

**ВЕНКОВА А.В. «I» and the «Other» in Contemporary Visual Culture: Forms of Identity and Strategies of Recognition // Pluralisme et Reconnaissance / Pluralism and Recognition. Programme. – Paris: 5e Congrès des Chercheurs de l’Islam / 9e Congrès International sur la Philosophie et la Culture, 2006. - P.25-27.**

**«I» and the «Other» in contemporary visual culture:  
forms of identity and strategies of recognition**

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The configuration of human experience is being transformed in the modern world. This transformation is leading to new aesthetic patterns such as "situational ethics", the "ethics of participation", and "identification". How are the new existential patterns related to the traditional forms of cultural experience? To answer this question we have to study the codes of modern civilization, which define how the moral, artistic and cultural values and ideological structures are being modified.

The problem of self-representation technologies, creation of identity construction and its transformation under the social influence is represented as urgent as never, because it touches the subject of the various ways and spheres of knowledge, originally being the common point of many branches of science. Solution of this problem requires the comprehensive approach to its study with application of research technologies of various humanitarian sciences.

In the usual present day type of mentality the identity construction with fuzzy outlines and varying content was generated. Absence of hierarchy values, precise given behaviour algorithms, taste pluralism all this have determined the destruction of "centre – periphery" links in identity construction. The changing of an "I image" has taken place under influence of transformation of self-consciousness, which organization demonstrates movement from structural to rhizomathical. Because of it, the identity in general, and self-identity in particular, gets qualities of mobility, flexibility, staying in an atmosphere of possibility, instead of reality. The various kinds of masks, fictitious and false identity, certainly having place and in prior epoch, today get wide circulation. Playing a maximum available amount of "I image" variations, trying on other models of behaviour and images of thought strengthens the element of a game beginning in self-representation structure of a person.

The problem of a presentation of One's identity to Another, separation of oneself from another gets because of the described circumstances a new dimension. How should we express oneself in the process of perpetual formation? What should we show to another: oneself-identity or a mask, base and settled or urgent only for to day image of thoughts and manner of behaviour? Are there any points of binding which allow to detect a steady kernel of identity construction?

The possibility of answering these questions is hidden in self-representation technologies, mechanisms and forms of disclosing oneself to another. The choice of a channel and a modus of self-representation becomes here the basic significance. Whether it will be a self-disclosure on social (nationality, trade, circle of communication), bio-social (sex, age), intellectual-generalized (science), artistic-creative (art) or other channel depends on the subject of the self-representation and conditions in which this self-representation is carried out. The character of identity, its elements and forms appear in the representant's discourse, containing the structures of "a story about him or herself" (studying of these structures allows to open through a

verbal component, more global matters and derivations), in the characteristics of the event series, in the algorithms of acts, in the type of character and life strategies, in the outlines of a vital project. Perhaps, the most essential aspect allowing to come nearer to disclosing the character and structures of identity, is a moment of the choice which is carried out by self-representation maker, choice of the path in which framework a process of self-disclosing occurs.

The contemporary art sensitively reacts to the present background of time, demonstrating the possible consequences of the growth of the above described processes, playing relative, but quite authentic elements and structures of the forming future mentality.

Art, playing the social and political utopias and myths, ecological and mental catastrophes is not as infantile, as the professionals have got used to consider. The problem points of the consciousness development under influence of the external and internal factors, forming outlines of the future identity, are in an unusual way highlighted and demonstrated by contemporary art both in the West, and in the East. The close study of these processes in a wide socio-cultural context should become one of the topical tasks, facing today the representatives of all spectrum of humanitarian and natural sciences.