the meaning of signs, messages, texts and perception of information rather than the act of communication itself. According to this school, the goal of communication is to create (by both sending and receiving) meanings of messages (Puodžiūnas 2013, p. 12).

Based on the context and situation, communication is divided into the following six types: intrapersonal, interpersonal, group, organisational, public, mass.

When spectating a work of art, decoding its communication messages, intrapersonal communication describes as information movement within a person occurs first. When we talk to ourselves in our thoughts or think in voice, we are trying to find formulations of answers or solutions in our memory, we hum a melody or sing out loud to ourselves – all this is intrapersonal communication. We can also define it as a process of information sharing (exchange) between the consciousness and subconsciousness (Puodžiūnas 2013: 20). This type of communication is the basis of all other processes of communication and because of it a person perceives him/herself, recognises own feelings and can communicate with others; therefore, this type of communication is important in decoding the

messages encoded in a work of art by the author as well as the receiver's primary reaction when receiving the message firstly in the consciousness and subconsciousness, and only later the further process of communication can occur.

A work of art created by an artist must be accessible to receivers of its message; thus, it is important to choose a communication channel; this can include a gallery, exhibition, museum, online space as well as other dissemination means that spread the news about the work of art: during communication, the information transmitted does not spread in vacuum. Since this process occurs between at least two subjects, the form of information (in any shape) must be expressed in a certain real space (Puodžiūnas 2013: 25). In this way, an exhibited work of art becomes the result of public communication (aimed at reaching a bigger audience). The gallery and the curator play an important role in this process. Due to the interaction and communication of objects and subjects, a work of art becomes accessible to the wide audience: public communication is the most obvious space and opportunity of social activity; therefore, the institution where the work is exhibited and individuals who visit the institution and spectate works of art are important in this process (Puodžiūnas 2013: 27).

Analysing the communication process in contemporary art, the sender is the creator, and the receiver is an individual interested in art: in the semiotic theory of communication, contrary to the process, the receiver plays a more important role. The perceiver (receiver) must be very active and, most importantly, be able to read and understand signs (Puodžiūnas 2013: 16).

The linear model (Figure 1) is complemented by the communication process model (Figure 2).

Post, Baird and Mahon claim that generally each communication process model comprises of encoding, decoding and interpretation of a message (quoted based on Baršauskienė, Janulevičienė-Ivaškevičienė 2005: 15). This means that the creator encodes a message in a work of art, sends it, and the spectator tries to decode it, find signs, answers, and later interprets it giving meaning to the information received. This model of communication is possible only in the primary market when the consumer communicates to the artist directly.

Encoding is important because during this stage, ways comprehensible to the sender – artist, and receiver – audience of the artist's work of art – are selected: this can include verbal language, sounds, images, symbols. Decoding of the message received depends on the person who receives the message, his/her experience, state, abilities, practical experiences, knowledge, attitude. The aforementioned models, however, depict the process of communication in a very abstract way. They do include any feedback, i.e., reaction to the message, while the nature of the reaction is one of the most important indexes of successful or unsuccessful communication (Puodžiūnas 2013: 13). Baršauskienė and Janulevičiūtė-Ivaškevičienė (2005) complemented the communication process model with feedback (Figure 3).

To understand information feedback is necessary; it shows whether the receiver has understood the information correctly. However, when decoding an artist's message in a work of art, feedback is not always possible or is nearly impossible because an artist gives space for interpretation in visual art and does not create one meaning; sometimes the an artist's goal is to give his work as many interpreta-

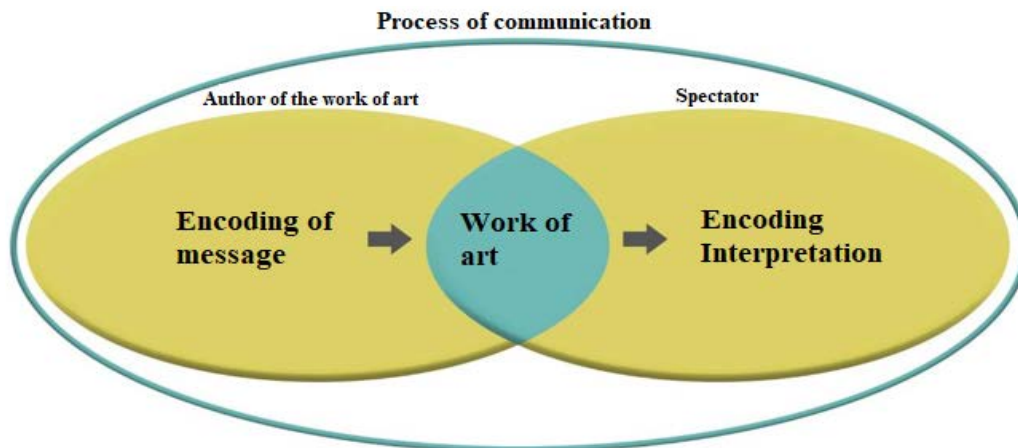


Figure 2. The process of communication

Source: created by the authors based on Post, Baird, Mahon (1989)

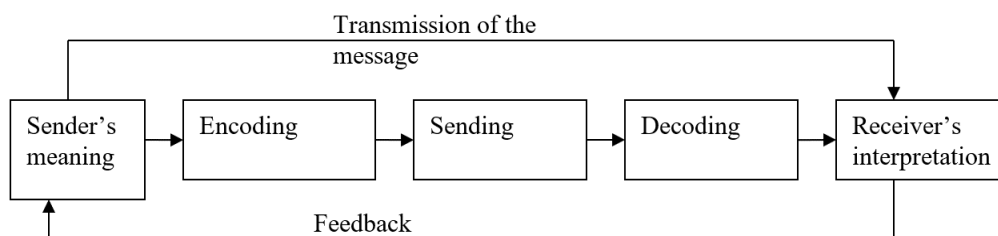


Figure 3. Communication process model

Source: Baršauskienė, V., Janulevičiūtė-Ivaškevičienė, B. 2005. *Komunikacija: teorija ir praktika*, p. 15

tions as possible. Feedback in the communication process of the work of art is a complex process; however, it could include ratings, reviews on the exhibition, participant interest, the quantity of attendants of the exhibition, etc.

Lasswell created another popular model of communication that raises the following questions: who? What is said? Through which channel? For whom? How effectively? This model of communication emphasises the impact which conveys the visible and measured recipient's change created by recognised elements of the process (Fiske 1998: 48). Lasswell's model can be applied in contemporary fine art communication. Who? Author who creates a work of art. Through which channel? It is a means by which a work of art is created along with the space to exhibit and introduce the final work. For whom? For the receiver, an individual who is interested in the work of art. How effectively? It is difficult to determine effectiveness in contemporary art communication; however, this would be impact, receiver-spectator's reactions, invoked emotions, engagement into the work of art.

The focus of this model is mostly on the sender: whether his message reached the receiver, whether it was understood just like the sender had intended; however, the process of communication between the sender and the receiver may be interrupted by outside factors that prevent from receiving the message. This is called noise. Noise is one of the barriers of communication that prevents the sender from transmitting an accurate and clear message, and it prevents the receiver from interpreting it correctly. Noise can be a psychological (stereotypes, partiality, assumptions), physiological (emotions, exhaustion,

hunger), physical (other people's voices, ambient sounds) barrier, distortion (Lipskytė, Matkevičienė, Barkauskaitė, Vaičiūnaitė, Norvaišienė 2018: 75).

Fiske defines the concept of noise as anything that can join the signal being transmitted between its sending and receiving. This concept gained a more broad meaning by including any signal that was not transmitted by the source, or anything that prevents from accurate decoding of a desired signal (Fiske, 1998, p. 23). Signals are received not only with ears and eyes; these can be various cases that prevent us from understanding a work of art. It can be physical noise, i.e., keys dropped in the exhibit room or a phone call, too high a number of visitors that create fuss that prevents from coming over to a work of art and spectating it from a desired position. All this creates additional sounds and distracts the spectator from the work of art, prevents him/her from taking interest in it, interpret its story or enjoy its colours and lines.

Channel is important in the process of communication; a good example of it in the communication process of a work of art is gallery and its curators. Art gallery is a formal organisation that organises exhibitions of works of art thus introducing artists to collectors, art critics, museum curators (Resch 2011). By providing an artist with an opportunity to present his/her creation publicly, a gallery carries out the function of a "gatekeeper" that determines which artists will be introduced to society, and which – will not in the world of contemporary art (Resch 2011). Suitable selection of the information sending channel (in this case, a gallery) can help to avoid information distortion, can be widely accessible to society and ensure feedback. The functions

carried out by the curator are also important when exhibiting a work of art and communicating with both society and the author. The area of a curator's activities is very broad: sometimes s/he becomes a servant, assistant, sometimes s/he provides ideas for artists about how to exhibit their works; s/he is a coordinator, and in thematic exhibitions – inventor (Ulrich 2011). Curator is not a “passive” actor of the art field; s/he cooperates with the artist and creates an exhibition. Successful curatorship ensures a smooth process of communication between the artist (encoder of the message) and spectator (receiver, interpreter). The formula of successful curatorship – wide area of knowledge and perception, curator's vision, selected artists, goals, work, attracted spectators, managers, communication skills (Vitkauskaitė 2016: 114–115).

Encoding of author's message and the relationship with the receiver-spectator in contemporary fine art communication is not a simple process: full and absolutely accurate transfer of information is not possible because many reasons called noise prevent it; moreover, experiences of the interpreter and receiver differ as well – even interpretation of the same signs because the context of information creation is not always clear or the principle of decoding is not accurate (Puodžiūnas 2013: 16). The process of communication requires effort, engagement, interest, mental activity: in the process of information acquisition, physical acquisition channels are triggered first; however, complex mental activity soon starts too, and it is the basis of successful acquisition of information (Baršauskienė, Janulevičienė–Ivaškevičienė 2005: 14). This determines evaluation of

the work of art, its author's acknowledgement; therefore, receiver is important as well as its engagement into the perception of the work of art using mental activity and senses. This helps the spectator to understand encoded and sent author's messages better. Art critic Williams says that if the message of a work of art is clear, there is suspicion that it is only an illustration or a decorative worthless object, skilfully done by a craftsman but that cannot be seen as significant (Williams 2018: 25); therefore, works of art should not be understood from the first sight. They can include noise or it can take time to figure out its communicative message. Thus, noise is that which prevents from transmitting and decoding a message; in this case – to see the work of art and understand the artist's intentions.

As it can be seen from the aforementioned material, what is important in contemporary art communication is not only encoding and sending of the sender's information, the receiver's ability to decode it, but also the channel of presentation which concentrates not only information management, but also the decisive (gatekeeper) and information creation power as well as its presentation to the consumer (Figure 4).

The model includes 2 information decoders and a sender, i.e., the gallery and the independent curator. They both play the role of the gatekeeper as well because a work of art and its encoded information are decoded and a decision on whether to send the information on the work of art to the consumer or not is made. This is a compliance of the quality of a work of art and artistry with the current art market standards. However, not necessarily with the standards

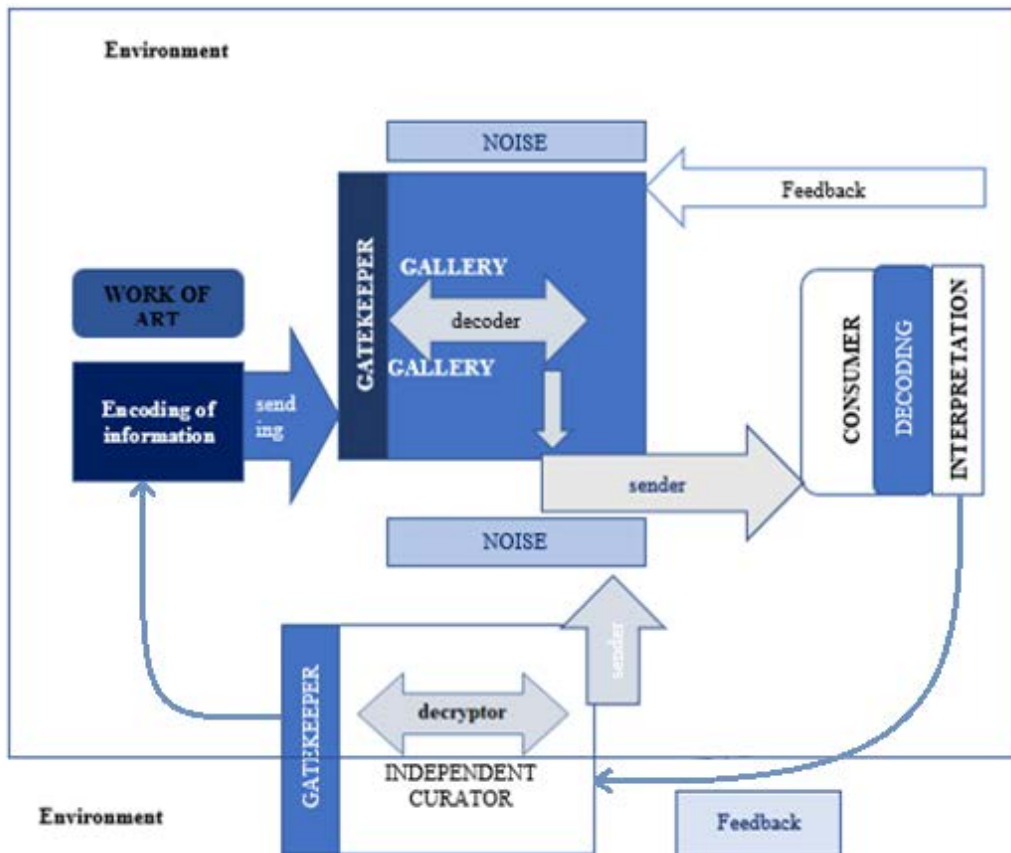


Figure 4. The process of communication in contemporary art

Source: created by the authors

because a work of art can be characteristic of art innovation that convinces gallery experts or the independent curator. In this way, when the information encoded in a work of art reaches the consumer, it is decoded and interpreted. As it has been mentioned, the information interpreted by the consumer is independent from the information sent by the work of art because it depends on the consumer's knowledge, engagement and other circumstances that have already been discussed in the analysis of noise. The feedback of information is indirect because information about it is collected either by the gallery or an independent curator. Such art communication model operates only in the secondary market. However, it can be assumed that it can operate in the primary art market where galleries operate. They sell or exhibit works of art that did not have agent owners until then.

To sum up, it can be said that the contemporary art communication model encompasses a work of art as encoder of information, sender and consumer. However, the gallery or the independent curator play the most important role in the communication progress as they make decisions on information transmission, its creation and sending to the consumer. It is difficult to determine the consumer's feedback on the perception and interpretation of the sent encoded message because this includes the art gallery or the independent curator's communication marketing abilities and desires to have information and share it.

**Conclusions.** Communication and its features manifest in many areas; art is one of them. Communication emphasises the goal of art to be visible, comprehensible and interpreted. To discuss the concept of communication in contemporary art, levels of verbal and non-verbal communication are distinguished; also, types of intrapersonal and public communication are applied, and communication process models are followed. Artists integrate various methods, strategies and modern technologies into the creative process and encourage the spectator to react to a work of art and become a co-author. We can compare contemporary artists to scientists that immerse in a topic, study it, cooperate, look for information, and later encode messages using various techniques and forms of art and provide them to the spectator. In the 20<sup>th</sup> century, new art forms, contemporary art phenomena emerge; the term *fine art* is too narrow to define them. Art created using new technologies is emphasised. When studying the messages encoded in a

work of art by the author, time, space, environment, content, channel, receiver's engagement and message decoding are important. It has been pointed out that encoding of the author's message and the relationship with the receiver-spectator in contemporary fine art communication require the spectator's effort, engagement, interest, mental activity.

The linear model of communication provides a clear interaction between two subjects – sender and receiver; however, the process of communication is one-sided and is suitable for direct relation (without agents) between the author and the receiver (spectator). This model is complemented by other communication process models that include feedback that can be direct or indirect in the art process of communication. Feedback is important in order to evaluate the success of the message and how the spectator understands the message sent by the author. It is difficult to evaluate feedback in art communication, it is often indirect and reaches the author through other channels such as the gallery curator, reviews, social networks, comments, etc.

Noise cannot be avoided in the contemporary art communication process; it can manifest while conveying the message through a chosen channel which can include a virtual presentation or an art gallery. Communication noise can interrupt the spectator in the process of decoding and interpreting the message, spectating, interpreting and decoding the meaning of the work of art; also, it can disrupt feedback; thus, the spectator's effort, engagement, participation, mental activity are important. Feedback can be direct (with the author of the work of art) and indirect (evaluations, reviews on the work of art, attendance of an exhibition, participant interest, sales, etc.); however, the following factors are important as well: spectator's emotional state, interest, engagement, participation, environment, time, space, content, channel, decoding of the message as they can affect feedback which is important for an effective process of communication. The created art communication process model is important when studying the success of the message that determines the perception of a work of art, spectator's engagement and other participants of this process as well as their environments that have impact in the process of communication between the author and the spectator. Instead of helping to understand the aesthetic art evaluation criteria, the art communication model emphasises the perception of the message sent by the work of art that has impact on consumers of art.

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