

Shorkin A. D. The Language Games in Contemporary Art // Scientific Notes of Crimea Federal V. I. Vernadsky University. Philosophy. Political science. Culturology. - 2015. - Vol. 1 (67). - № 3. - P. 29-39.

The article examines the methodological features and semiotic specificity of contemporary art on the material of exhibition projects of Joseph Beuys. For the study the concepts of "open work of art" (Umberto Eco), "language games" (John Austin) and "punctum" (Roland Barthes) are involved. The works of contemporary art are associated with the mystery of their structure, they do not impose ready-made sense, but rather hint at them, drawing the viewer into the process of the reflexive search. Their semiotic specificity consists in the ambiguity of the symbols used in the game and drifts of meaning. Language games in contemporary art take place at several different levels of the communication meaning, carried out in a situation of ambiguity of the original references and arbitrary interpretations. But so contemporary art works are saturated with semantic traps of hyperinflation. Searching of punctum as a supporting point of the semantic core of the work complicates the use of the ambivalent symbols by contemporary art representatives that is often irresponsible and selfish. Playing with the ambivalent symbols is an indicator of the culture decline. Often punctums and ambivalent symbols are placed with the agility and insidiousness of a manipulator to mislead the audience. In such cases, art is imitated and reduced to the scandal and converted into a share of self-promotion, then it really dies. These features of contemporary art including its negative ones are peculiar to the exhibition projects of J. Boyce which have been overestimated by some of the art critics.

Key words: ambivalent symbol, PR-campaign, mask, rabbit, honey, bee

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