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BACHELOR THESIS

Protest Art & Revolt in the light of Ai Weiwei's artworks and Albert Camus's writings
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Statement:

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In Prague,

DEDICATION To my grandfather: whose own courage and determination have been a constant source of inspiration and always will be.

Abstract

The thesis will focus on the cultural and socio-political relevance of the concept of revolt in the art scene, specifically in the artwork of Ai Weiwei. The theme of revolt, understood as a state of permanent change and questioning, bringing Albert Camus work - "The Rebel" in the dialogue with contemporary art. Moreover, helping to understand the meaning and intentions of protest art and revolt; separately and in conjunction with each other. The thesis will thus examine both the potential and the limits of these concepts on the contemporary art scene, including the new, unforeseen implications.

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INTRODUCTION

In modern world society, full of contradictions, struggle and search for its own way of development both at the level of individuals, groups united by common goals and at the level of entire nations. The question of how these processes are implemented is no less relevant than their result. The development of modern society has already reached a certain limit. When at least individuals or groups of enthusiasts are able to lead others through persuasion, introduce their ideas into the minds of other people, and see this as a new round in the development of the world community, bypassing centuries-old traditions. They are revolting in order to create a better world. This is accomplished by passing in the mainstream of the transfer of information to everyone. The idea is to focus their attention on the main thing and force them to examine it thoroughly, and to form their own stance. The importance is to do so consciously with their own motivation. On the other hand, such transmission of information in society can take completely different forms. The topic of revolt can be interpreted from the perspectives in the art scene and philosophy. The reason I have decided to dive into the art scene is because I see it as a way a person can express more openly ideas and thoughts. It is an endless way to reach the greater number of audience and be able to give another angle and to question things are. It also gives a person an imaginary that he or she can refer to. One of the art forms, which is on the rise in the modern period, is the so-called protest art, which talks and protests silently. Curiosity is one of the steps towards progress, as my curiosity to explore revolt and protest art, as a ones curiosity to explore an artwork which can be a seed into further thinking. This thesis, in particular, focuses on Ai Weiwei and his works because for me he is one of the brightest representative in protest art. Apart from Weiwei's work the thesis includes the analysis and understanding of revolt through Albert Camus's text and his philosophical view.

Camus's theory of rebellion is interpreted as a theoretical basis for revolutionary ideologies or as an argument for a certain ideological way of thinking. It is no coincidence that Camus' discussions on rebellion in "The Rebel: An Essay on Man in Revolt" could be associated with arguments legitimizing revolution or even identified with revolution one. The reason I have decided to ground the exploration and discussion of this thesis on Albert Camus is because during my life-time learning, history shows the examples of revolutions in political sense. This forms misinterpretations between rebellion, rebel and revolt which

are based on misunderstandings or insufficient knowledge. (Albert Camus, 1991, p. 88)
The example could be seen in totalitarian states, politicizing violence, revolution and state' "legal" murders. This was the seed of the thesis idea. Hence, there is a need to address this topic. To go back and try to give the most accurate picture of more than just Camus's thoughts of rebellion.

The relevance of this study is founded, first of all, in the need to study protest art as a new form of dissent in order to form effective ways to address the problems of modern society peacefully. To see if protest art can be that kind of revolt that eliminates violence. This can be done by changing the consciousness of the masses from within, but given that such a change can no longer be of a totalitarian, coercive nature, but is the broadcasting of information in a form that allows society to independently draw conclusions and decide on the direction of further development. In addition, the relevance of this work is due to the growing interest of the world community in the art of protest, manifested both in the media and social networks.

People no longer only cease to be shocked by the works of contemporary protest artists, poets and musicians, but also enthusiastically take part in mass events, performances, flash mobs. Thus, making active attempts to understand the reasons that pushed an author to create his or her protest work and reveal the actual social or political background of the creation of the protest master. The degree of elaboration of the topic of this research is recently growing. Protest art is evolving and taking new forms. The novelty and value of this study are undeniable for those who are concerned in one's destiny, as it allows to learn and see the true essence, and the calls of the authors who raise the most acute problems of modern society.

METHODOLOGY

The object of the research is dissent, considered in a relatively narrow sense, in one of its manifestations – to analyse if the meaning of protest art can be understood through the revolt in Camus' interpretation.

The objective of this work is to investigate and philosophise the political protest and social appeal of contemporary protest art as a potential form of agitating acute and urgent social problems. Furthermore, to identify the reasons of the emergence of protest art, the forms of its manifestation, and most importantly, to reveal its meaning both for the world community and for an individual.

The work explores rebellion from two perspectives: artistic and philosophical. Thus, it will be divided into two main parts. The first part is divided into two sections: protest art, in order to understand the essence and the initial intentions of it. The second part will be devoted to the study of the work of one of the most influential representative of contemporary protest art, not only in the People's Republic of China but also at the world level - the artist Ai Weiwei. To accomplish this task I need to understand what exactly influenced the formation of the personality of this extraordinary person, and also consider the main directions of his activity and the most striking works containing political protest and active social appeals. I will assess the work of Ai Weiwei, taking into account the opinions of experts, influential publications, and the world community. Using the example of the People's Republic of China, it will be considered the formation and manifestation of protest art within the framework of a separately taken national mind-set. To some extent, this is characterized by specific isolation and a reluctant desire to accept world trends in general, and especially those that are capable, discredit the established foundations in society.

The second main part will explore the concept of revolt in Albert Camus writings, in particular, "The Rebel: An Essay on Man in Revolt, in order to compare and analyse Ai Weiwei's intentions and the meaning he puts into his artwork. It will help to understand whether or not we can differentiate rebellion and revolt in its peaceful representation – in the art. This cannot be done without primary analysing and explaining Camus's original historical rebellion and revolt in art in order to provide a comprehensive image of one of the central concepts of "revolt thinking". By clarifying this, I will gain the necessary prerequisites for the analysis of the concept revolt further on. Along with the study, the com-

parison of revolt in Ai Weiwei art career will be brought into from what has been discussed in part one. In order to achieve the thesis objectives, the subject of the origin and development of other authors thoughts will be briefly examined as well. During the analysis, this thesis will explore the central question as to what are the boundaries between protest and art and when it transforms into activism.

For this work I have chosen the following sources: books, articles of modern periodicals, both in Russian and in English, information from Internet resources.

PART 1: PROTEST ART

1.1. The development of world protest art

In modern theory, there is an existing understanding of what “protest art” is or what it is aimed at. This movement is at the junction of several sciences - sociology, political science, philosophy and art history. It is hard to identify the beginning of protest art for the world community due to its variations in the history of art but it did not appear from nothing. Still, it can be compared, first of all, the historical events and ideas with the description of the works of individual creative individuals or groups. Meanwhile, speaking about the history of the development of world protest art, one cannot fail to note that this form of expression to dissent.

The terms "dissidence" and "dissident" originated in Poland in the 18th century (Online Etymology Dictionary, n.d.). This had appeared during the reformation and also had a religious connotation by uniting under themselves the followers of all Christian confessions that existed on the territory of Poland at that time (Брокгауз Ф.А., & Ефрон И.А., 1890, p. 18). Before that, in medieval England, instead was used “heretic” term to refer to the ones who challenged the church’s abuse of power and questioned its doctrines (Chadwick, W. Owen , Nelson, . E. Clifford , Bainton, . Roland H. , Marty, . Martin E. and Spalding, . James C, 1998). Later on, the term “Protestantism” referred to the members of Protestant groups who resisted the Church of England. The religious meaning of these terms can be explained by the great importance of religion and the church in the life of society at that time. (Chadwick, W. Owen , Nelson, . E. Clifford , Bainton, . Roland H. , Marty, . Martin E. and Spalding, . James C, 1998) Given the spiritual aspect attributed to the rulers of those centuries, the departure from generally accepted religious foundations and their new interpretation was perceived as a resistance of the masses to the state and power. Such dissent was new for society and unacceptable for the authorities, in connection with which the manifestation of dissidence, as well as the fight against it, at that time were based primarily on aggression and bloody clashes.

With the historical development of the world society and the change in the foundations of the political grounds of states, there is a gradual revision of meaning of the term "dissidence". Already in the XIX-XX centuries, the aggressive, radical nature of public dissident is increasingly denoted by the concepts of "revolution" and "revolutionary struggle". By representing a unique direction of social thought, widespread, as a rule, among this or that

state's intelligent and educated society. Also, based on the desire of such masses to peacefully change the existing regime and foundations that, in their opinion, do not meet the requirements of the level of the modern development of the state and society. Starting the resistance and transformation from the modern period to avant-garde art and onwards (Peter Burger, 1984, p. xviii). Like the directions of modernism that preceded it, the avant-garde was aimed at a radical transformation, pushing boundaries of human consciousness by means of art in a cultural sense, at an aesthetic revolution that would destroy the spiritual inertia of the existing society (Peter Burger, 1984, pp. xiii-xiv). From the Dadaism movement, which was driven by World War I, art turns to be more radical in its perspectives. The reaction to the immense level of mass death was the creation of non-sense at that time art, challenging traditional view (Elena Martinique, 2016). Turning to be extremely political Dadaist across Europe, artists came across the reaction of authorities to be banned. Further development of protest art can be seen in the control established by the state, for instance, in the USSR over all spheres of society, including the relation to the culture, the manifestation of creativity in any form other than established by the state was already dissent. They all - artists, writers, and musicians, deprived of creative freedom, were in constant conflict with the Soviet regime. Moving even further away from an aggressive background, the dissident is gradually becoming not only and not so much an opponent of the existing state regime but also an entirely new kind of personality. A person whose actions are aimed at exposing the problems of society, sometimes hidden by society and the state intentionally due to the pressure of moral norms and conservative principles. The eradication of the indifference of the masses to the specific problems of an individual, as well as to any other goals associated with the desire to transform society from the inside. It was during this period of time that the formation of such a new social phenomenon as protest art - one of the forms of peaceful expression of dissident thought took place.

In the middle of the XX century, supporters of the opposition movement in the states of Eastern Europe and later on in the USSR began to be called dissidents. Oppositionists of that period did not explicitly try to use violent methods of struggle against the ideology of a totalitarian regime because of strict prohibitions and repression. Still, they focused the attention of the public on the fact that such an internal policy of the state does not believe in its own ideology, exposing itself before society's awareness of such values as the rights of the individual and the rights of the citizen.

Protest art began to develop actively in Europe in the 1960s of the XX century (Elena Martinique, 2016). The art continues to be not just an exclusively aesthetic phenomenon and attempts to address social problems.

The first creations of protest authors were attempted to conquer the public mind, accustomed to isolation but already prepared to accept new ideas. Sometimes these ideas were shocking. This not only does not repel the viewer but also arouses new and new interest in such creativity, and most importantly - the desire to create something similar himself. This phenomenon of protest art did not keep waiting for results - the number of supporters of this form of protest grew exponentially.

Actionism became one of the first areas of protest art in Europe. In 1965, the Austrian artist Gunther Brus, the founder of Actionism, as part of his action "Vienna Walk", walked through the central part of Vienna in the form of a white monument, imitating a split in his body in half, drawing a black line across his entire body. As conceived by the author, his body symbolized the separation of Vienna as a result of the Second World War. The reaction to such an action was immediate - the artist was arrested and detained for six months. This action reminds of the aspect of the state power and control over something that needs to be controlled. The Czech writer-playwright and dissident Vaclav Havel noted: A spectre is haunting Eastern Europe: the spectre of what in the West is called "dissent" This spectre has not appeared out of thin air. It is a natural and inevitable consequence of the present historical phase of the system it is haunting. It was born at a time when this system, for a thousand reasons, can no longer base itself on the unadulterated, brutal, and arbitrary application of power, eliminating all expressions of nonconformity (Vaclav Havel, 1978, p. 1). Meanwhile, the Vienna Walk was only the beginning of Actionism and the path of all protest art in Europe and the world. So, in 1970, G. Brus carried out one of the most shocking actions not only of that time but also of our time - the action "Zerreisprobe" ("Rehearsal of the break"), better known as "The Last Action". In the media, this spectacle is described as follows: "Brus exposes himself to executions, for which he prepares with the thoroughness and composure of a surgeon observing the technology. The difference is that he cuts not another but himself. He inflicts wounds with a blade ... stretches out in a position resembling a crucifixion, blood flows in a stream from the wound on the head" (Гердт О., 2016).

During the next years the questions on human rights, all races being equally treated, wars, the attitude towards women, sexual orientation – all these has been addressed in demonstrations, reflecting current relevant challenging positions. The art scene has not been left

untouchable in this questions either. The formation of the Berlin Biennale in 1996 is an example of a large-scale open space where artists could freely reach a bigger audience and express themselves on current matters. Protest art has been established there as well, which involved a lot of artists, writers, public figures in the discussion of social and political problems, especially the 7th Berlin Biennale in 2012, which was highly political (Artur Żmijewski, 2012). This is no longer just an exhibition of works by one or several authors, telling about themselves or their work, but it is a whole social movement in which the main goal is to discuss and resolve common problems. Protest art does not limit itself in protest, it goes beyond it. Such as concerning both the life of the authors and the audience of such an exhibition, in connection with which the viewer is often involved in the creation of such art, the line between artist and observer is blurred (Artur Żmijewski, 2012).

It is worth noting that in addition to mass protest art, there is also private protest art created by individuals but having the same social and political background. In the age of the development of world communication ties, such frequent protest art also becomes available to the broad social masses. An unusual example of such protest art is the work of the notorious Banksy. A British political activist and street art artist works under this pseudonym. On March 03, 2016, information appeared in the media that scientists from the Queen Mary College, University of London, identified Banksy's real name - Robin Cunningham (The Independent, 2016). Meanwhile, to date, there is no official confirmation of the identity of this anonymous artist.

Protest art became a potential language to express various forms of oppression and persisting inequalities regarding gender, race or class (Elena Martinique, 2016, p. unpaginated). However, one of the main questions this work delves into is the boundaries between protest and art which makes it into protest art itself. Banksy's drawings, created by the author on the walls of ordinary residential buildings or public buildings in London and other cities of Great Britain and the world, reflect his political and social calls, such as the need to recognize the existence of love in its various forms, including same-sex love, and the establishment of an adequate relationship power represented by the police to the citizen, the end of hostilities and the establishment of peace between states, for example, the images on the wall dividing Israel and Palestine. In addition to this, the author also calls for simple human values that are close to each of us: to establish a moral framework and adhere to them; to remember your roots, act in such way that everyone's actions coincide with his words; take into account the fact that each of us has our own "skeletons in the closet"; it is neces-

sary to do good; you need to live here and now; everyone need is to express themselves; the secret of personal success is listening to your heart.

Observers give such an assessment of Banksy's work: "Banksy's works are a manifesto of freedom, seasoned with a sharp and overt satire on ethics, mass culture and the socio-political structure of our world. They invariably express protest against violence, abuse of power, consumer culture, war and other insanities of modern society. Banksy is loved and hated, called the number one art terrorist and accused of promoting vandalism. The walls with his drawings are being demolished and repainted, and his works are sold at auctions at unexpectedly high prices for organizers. All this speaks about one thing: Banksy is also his work - a bright, extraordinary and relevant phenomenon in street art" (Look at me, 2008). However, this does not mean that any "street art" becomes protest art. The author himself says the following about his work and its significance for society: "Graffiti is one of the few means of self-expression that you can afford, even if you have nothing. And even if you don't use graffiti to tackle the world's poverty, you can make someone smile while they piss" (Уайнз М, 2009).

The development of protest art has led to the fact that today it has a public character with a political and acute social background. It sees its goal to attract public attention, often not only within the framework of a state but also in the world society as a whole. These days one of the most famous protest artists is Ai Weiwei, addressing in his works sensitive political issues concerning the Chinese government and also support for human rights. It is necessary to understand the background of Ai Weiwei and reach out to the meaning of his works in order to understand why the art he creates can be protest art. Following that, the roots of protest need to be addressed through the writings of Albert Camus. In protest art, the artist not just broadcasts his ideas but does so to achieve a specific socially important goal. Such art, to some extent, ceases to be personal, directed from a particular author to the masses. A single author can be heard by millions of people around the world.

Despite its peaceful ground, protest art is sometimes active, harsh, rude and sometimes even disgusting in its manifestation, for example, Pyotr Pavlensky taking his art to extreme acts as sewing his mouth shut (Elena Martinique, 2016). It should also be noted that it is often peaceful from one side - from the side of the authors, while the reaction of the authorities and the state manifests itself in rather radical measures. Thus, today the authorities are not yet capable of accepting this kind of phenomenon in society, which to some extent slows down the development process of both the society and the state. A clear example is

Ai Weiwei, who had to pay the price for his loud art pieces, which will be discussed in the next part.

PART 2: AI WEIWEI

2.1 Biography of Ai Weiwei. Formation of the personality of a dissident artist

In modern China, closed ideologically and in many ways isolated from the rest of the world, one of the most politically active and harsh presentations of his work, the artist Ai Weiwei was born in Beijing in 1957.

His personality is controversial, ambiguous and causes a lot of controversy in the world community. Ai Weiwei gained a reputation as a dissident for a long time.

The artist's father, Ai Qing, was an outstanding Chinese poet. For criticizing the internal ideology of the Chinese government and opposing the government's suppression of freedom of speech in the country, Ai Qing was sent into exile, where for a long sixteen years, he was responsible for cleaning public toilets in the countryside. The artist's family was exiled when Ai was only one year old. Ai Weiwei was impressed by his father's poetic skill and his desire for freedom in the midst of the most profound domestic political pressure. Later, the artist will say his famous phrase about this stage of his family's life:

“That’s something I learned from him. He became very powerful in terms of his thinking. He made the toilet so clean, he would see it as a work of art like a museum, like MoMA” (Michael Wines, 2009) Only in 1978, Ai Weiwei's father was rehabilitated and was able to return to Beijing with his family.

In the same year, Ai Weiwei entered the Beijing Film Academy, where he studied the art of animation. Still, already during these years, he began to engage in protest art: “In fact, I began to study art even before entering college. At that time, the Beijing Institute of Cinematography had just opened and just announced the enrolment of students, and since there was no choice, I entered there. But even there, I studied not cinema, but animation. In 1980, we founded the "Stars" group, which included freedom-loving young artists with democratic aspirations. A year before that, we organized the first exhibition, of course, unofficial” (Ольга Панова, 2011).

Without completing his studies, Ai Weiwei leaves for the United States. The artist would later comment on his departure as follows: “I ran away. Many of my colleagues have been arrested and convicted. We got scared, and let's run away in all directions ” (Ольга Панова, 2011). This could have affected his attitude which got reflected in art: “When my mother accompanied me to the USA, she was anxious: I did not know a word of English,

and I had no money. “In ten years, you will see a new Picasso,” I said. But she didn’t believe it ” (‘Правила Жизни Ай Вэйвэй’, 2015). In 1982, Ai Weiwei entered the design school in the USA. The artist lives and works in the United States until 1994. During this period of time, Ai delves deeper into understanding the differences between freedom and openness in the United States and the regime mood in China. American education, the free culture of the West, passion for pop art and new directions in the art for the dissident artist further changed Ai Weiwei's views and turned him away from understanding and accepting the closed ideology of his homeland. “If there is no freedom of speech, then every life has lived in vain,” says Ai Weiwei (Twitter @holidaymat, 2017).

In 1994, the artist was forced to return to China due to the severe illness of his father, who soon died. About his father and the values received from him, Ai Weiwei says: “If I received anything from my father, it was sincerity. He never knew if he would survive, but when he cleaned the toilets, he did it perfectly. This gave him the same joy he got from writing a beautiful line of poetry. Today we talk about it as a survival tactic. But he had no other goal than to live in the moment ” (Brook Larmer, 2012).

In 2003, Ai Weiwei became a Special Design Expert for the 2008 Olympic Games National Olympic Stadium. But the artist himself refused to attend the opening ceremony of the Olympics, saying that he regrets his participation in the project. According to him, he took up this work only in the hope that the Olympics would help China become a more open and democratic country. Instead, according to Ai Weiwei, the government used the games for propaganda purposes (Brook Larmer, 2012).

It can be said that from this moment, a new global stage in the work of Ai Weiwei begins. His work starts to be exhibited all over the world. Ai Weiwei's works are protesting and new. He is accepted and understood in the world, but they are wary and scrutinized at home. His art is based on serious but somewhat unrealistic ambitions for implementation in the modern period. Undoubtedly, the central theme of the artist's work is the problem of the need for political changes in China.

It should be noted that the protest manifests itself not only in the artist's works themselves but also in the way they are presented. So, the artist began to make a name for himself by “spoiling” priceless Chinese artefacts. He took apart antique furniture and then assembled strange non-functional objects from it. For one of his works, he allowed the Han Dynasty urn to fall to the ground and shatter. The object goes through a process of destruction and rethinking in such a way that when attention is paid to outstanding skills and the improve-

ment of original craftsmanship, a non-functional object is born. Another object of national pride was also “spoiled” - he painted the Coca Cola logo on an ancient vase (Fig. 1).



(Ai Weiwei, 1993)

These installations are not just shocking or permissiveness of the artist. The significance of the ceramics series lies in the scandalous nature of the destruction of the "precious" antiquity. Ai's actions serve as a way of posing the question and deconstructing the judgment and authority of a system in which "national treasures" are nothing more than ordinary economic objects of culture, which have become dilapidated due to state-sanctioned destruction and unregulated looting. At first glance, such actions and performances seem to be an iconoclastic gesture. Ai Weiwei's goal is to answer questions about how the old and the new can coexist and how traditions can look in a new capacity. His destructive gestures continue as before when art and the commercialization of culture were discovered by Duchamp and developed by Warhol.

They contain a deep conceptual meaning - each vase is no longer perceived as an ancient artefact. Still, under a thin outer layer, the whole history, origins and dramatic collisions of subsequent centuries remain intact. Analysing these actions during the XIX-XX century would be considered a heretic. Moreover, in contemporary society, it is not that under-

standable by the masses, the actual context and meaning. This shows how important it is to discuss such matters.

The turning point in the artist's biography is 2008. During this period of time, an earthquake occurred in the Chinese province of Sichuan, which claimed tens of thousands of lives. This event brought about significant changes in the life of Ai Weiwei. Not staying away from the grief of ordinary civilians, the artist took steps to conduct his own investigation into the causes of the death of a vast number of people at the time of the earthquake. The staggering results were published by Ai Weiwei: corruption and government connivance led to the fact that many buildings, including schools, in the seismically active Chinese province of Sichuan were erected without considering the increased safety and resilience requirements at the time of the earthquake, which resulted in the deaths of tens thousands of people, including children. Such a statement by the artist - already an open speech against the authorities - could not fail to remain unnoticed. For publishing reliable information about the tragedy and investigating the corruption of local officials, Ai Weiwei was imprisoned. From that moment on, the authorities and the artist turned into open confrontation. This tragedy became the starting point for the radicalization of the political views of Ai Weiwei, who gradually moved from criticizing the thieves-officials to a public and daring rejection of the political regime in the country. The master expressed his views not only verbally but also in an eloquent, creative form accessible only to him. (Tania Branigan and Jonathan Watts, 2011)

In August 2009, Ai Weiwei was to testify in defence of Tang Zuoren, an ardent human rights defender for the victims of the 2008 earthquake. The one who actively opposed the Chinese government, which covered local authorities and denied the existence of corruption in the construction of socially significant objects destroyed in Sichuan province. Ai Weiwei was never able to get into the courtroom where the case of Tan Zuoren was heard, as he was severely beaten by the Chinese police, as a result of which the artist underwent an operation to remove the intracranial hematoma that had formed during the beatings. The subsequent chain of events in the artist's life fully and wholly reflects the attitude of the Chinese authorities towards him and his work. In the summer of 2010, the Chinese government ordered the demolition of Ai Weiwei's art studio. In the autumn of the same year, the artist was placed under house arrest for several days. The authorities took such a step to prevent the dissident artist from taking part in a protest rally convened by his supporters in defence of his studio, which was nevertheless demolished in January 2011.

In the spring of 2011, the news appeared in the world media that the artist Ai Weiwei was detained at the Beijing airport. The reasons for the arrest were not given. The police confiscated computers and other digital devices in the artist's Beijing workshop and interviewed assistants to determine if they had a Chinese visa, salary and residence permits (Tania Branigan and Jonathan Watts, 2011).

The artist spent three months in prison. The situation with the arrest caused a huge resonance in the world. The art world reacted instantly - in defence of Ai Weiwei and demanding his release, an online petition was created, which was supported by human rights organizations, world print media, the Internet community, famous artists, as well as people around the world.

The first comments from the Chinese authorities appeared only three days after Weiwei's arrest. The state media in China explained that the detained artist was suspected of economic crimes, and there was every reason for his arrest. After that, information will appear that Weiwei was also charged with pornography and polygamy. According to Ai Weiwei's lawyers, the artist was detained for tax evasion in the amount of \$ 1.85 million. Ai's supporters consider the investigation to be deliberately fabricated and the arrest of the artist as a repressive response to his protest to the authorities.

The dissident artist was released on June 22, 2011. The authorities attributed this to Weiwei's admission of guilt, as well as to the prisoner's health problems. "Of course, this is a great relief for the master himself and for his family," said German Foreign Minister Guido Westerwelle, "but the circumstances of Ai Weiwei's release continue to inspire concern." The US Department of State also spoke in a similar vein, noting that the Chinese artist was imprisoned "only because he was implementing human rights recognized by the international community." Ai Weiwei's admirers around the world are most worried about the fact that a criminal case against him can be reopened at any time (Александр Самохоткин, 2011).

After the arrest, Weiwei keeps a pause. He does not comment but continues his work and is actively exhibiting, but not in China. After a while, Ai still gives interviews and talks about the life of people in China: "In China, everything is arranged in such a way that if no one says "no", it can be perceived as "yes". But there is no guarantee that someone approved this "yes". ... My country reminds me of a runner who shows a record speed, but who has chronic heart problems" ('Правила Жизни Ай Вэйвэй', 2015).

In June 2012, the first biography of Ai Weiwei, "God Ai", was published by Du Bin. The expression "God Ai" comes from Chinese Internet users. So, they expressed their respect for the artist, calling him the patron saint of the needy. Du Bin believes that Ai Weiwei's struggle is a deadly fight with the regime to protect hundreds of millions of Chinese. [New Tang Dynasty Television]

Ai Weiwei has been under house arrest for the next four years. His passport was returned to him only in July 2015. After all the events, the dissident artist, together with his family, leaves for Germany, where he lives at the present time.

The protest art of China for the majority today is Ai Weiwei. A talented artist, architect, fighter against the system and a champion of human rights in a totalitarian state. Ai Weiwei is a true icon and symbol of the Chinese art of protest, but this symbol, as is often the case, has grown to such an extent that it overshadowed what it symbolized. (Furfur, 2015) Weiwei's life is already inextricably linked to issues of politics and social problems. He feels responsible for his work and the importance of his work, underlining this with the increased attention of the Chinese authorities to himself: "There is a unit in China - it seems to be called Office 608 - whose employees monitor people of various categories. I am an important target for them. They not only listen to my phone but also check my mail and install cameras wherever I regularly appear - they follow me, even if I walk with my son in the park" ('Правила Жизни Ай Вэйвэя', 2015).

But despite the persecution, the artist continues his work, and his work captures the minds of an increasing number of supporters around the world. With this, Ai Weiwei emphasizes his certain indifference to the aggression of the Chinese government and highlights only the main thing for himself: "You know, to some extent, I am even grateful to the Chinese government for the repression. Yes, they took my passport away from me, kept me under house arrest, tried to accuse me of economic crimes and even bigamy ... But at that moment, it helped me to focus on creativity" (Ai Weiwei, 2015).

2.2. Forms of manifestation of Ai Weiwei's creative activity. Political revolt in the work of Ai Weiwei

The protest work of the Chinese artist Ai Weiwei, of course, is acute and relevant not only today but has already entered the history of world art and dissident thought. For him, art is the way of self-expression and also a struggle: "Creativity is the right to reject the past, change the status quo and seek new potential. Simply put, creativity is the right to act"

(Ruth Epstein, 2016). It is to action that Ai Weiwei calls on with his works, realizing that the passive attitude of society to its own problems will not lead to positive results. Weiwei is one of the first masters to openly and internally oppose the Chinese government. This phenomenon is new for this state with an ancient history and well-established conservative traditions, ideology and religion. In many ways, this impulse can be explained by the fact that the master personality was formed under the influence of "Western" education. Educated in the United States, Ai thus escaped the fate of Chinese students, whose education is deeply influenced by the propaganda of communism and the persuasion of accepting the totalitarian regime of the state as the norm. Weiwei uses his art to address both the corruption of the Chinese communist government and its outright disregard for human rights, especially in the area of freedom of speech and thought (McMahon JP, n.d.). For Weiwei, the scale of absorption of various spheres of life of Chinese society by the totalitarian state regime can be explained, first of all, by the mind-set of the Chinese themselves, who do not welcome self-expression and individuality, but adherence to common interests is of great value (Maines, D. R., Sugrue, N.M. and Katovich, M.A., 1983, p. 163,164,169). This position of society is undoubtedly worthy of respect and has a lot of advantages. Meanwhile, the state, in its own way and not always honestly, uses this specific feature of the Chinese people. A citizen of China is a separate unit, however, within the framework of the state, they are a single mass (Furfur, 2015). Historically, the reason concerns of value system of Confucian doctrine and communist ideology, since both of these areas of social thought praise the sense of collectivism, not taking into account and even sacrificing the interests of the individual (Yanhua Zhou, 2015, pp. 5–6). Over the entire period of his career, Ai Weiwei has created a number of installations and art objects, each of which carries not only an aesthetic meaning but also a political appeal, a reaction to social problems or the author's opinion about his homeland and people. For example, in 1995 in Beijing, Ai Weiwei broke an ancient urn of the Han dynasty (Fig 2)



(Ai Weiwei, 1995)

A beautiful ceramic urn is a valuable historical object and also a very symbolic item. This urn was created by Chinese craftsmen during the Han dynasty, which is one of the turning points in the history of China. By his actions, Ai Weiwei is expressing that modern China denies the need for democratic reforms, although, according to the author, this moment has already come (Ai Weiwei, 2011, p. 16). Ai breaks the urn, symbolizing a particular turning point in history, a new stage of development, thereby indicating the intransigence of the authorities. This act of destruction also symbolizes the destruction of ancient Chinese culture in modern communist China and, at the same time, the formation of a new society that interprets history in its own way, isolating and using the most necessary for power. The broken urn is a symbol of the denial of one's true historical values in favour of the existing totalitarian ideology.

In 2007, Ai Weiwei created his new work – “Descending light” (Fig. 3) is a massive chandelier made of deep red crystals, in total 60,000 pieces.



(Ai Weiwei, 2007)

The peculiarity of this work of the master is that the chandelier lies on the floor as if it had fallen from the ceiling and fell to the floor in the museum hall. The red crystals, according to the author, symbolize communism in China and the ideology existing in this country. The fallen red chandelier, but still glowing with its crystals, is the decline of the communist idea in China, the beginning of the end of ideology, which, according to Weiwei, is historically inevitable. The author sees a certain flaw in the existing regime in the heavy chandelier that has fallen under its own heavyweight. “I don't consider myself a dissenting artist,” Weiwei says. “I consider them a dissenting government” (Ai Weiwei, 2011, p. 16). After the events of 2008 in China, associated with the strongest earthquake in Sichuan, Weiwei creates a whole series of works dedicated to this tragic moment in the history of modern China. The author could not come to terms with the arbitrariness of the authorities and, after conducting his own investigation of the tragedy, openly declared the government's guilt in the deaths of tens of thousands of people, including a considerable number of children. Ai published a list of 5 219 names of schoolchildren who died in the earthquake. He also published numerous articles sharply criticizing the construction of the collapsed schools and gave the name of each of the dead children (Ai Weiwei, 2018). “When this tragedy happened, I was literally knocked down. - says Ai. “The thought that more than 5,000 children could die in such a terrible catastrophe opened my eyes. I decided to find out who these children were? What were their parents named? When were they born? In what class did they die? In which building and under what conditions? The only trace

they left on this earth is their names. The names in which the parents poured their hope and love. Unfortunately, humanity has too short a memory. We forget a lot and devalue a lot ” (Ai Weiwei, 2015).

The metal rebar monument in memory of the 2008 earthquake was created by Weiwei for four years. The total weight of this structure is about 200 tons. To create it, the master collected metal reinforcement from buildings destroyed by the earthquake. All these metal elements were laid in a single composition, but unevenly, in a wave-like manner. The waves, according to the author, symbolize seismic vibrations, the distance between the metal rods are faults and cracks in the earth's crust, and thousands of curved metal elements that were completely solid, even before the earthquake are lives carried away by the earthquake. Each twig is a person whose life is in one moment twisted by the elements forever. Weiwei called this work "Straight" (Fig. 4), which means "straight, even" because before the earthquake, the iron bars of buildings, like the lives of the victims, were straight and undistorted.



(Ai Weiwei, 2008)

The author's work is “a quiet message to the victims of the disaster in the form of an associative reminder with the help of elements of those buildings in which they did” (Janet Baker J, 2015).

Returning again and again to the topic of the arbitrariness of the authorities in the construction of schools and socially significant facilities, which took the lives of thousands of children, Ai Weiwei creates another creation as a sign of grief. In Munich, on the facade of the building, he installed the "Remembering" installation (Fig 5).



(Ai Weiwei, 2009)

The author, using nine thousand children's school backpacks of different colours, laid out Chinese characters on the wall - the phrase meant: "She lived happily seven years in this world." Weiwei himself explained that these were the words of the mother of a schoolgirl who died in the earthquake, full of bitterness and suffering. This work was created by Weiwei after his visit of Sichuan, wherein the middle of the wreckage in the back he saw school textbooks, backpacks and children's things scattered everywhere: "The lives of children disappeared within the framework of state propaganda, and very soon everyone will forget it." (McMahon JP, n.d.).

In 2010, Ai Weiwei rewarded a new large-scale work, "Sunflower Seeds" (Fig. 6). The author filled a colossal hall of one of London's museums with sunflower seeds.



(Ai Weiwei, 2010)

Millions of seeds in Weiwei's work are made from porcelain. One thousand six hundred workers in Jingdezhen (China's porcelain capital) who spent an entire year handcrafting 100 million tiny pieces and turning them into sunflower seeds with a few grey strokes. Critics and observers alike see different ideas of the author in this work. Scattered porcelain seeds could refer to Chinese society consisting of the same people who do not differ from each other for the Chinese government, whose interests are not essential to anyone in their own state. On the other hand Weiwei's work can be seen as a call to combat Chinese mass production. The author emphasizes that the modern understanding of Chinese production in the world is somewhat wrong - it is considered to be massive and low-quality. Meanwhile, the material used by the author in this work - porcelain - is the pride of China, comparable to tea, as well as other products historically produced by Chinese masters, whose secrets are passed on from one generation to another. Much is still done by hand in China's economy, where cars are expensive and labour (and human life in general) cheap,

observers note. The artwork, therefore, was a clever excuse to draw attention to a politically controversial issue (Ruth Epstein, 2016, p. unpaginated).

There is also an opinion that the work "Sunflower Seeds" also contains a call to combat the problem of eradicating the historical traditions of China, which can be traced in many of Weiwei's works. Originally, the author assumed that visitors should move around the museum hall, where porcelain seeds are scattered, stepping on them and destroying them, gradually turning into dust. According to the author, this is a symbol of disrespect for the deep traditions of Chinese civilization by his contemporaries. However, the exhibition of the Chinese master led to a scandal: the hall was soon closed to visitors out of fears that fine dust of shattered porcelain could cause asthma attacks in guests (BBC, 2012, p. unpaginated).

To add, the nuance of this work of Weiwei is the special significance of sunflower seeds for the Chinese people. Sunflower seeds are a popular Chinese delicacy and are also associated with the "Cultural Revolution" of 1966-1967 in China. At that time, the image of the sun on propaganda posters symbolized Mao Zedong, and sunflowers are the people who turn their heads after him (BBC, 2012, p. unpaginated).

“There is no doubt that Ai Weiwei's works are politically explicit, and that meaning makes up a large part of his work. Finally, here is contemporary art, which actually means something” (R.G., 2015). It is challenging to acquire the skill needed to create true art of protest, and even if an artist does, the boundaries are still unclear as to what is art and what is protest. As long as these artists can challenge the views of their audience, they will be successful (Sheley R, 2015). The symbiosis of politics and art in Ai's works predetermined many of the obstacles that authors of creative professions face - the search for the conceptual content of their works, the presence of an associative array, which should lead the viewer to a certain perception through navigation points.

2.3. The meaning of Ai Weiwei's creativity

The significance of the work of the artist, sculptor, political activist Ai Weiwei for his home country and the world society as a whole is extremely difficult to overestimate. Weiwei today is protest, freedom, in a way his personal victory over oppression against him. For many, the Chinese artist-dissident has become a symbol of freedom of thought, speech, and freedom of spirit.

The very crisis of power in China and its kind of agony, according to the human rights activist Wei Jingsheng, in attempts to return the unquestioning submission of the masses gave rise to such a reaction of society as protest art, such as Ai Weiwei (Daria, 2016). For a totalitarian and closed community of China, in many ways for the world, it is possible that people like Ai Weiwei and his followers can be salvation. To an extent, without resorting to revolutionary methods of struggle, which can lead to highly disastrous results in the modern world, Weiwei calls for change from within. This appeal is addressed to both the authorities and the people.

The significance of Ai Weiwei's work is also great in the manifestation of his art, in the form of the embodiment of his works and the way of transmitting them to the viewer. The art of the master is rather technological. Weiwei is one of the first Chinese artists to actively use the Internet and various social media to promote his art. The master has found for himself the shortest path to the final viewer - these are social networks.

Ai is active on social networks Instagram and Twitter. Ai Weiwei uses Twitter as a space for self-expression and communication. He writes exclusively in Chinese. The language is usually spoken and often rude (Giorgio Strafella & Daria Berg, 2015).

On the one hand, this attitude is forced - the master was often imprisoned or under house arrest, unable to communicate with his viewer in any other way, except through social networks. At the same time, this approach allows art to be available to everyone. No museum ticket needed. No need to leave the house. No need to spend extra time on the road. You just need a computer or a telephone - and the art you understand is always with you. Ai Weiwei highly values modern technologies and does not neglect their importance in all spheres of modern human life: "Technology is liberation. The information age is probably the best thing to happen to the human race in human evolution. Now you have an equal opportunity to supply yourself through information and knowledge and to express yourself as an independent mind" (Ruth Epstein, 2016). Weiwei defines the following role of the World Wide Web in the process of the modern development of society: "The Internet is constantly changing the structure of society - this general mass formed from individuals". (Twitter @Aiww) It was the technology and capabilities of social networks that helped Weiwei in promoting his art to the masses. Unable to take part in his own exhibitions in Europe or the United States, Ai attended them while under house arrest in China via Skype.

To some extent, this also contributed to the development of a particular image of the dissident artist. It was the status of a "restricted to travel" artist (Farah Pirieva, 2016). The inability to attend the opening of his exhibitions and the role of an outcast in his country that elevated Weiwei to the status of a mythical personality, and it was this that brought the artist closer to the viewer, destroying the distance (Farah Pirieva, 2016).

It should also be noted that such presentation by Weiwei of his protest creativity is also protest in itself. Today the Internet in China is an almost utterly controlled area of the life of Chinese society. After the introduction of the "Great Chinese Firewall" system on the Internet in China in 2003, there is a total blocking of sites included by the authorities in the "blacklist" or containing keywords that are undesirable for the government, for example, "communism", "Tibet". In addition, the country has banned access to a number of popular web services and online media. Among them are Facebook, Twitter, Gmail (blocked at the end of 2014), Wikipedia is periodically blocked, there is no access to CNN, New York Times and other news projects (Editorial office, 2015). The same happened with Ai Weiwei's blog, where the artist has published more than 2700 posts - was shut down by the authorities in 2009. Years later, it was published as a book and translated into English called "Ai Weiwei' Blog: Writings, Interviews and Digital Rants 2006-2009", which is now the only collection of his previous thoughts.

Dissident artist Ai Weiwei has also made a significant contribution to the convergence of art and the ordinary person, regardless of age, gender or profession. The author brings the artist and the viewer closer together, emerging from the shadow of his own works. An artist, in Weiwei's understanding, not only creates certain objects of art, exposing them to the viewer, but he himself necessarily contacts the viewer. Weiwei establishes the following explicit interaction algorithm: "artist - viewer, question - answer." So, during the presentation of his work "Sunflower Seeds," the author installed additional video cameras in the exhibition hall so that any participant of the exhibition could ask Ai the question he was interested in. Weiwei gave answers to all the questions received in a special section on the official website of the exhibition hall.

The protest work of Ai Weiwei does not stand still and keeps pace with the times. In his works, the author raises the most pressing subjects of our time. Today the mass media are teeming with daily news about the problem of a massive influx of refugees to European countries. Ai Weiwei responds immediately: "Earlier this week, Ai was lying in a meter-long pose on a beach in Greece, recreating the now-iconic photograph of drowned Syrian

refugee Alan Kurdi for India Today,” writes The Guardian. - Ai Weiwei poses as a drowned Syrian refugee baby. Ai closed his exhibition in Copenhagen last week to protest a new law passed by the Danish parliament that allows authorities to seize the valuables of asylum seekers and delay family reunification (Toby Fehily, 2016). The author himself speaks of the spontaneity of this photo, but he could not help commenting on his work with such a deep meaning: “You see how many children get off these boats, they are like angels - they are the most vulnerable. You see that the world has placed them in extreme, hopeless conditions. There are two worlds - the world of adults and the world of children, and they are not connected” (Chung S, 2016). Weiwei associates this with other events that caused children's deaths and left a deep mark on the artist's soul: “This feeling came to me during the 2008 Sichuan earthquake. When I stood, and under my feet, there were hundreds and thousands of children in those buildings” (Chung S, 2016).

Realizing the importance of his own creativity, which can attract public attention, Weiwei delves into more and more of the world's problematic issues. Weiwei is actively involved in international problems, including migrant issues. Already being famous all over the world, he can be heard much faster by the world society than other activists advocating for refugees. Most recently, on March 17, 2017, the first exhibition of Ai Weiwei's works in Eastern Europe was opened, the central theme of which is the problem of refugees. “This is not so much a refugee crisis as a crisis of humanity. In the history of refugees, we have lost our basic values,” - said the Chinese artist (Новикова А, 2017).

From this chapter, it is clearly seen that the artist's attitude, whose creativity is focused on the forms to protest, is shaped against activities of higher authority, global issues that touch human rights, freedom or somehow diminish an individual or a group of individuals. Revolt in art, striking for a change, has a political tone without being violent. In order to look at the core of revolt to better understand the boundaries between the protest and art or revolt and art, the question shall be addressed to the philosophical roots of revolt.

Part 3: ALBERT CAMUS “The Rebel: An Essay on Man in Revolt”

Albert Camus is one of the representatives of Western philosophy of the twentieth century. Possessing, according to the testimony of people who knew him, solid philosophical knowledge, he was not inclined to write systematic philosophical works. Instead of clear, logical definitions and dry academicism, we see an aphoristic style, a free play of intuition and logic, a generalization of observations and the broadest material of culture and history. At the same time, what researchers justly draw attention to, Camus's philosophical works are distinguished by clarity of thought, clarity of structure and rationality of argumentation. (Joseph McBride, 1992, pp. xi-xii)

This chapter delves into the roots of philosophical revolt from the perspective of Albert Camus to understand its motives and justify its functions in the attitude of an artist. Moreover, to analyze whether there are clear boundaries between protest or revolt and art.

3.1 Revolt

The contradictory nature of the world and being, the meaning of life, the attitude to freedom, the ambiguous assessment of the place and role of man in the world and in society - these questions have always been open and have attracted thinkers at all times. But they became especially relevant precisely in the twentieth century, which will go down in history as an era of rapid technological development and the emergence of a technogenic habitat, a period of dramatic political transformations and global wars, an era of the formation and collapse of previously unseen totalitarian regimes.

Considering the concepts of revolt and rebellion, Camus analyzed the idea of contemporary philosophical schools, and with some of his thoughts and conclusions, he polemicized with them. Camus put forward his own point of view on these problems, and all the more interesting for the modern reader is his work “The Rebel”.

Revolt, according to Camus, is a way out of history, from the world of ends and means, rational expediency into a morally completed “no”. (Albert Camus, 1991, p. 3) But with the first action, a person says yes. While protesting against the previous order of things, a person at the same time recognizes the existence of a specific boundary, up to which he allowed negative circumstances to interfere in his life.

Rebellion certainly implies a certain value. First, the rebellious person opposes everything that is valuable to him with what is not. Developing, the rebellion of one person begins to determine a certain good, which is already more important than the individual's own destiny. But this is the beginning of what the revolt is. The revolt usually occurs at the moment of danger or in a state of subordination. This is also the reason why, according to Camus, the first step in the revolt is defensive negation. However, this negation is a form of limitation. (Albert Camus, 1991, p. 18)

Using the example of the slave's rebellion against his master, Camus concludes that the slave is rebelling against the old order, which denies something inherent in the community of all oppressed people. (Albert Camus, 1991, p. 2) The individual itself is not the value that he intends to defend. This value is constituted by all people in general.

At the same time, Camus distances the concepts of rebellion and anger. Anger is caused by envy and is always directed against the object of envy. Revolt, on the other hand, seeks to protect the individual. The insurgent defends himself as he is, the integrity of his personality, seeks to force respect for himself. Thus, Camus concludes, anger is negative, rebellion is positive. The author argues with some philosophers who equated the rebellious spirit and anger. (Albert Camus, 1991, p. 13)

Approaching the concept of rebellion from a social standpoint, Camus notes that rebellion is impossible in societies where inequality is too great (for example, caste societies) or absolute equality (some primitive societies). Camus emphasizes that rebellion is possible in societies where theoretical equality hides massive de facto inequality. (Albert Camus, 1991, p. 14) The reasons for the revolt seem to have changed with the ages and civilizations. Moreover, with the developing ideas, it is constantly evolving. This means that the problem of rebellion does not make sense only in Western society but anywhere in the World. A great example that has been discussed previously is Ai Weiwei.

Usually, the rebellion is expected to be impulsive, along with the repulsion of the alien in any rebellion, complete identification of a person with a particular side of his immediately occurring. (Albert Camus, 1991, p. 11) This is where value judgment comes into play, which may at some crucial moment to help the rebel to survive in the midst of dangers. He is silent, plunged into despair and endures any conditions. When a rebel tolerates, he generally finds these conditions deeply unjust. Since the oppressed is silent, people believe that he does not reason anything and does not want anything. But as soon as the oppressed one begins to speak, even if he says "no," it means that he desires and judges. (Albert Camus, 1991, p. 11)

When a rebel decides to change, because before that, he was led by his master's whip, and now he can look his offender in the face. At that very moment, the rebel loses patience and rejects everything that he previously put up with. Thus, the rebel opposes everything that was valuable to him. "While not all value determines rebellion, any rebellious movement implicitly implies some value. As in the slave example, while rejecting his master's derogatory command, the slave also rejects slavery as such. Step by step, rebellion takes him much further than mere defiance. He even crosses the border established for the enemy, now demanding that he be treated as an equal". (Albert Camus, 1991, p. 12) What was formerly the stubborn resistance of a man becoming the man who identifies himself with resistance and is reduced to it. Furthermore, rebellion is the business of a knowledgeable person. He must be clearly aware of his rights. From this, it follows that a rebellious person cannot be present in a sacralised society, where myths and traditions reign and where answers to all controversial questions are given in the concept of the sacred. As have been discussed previously, the transition to law is evident in the revolt, and, at the same way, the transition from the formula "it would be necessary for this to exist" to the procedure "I want it to be so". But, perhaps even more importantly, we are talking about the transition from the individual to the good that has now become universal.

Contrary to the popular opinion about rebellion, the emergence of the slogan "All or nothing" proves that rebellion, even if it originated in the depths of the purely individual, casts doubt on the very concept of the individual. If an individual is ready to die and in certain circumstances accepts death in his rebellious impulse, he thereby shows that he sacrifices himself for the sake of the good, which, in his opinion, means more than his own destiny. If a rebel is ready to die, just not to lose the right protected by him, then this means that he values this right more than himself. Consequently, he acts in the name of a still unclear value, which, he feels, unites him with all other people. Obviously, the assertion contained in all rebellious action extends to something that is superior to the individual in so far as that something relieves him of his supposed loneliness and gives him a reason to act or the value for his actions. Thus, the primary source of rebellion is not only the individual. Those ideas may be found in the motives of an artist. The motives arise from the decision to oppose the norms and conditions which the higher authorities promote.

One of the justifications Camus has found in the work of Max Scheler, that revolt is not about purely personal and selfish motivation. (Albert Camus, 1991, p. 13) In the course of historical development, humanity as a whole becomes more and more aware of itself. It should be noted that, in its essence, a rebellious impulse is not an egoistic spiritual move-

ment. No doubt, it can be caused by selfish reasons. But people are rebelling not only against oppression but also against lies.

Moreover, at first, the rebel, acting out of selfish motives in the very depths of his soul, does not value anything since he puts everything at stake. Of course, the insurgent demands respect for himself, but only to the extent that he identifies himself with the natural human community. It is good to note that not only the oppressed himself who becomes a rebel. Rebellion can also be raised by someone who is shocked by the spectacle of oppression, the victim of which is another. In this case, he identifies himself with this oppressed. And here, it is necessary to clarify that we are not talking about psychological identification, not about self-deception, when a person imagines that he is being insulted. It happens, on the contrary, that we are not able to calmly watch others being subjected to those insults that we ourselves would have endured without protesting. This shows a direct connection with the attitude of Ai Weiwei and his expressive artworks to protect the one who is being oppressed.

Camus argues that today's history, with its strife, forces people to accept that rebellion is one of the essential dimensions of man. (Albert Camus, 1991, p. 2) In this respect, revolt is the attitude of a concrete act. It represents a substantial reaction to inequality, violation of human or societal rights. Which thus, then generate an attitude of a general change of ambience the revolt provides to a man. This directly relates to the example of protest artist - artworks of Ai Weiwei, as if considering it possible to accept this paradigm, then it should be admitted the following: in order to bring something new into your life that goes beyond the usual, you need to start thinking and feeling in a new way. Usually, we do not want changes. Any change is a threat to stability. And this is the second reason why we are so sparingly introducing new inventions. Any purely scientific discovery is potentially destructive; even science sometimes has to be viewed as a possible enemy. From the point of view of human nature, revolt is self-awareness through subjective definition, represents an awareness of the subjective framework of values, on the basis of which the revolting individual is formed by his own choice and concerns the individual change, shifting from the general.

As a last resort, he is willing to accept the final defeat, which is death, rather than be deprived of the personal sacrament that he would call, for example, freedom. Better to die on one's feet than to live on one's knees (Albert Camus, 1991, p. 11)

However, there is another aspect of revolt's meaning, which presupposes questioning and overcoming traditions and paradigms. Without questioning, the desire for any change would not be possible. Those two aspects are crucial in the determination of what revolt really is. One of the supportive arguments can be found in the works of Julia Kristeva, who is a French philosopher, psychoanalyst, writer, semiotics, and a representative of poststructuralism. Kristeva sees revolt "as a continuous and crucial process of transformation and questioning, renewal and regeneration, rather than mindless, nihilistic rejection and destruction. Neither has a purely political conception of revolt; instead, they define it as an ethical, artistic, and psychic activity that is the ultimate guarantee of man's dignity, integrity, independence, and creative capacities."(Luke Sunderland, 2010) For at least the past two centuries, the revolt had political meaning and contained some negative attitude. Now it might have different layers of different functions, meaningful or not, but inevitable because of our rebellious drive. Thus, our rebellious drive can guarantee independence and creativity.

Man is the historical reality of humanity. And one should not run away from this reality but find values for humanity in it. A revolting individual cannot be a value in itself, for he could not defend such a value in principle. The meaning would then lie in deep individualism. But the revolting individual is aware of the values for which it is necessary to live, as well as to create art, according to what has been previously discussed about Ai Weiwei. Works of art like the works of the mind. Indeed, a rebellious outburst is more than an act of protest in the most vital sense of the word. Rebellion, on the contrary, breaks open being and helps to go beyond it. It turns stagnant waters into raging waves without being physically violent. The source of Ai's rebellion, on the other hand, is an overabundance of energy and a thirst for activity and change.

One of the central values of rebellion is that it presupposes a human community, moreover, free from any kind of holiness. In order to live, a person must rebel, but without violating the boundaries open to him in himself, the boundaries beyond which people, having united, begin their true being. The value is not only in change for an individual, not even in change for the society, but rebellion is seen as a way of finding the true oneself—the rebel fights for the integrity of his personality. At first, he seeks not so much to gain the upper hand as to make him respect himself.

Awareness of the absurdity of being and the unreasonableness of the world is the root cause of rebellion. However, if in the experience of the absurd suffering is individual, then

in a rebellious impulse, it perceives itself as collective. It turns out to be a common lot, writes Camus.

Bringing the individual out of loneliness, rebellion is the foundation of value for all people. If initially the meaning of rebellion for an individual can be expressed by the phrase “I rebel - it means I exist”, then the further creative development of rebellion will make it possible to say: “I rebel, therefore we exist”. (Albert Camus, 1991, p. 15) However, revolting thinking must be constantly revised, not only in its requirements but also in the form of implementation, since it may happen that the border under the pressure of specific and tense conditions exceeds.

Exploring the concept of rebellion, Camus identifies several of its categories and defines the characteristic features of each of them. Not all the categories will be discussed. The focus will be on Historical rebellion and rebellion in Art in order to better understand the concept of rebellion and revolt.

3.2 Historical Rebellion

The main goal of the historical revolt, according to Camus, is freedom and justice. Historical revolt seeks to give a man a reign in time, in history. (Albert Camus, 1991, p. 53)

Camus immediately separates the concepts of rebellion and revolution. He believes that revolution begins with an idea, while revolt is a movement from individual experience to the idea. Camus expresses an interesting idea: humanity has not yet known revolution in its true meaning. (Albert Camus, 1991, p. 54)

There is another crucial aspect to this. Unlike revolt, revolution always has a political dimension. The plan for social change is, in the case of a revolution, necessarily conditioned by political change. Revolution always represents an attack on the state establishment, on the government that represents this establishment and institutionally defends. Camus realizes that revolution and government are in principle incompatible categories, as the revolution is an attempt at a political change of the system.

In contrast, the government is the representative of the system. The idea of a revolutionary government is possible only in the abstract plane of the opposition government. A true revolution aims at universal unity and the final completion of history. The revolutions that have taken place so far have only led to the replacement of one political system by another. Even if it started out as an economic one, any revolution eventually became political. And this is also the difference between revolution and rebellion or revolt. It is crucial to make

such distinctions, as those concepts could be misinterpreted into being violent. The idea that societies forgot what revolt really is as they turn into revolution and violence on the streets. Traditional forms and norms have been co-opted by the powers, encoding forces of market economy and media. So, our choices, ideas, and beliefs are mediated, "labels" that we need to accept."... *Human rights, are dissolving under the pressure of technology and the market, threatened by what jurists call "the patrimonial person", that is, the human being as an assemblage of organs...*" (Julia Kristeva, 2000, p. 25) This limitation restricts personal freedom.

In the case of the demands of absolute freedom and absolute justice, there is a clash of incompatible social extremes, which, according to Camus, the revolt must avoid. The reason is the fact that both justice and freedom are demands of their own revolt, and it is necessary to achieve their joint enforcement, which under the conditions of absoluteness is not possible in principle. Absolute freedom denies any value, and thus any right, except the right of the stronger. It, therefore, makes it impossible to enforce any justice. Existentialism introduces a different understanding of freedom. Existentialism gives each person possession of his being and gives him full responsibility for his existence. Freedom is the independence and determinability of the personality "from within". It is impossible to get rid of it. Freedom is always the freedom to choose one option out of a thousand possibilities. The choice itself presupposes not only knowledge of all available options, their analysis and foresight of all possible consequences, but also the acceptance of responsibility to oneself and other people for one's choice. Anxiety and fear of responsibility sometimes make a person think about whether he needs so much freedom, make him abandon it, be afraid. Freedom is a person's independent management of his life. It assumes the ability to act in accordance with their goals and interests. Freedom is a constant and challenging choice, but even it must have limits in order not to escalate into arbitrariness. Once the boundaries of a person's freedom are destroyed, the revolt might get out of the control. Moreover, the goals of revolution and revolt are entirely different. A revolution presupposes the relegation of man to the level of history, or rather, material for history. Rebellion, on the other hand, affirms man and human nature, which is not subject to the world of power. Rebellion comes from denial in the name of affirmation. The revolution proceeds from absolute denial and condemns itself to all kinds of slavery and terror for the sake of a goal achievable only at the end of time.

From a philosophical point of view, it is appropriate to analyze in little more detail the arguments on the basis of which Camus rejects violence to take away his criminal character

and justify as a necessary part of the revolt. In this respect, Camus distinguishes between two types of crime – crime irrational and rational. Both are the result of two kinds of revolutions: nihilistic and historical. Although in the case of both, the other is used arguments, they equally betray the revolt. Nihilistic belief in the worthlessness of human life, which legitimizes irrational murder, is based on a hopeless fate of human death. Camus perceives this nihilistic crime as absolute or total result freedom. Nihilism and irrational murder are thus in direct conflict with the revolt. Rational crime seeks to legitimize violence, including murder, on the basis of logical compliance with the applicable value system. It is, therefore, an act in which correctness is supported by a rational justification. As a result of the rejection of the completeness of history, any revolution then loses the possibility of defending revolutionary crime on the basis of higher, historical rationality. In that case, the revolution would fight to eliminate oppression and inequality by new oppression and inequality, rather than changing it completely.

Thus, Camus draws a very important conclusion that rebellion is constructive, revolution is nihilistic. (Albert Camus, 1991, p. 80) Revolt suggests that instead of killing and dying to create a being, humanity should live to create what it is. The revolver must be able to build the right direction supposedly. The revolt is a questioning of historical development since it sets certain boundaries for historical development. These boundaries are a space of values, the old ones and the created ones. It is located between extreme positions, whether absolute rationality and absolute irrationality or absolute freedom and absolute justice. Belonging puts a person in equality with others, to the level of the necessary sharing and mutual communication. In the case of revolt, Camus uses individual forms of communication rather than metaphorical naming, which later will be discussed in other forms rather than historical. Through revolt, the individual seeks to achieve this unity of human equality, through revolution can very quickly confuse this unity with totalitarianism, when a desperate effort to turns unity into terror. Such a society is forced into unity by direct or indirect violence.

The greatest danger of revolution, then, lies in denying this human coexistence, in the rejection of belonging as a human reality. In that case, the revolution fatally violates the basic premise of revolt. The negation on the part of the revolt is not the negation of the being of the other. Until a particular moment when revolution by its negation would not define the borders, it would be in line with revolt. At the time when revolutionary negation leads to the denial of this limit, to the denial of the being of the other, it becomes absolute

negation. At this stage, the revolution becomes totalitarian and nihilistic. And in such a moment, a person who revolts at the same time ceases to be a revolutionary, but on the contrary, he starts to be in mutual opposition. Here is the difference between the revolt that is demanded in its complete unity and historical revolution. Accepting the value of your own being is necessary for a confirmation of the being of others. The goal of revolution should be the establishment of social and political conditions, which should be in principle far from any absolutism, and therefore any nihilism. On the contrary, they should hold mutual limit and relativity. That is the reason why these two are different concepts as a revolt is negation for the sake of affirmation and creating new and revolution - from absolute negation. Respect for natural human belonging and mutual social dialogue should be corresponding to the consequences of a well-conducted revolt. It opens up the mind of an individual to revolt; by developing and uniting, it creates value, meaning and creative force for more people.

3.3 Rebellion and Art

Camus sees rebellion not only through the historical prism but through diverse perspectives. Camus proposes to pour out your revolt into creativity. Art and creativity embody rebellion, which manifests itself in simultaneous denial and affirmation. Creativity denies the world for what it lacks but denies in the name of what the world is at least sometimes. Art is interconnected with our society. As a full-fledged organism, it changes, pulsates, reacts sharply to stimuli. With the help of new works, you can understand what is happening in the world and sometimes even better than news portals. Art is more honest. One of the supportive ideas is shared with Julia Kristeva. Kristeva does not see revolt only in a political sense. The old values were blindly rejected in favour of the new ones. Subsequently, questioning of values has turned into a form of nihilism. So, when media, for example, refers to "revolt", it does not mean anything except this nihilistic suspension in favour of new values. A pseudo-rebellious nihilist is actually someone who puts up with the stability of new values without questioning or re-thinking. And this stability is transparent; it also turns out to be deadly and totalitarian. The fact is that totalitarianism is a result of a definite fixation on the uprising. Jindřich Chalupecký, an art and literature critic of the 1940s, talks about the revolt also in the form of art that could be compared with the ideas of Albert Camus and Julia Kristeva. He said that during the totalitarian regime the surreal art was used as the last revolt possible at that time to intimate the individual and actually

fight the ideology they did not want to accept. (Lola Kantor-Kazovsky, 2011) His approach was mainly based on the critical perception of avant-garde art and was enriched with impulses. Concerning particularly an effort to reassess and newly define notions, crucial ones for Chalupecký were art, reality, realism or myth, in terms of their relation to life. (Lola Kantor-Kazovsky, 2011) Avant-garde art pushed the boundaries of established norms, radical views and promoted radical social reforms. An artist expressed the culture's memory in his works.

" Contemporary art installations aspire to incarnation but also narration. These installations have a history, the history of Germany, the history of prehistoric man, the history of Russia, as well as more modest personal histories. An installation invites us to tell a story, to participate, through it and our sensation, in a communion with being. It also produces an unsettling complicity with our regressions, for when faced with these fragments, these flashes of sensations, these disseminated objects, you no longer know who you are." (Julia Kristeva, 2000, p. 11) In this turn art and art installations offer to think about the matter, it does not mean that the art works are actually changing the way a person thinks on that matter. Thus, art does not change history nor does not change things. Art offers a perspective and urges to put your attention to that matter.

Chalupecký believed that art should return to its true purpose. (Jindrich Chalupecky, 1972) It is not to teach and not to correct life. Its main goal is to glorify life, or rather, to create a space in which life can glorify itself. Art should awaken people's understanding of why this life is worth living as fully as possible, entirely, to the end without sacrificing oneself. In this, neither in logic nor in moralizing, lies the wisdom and mission of art. Here, the concept of art is seen as a genuine liberation practice or as a revolt. Chalupecký definitely asserts people who, due to circumstances, do not have access to experiencing the whole fullness of life. With the help of art, they can overcome these limitations or boundaries. The world is hostile and weighs on us, and we do not know how to manage our infinite freedom, which was initially given to us. The reason for this does not lay in the society but in ourselves. It is 'us' who is half-blind and imperfect, and if we remain in this half-animal state, the world will be a trap for us, however, if we learn to see and reveal to the others. If we go to the level where the world itself becomes freedom, we would be able to revolt. It is said that there can be different forms of revolt, visible in art, philosophy or history. This interpretation is related to the ideas of Camus.

Revolt in art, according to Camus, is the creator of the universe. (Albert Camus, 1991, p. 125) The creator believes that the world is imperfect and seeks to rewrite, remake it, give it the missing style. Art argues with reality, says Camus, but does not avoid it. (Albert Camus, 1991, p. 125) Any creator with his works denies the reality surrounding him but does not avoid it. At the same time, the ability to live is no less important for the creator than the ability to create. If the final meaning of all the works of the creator is given by his death, then his life sheds the brightest light on them. To create is to give shape to your destiny. As the translation of artwork creates the public space, it creates an understanding of reality. If a person is not a creator, he is a translator. We encounter an artwork as “the other” way of using the language of our experience, which also helps to identify ourselves.

“...whenever new ideas or art come in a new place, new words necessarily come too. What began as an artistic movement is capable at the end of reshaping politics and society...”
(Machiavelli)

Individual communication is one of the key aspects, the one that tries to unite human equality and make changes in society which was discussed by Camus in his viewing of Historical revolt. Those come together into revolt in Ai Weiwei activities, as in artworks and his translation in social media. In the process of socialization, the individual masters the knowledge, norms, values adopted in one or another community of people, but perceives, absorbs them not passively but refracting through his individuality, through his life experience. Thus, he becomes a person who is a unique ensemble of social relations. Socialization is at the same time internalization, i.e., the transition of social relations external to the individual into his inner spiritual world, which can be a seed planted to grow into the thoughts of change or transformation. Along with other social institutions and forms, art "connects" a person to the interests and needs of society in all its diverse forms. Revealing and more clearly presenting the features of artistic socialization allows its formation with other types of socialization of the individual. Formation of personality, functioning as a member of society is impossible without morality—moral norms governing the behaviour of an individual link it to society. As a result of interiorization, acquiring moral consciousness and legal awareness, a person, as a rule, by his own free will, fulfils moral norms and legal laws.

Art, in which the aesthetic attitude of a person to the world is objectified and to the greatest extent concentrated, is an indispensable factor in the socialization of the individual, connecting it with society with the most intimate bonds and influencing the most intimate aspects of human behaviour. At the same time, familiarization with diverse aesthetic relations through the development of aesthetic and artistic values is accomplished without any infringement of the sovereignty of the personality itself, but on the contrary, through its development and spiritual enrichment, and what is extremely important, completely free. Along with the aesthetic appreciation, artwork can develop the feeling of a change in the mindset pushing into revolt.

Art introduces a person to the origins of rebellion to the extent that it gives a form to values that are elusive in all the diversity of being but visible to the creator, who, capturing them, separates them from history. What happened over these 100 years, why did artists suddenly start splashing paint and creating all kinds of installations and performances? Two world wars that resulted in genocides. As a result, hatred, fanaticism, suspicion. Can artists continue to paint people and landscapes? They can, but it will be a lie, nostalgia for those seemingly "innocent" times. What was left? Search where there was at least some hope - in pure art without external influences. Some kind of revolt was needed, so they began to move away from the traditional canons of painting. Taking, for example, the landscape and the laws of gravity, where the light colours are at the top and the dark ones are at the bottom. And compare with Cubism, where there is a mixture of everything, confusion - a revolt in human consciousness as a way to show people that perspectives can be transformed. Art acts not on anyone human ability and strength, be it emotion or intellect, but on a person as a whole. It forms, sometimes unconsciously, the same system of human attitudes, the action of which will manifest itself sooner or later and often unpredictably, and does not simply pursue the goal of prompting a person to a particular action. Turning to art, a person goes beyond the limits of rational unambiguity. Art reveals the mysterious, not amenable to scientific knowledge. That is why a person needs art as an organic part of what is contained in himself and in the world that he knows and enjoys.

A person in rebellion is a unique being who realizes his non-eternity and assures his individuality, solidarity, meaning, which is expressed in Camus's formula: "I rebel, therefore, I exist". (Albert Camus, 1991, p. 15) And we see that rebellion from the usual concept becomes an integral part of human existence. A work of art, like all other types of social consciousness, is always the unity of the object recognizable in it, and the subject is percepti-

ble in this object. The “inner world” recognized and reproduced by the artist, even if it is his own “inner world”, is always the object of his cognition - active cognition, which includes the selection of essential features of this “inner world” and their comprehension and evaluation. In the book by A. Camus, "The Rebel" changes the meaning of the concepts of "absurd" and "rebellion" since not an individual rebellion emerges from them. And the demands of human solidarity, common to all people. The rebel rises from his knees renounces the slave life, and this will mark freedom. However, a rebellious slave can cross the line, after which the rebellion becomes a dictatorship. In our time, historical revolt is combined with a revolt in the art that has made modern man free of values. Freedom is one of the critical aspects of art. Once the artist is free to create or freely express his attitude in various forms of art, then it does not perceive as a protest as such to trigger violence from any side.

5. CONCLUSION

Ai Weiwei is currently the most famous Chinese artist in the world, and he is described as one of the most influential artists of the 21st century. Worldwide fame brought him collab-

oration on the architectural design of the Beijing Stadium Bird's Nest. The controversial nature of many of his works of art amplified in 2011 his almost three-month detention and investigation for economic crimes. Ai Weiwei's popularity in connection with this event crossed the boundaries of the art world and attracted the attention of the general world public. Colourful personality is significantly reflected in Ai Weiwei's artistic work-life, knowledge of different countries, regions and cultures, as well as interest in current Chinese social events. In a diverse range of his creative activities, original ones have represented ways of expression and unconventional materials used. His works shake the established ideas about history, culture, art, originality and value. They are permeated with desire after the change, the transformation of Chinese traditions and often lead to destruction, which in the artist's conception it symbolizes liberation. By confronting opposites such as history and present, stability and progress or control and freedom, artists are able to appeal to the Chinese and an international audience that calls for reflection and rethinking of conventional stereotypes. Working with the audience is very important for Ai Weiwei, so he likes to interact, involving in his artwork. He considers the subjective experience and interpretation of the individual often as part of the work. The prominence of Ai Weiwei's artistic work is underlined by his social effect. Open comments on current societal issues, critical views, and the photos he publishes on internet social networks appeal to virtual audiences at different ends of the world and creates stimuli for both individual reflections and for public discussion.

Ai Weiwei's strong influence on the contemporary Chinese and world art scene is indisputable. His work, which transcends the boundaries of the art world and becomes a testimony personal life of the individual, but also social events, political changes and natural disasters, certainly deserves attention as being part of protest art.

This work is devoted to examining protest and revolt, their relation and synergy through the dimensions of art and philosophy by analysing works of Ai Weiwei and the writings of Albert Camus. Protest art is undoubtedly a relatively new form of expressing dissident thought. A specific feature of such a form is its peaceful shell and often an intellectual component because a political protest or a social appeal of protest art itself is not always apparent; it should be seen by the viewer, who, in turn, has a particular awareness of the problem underlying the creation of this or another object of protest art. The formation of protest art took place under the influence of many factors, including the factor of technical

progress, especially in the recent years. Today, the world community has reached the level of development when the solution of problematic political and social issues by military means can entail irreversible consequences for states and peoples, and maybe for all mankind. Protest art has become a new method of changing the world from the inside, offering the minds to draw independent conclusions and make decisions about determining the right path for their development. At the same time, the art of protest was influenced by the reduction of the geographical distance between individuals or peoples of different countries through the daily use of the global Internet and technical means of communication.

Technological progress gave people, among other things, the ability to instantly unite if necessary, transfer new information in the shortest possible time, which contributed to the lightning-fast spread and development of protest art. This type of creativity has no national features - it is a worldwide phenomenon. Protest art is manifested in a variety of forms - from painting and sculpture to actions and performances. Art in the form of protest comes out of closed museums into the streets, drawing more and more spectators and supporters into its ranks. At the same time, the viewer often has the opportunity to independently participate in protest art and form this or that art object or art production. Thus, the distance between the artist and the final spectator is reduced, and the work itself becomes, for the most part, more understandable to the layman. Now the viewer has the opportunity to directly ask all questions to the author and get for himself a complete understanding of the works of modern masters.

The uniqueness of Ai Weiwei lies not only in his desire and ability to protect his people from the oppression of power and raise the world's problems of mankind for discussion. Weiwei's political and social appeals are manifested by the author in more than original, sometimes aggressive, and often completely silent, but extremely eloquent works of protest art in their silence. Against the background of a serious political struggle against dissidence and the total suppression of protest art in China, Ai Weiwei openly speaks about his position, which often entails not entirely favourable consequences for him. In many respects, the repression of the dissenting author by the Chinese government led to the strengthening of his world fame. It allowed Weiwei to expand the scope of his creativity, as well as to show it without unnecessary fears, being outside his state. Of course, the significance of the dissident Weiwei's protest works is extremely important for modern Chinese society. Undoubtedly, only a tiny part of this society, being on the territory of their homeland, can openly declare their support for Weiwei.

But meanwhile, the internal pressure in Chinese society is growing exponentially, which is confirmed by the research of world analysts and statisticians, fixing the number of protests and strikes in China in recent years. The volume of the flow of Chinese leaving their state forever, and the number of precedents of condemnation of the actions of the Chinese governments by the world community. Ai Weiwei's works are already devoted not only to the problems of domestic politics and culture in China.

A new global stage in the development of his work was the fight against world problems of a socio-political nature. Today, one of the main directions of his work is to draw the attention of the world community to the issue of a massive influx of refugees. Ai Weiwei is accustomed to independently understanding the essence of the problem, not trusting generally accepted data. As with the 2008 earthquake in the Chinese province of Sichuan, Weiwei plans to visit Syria, Iraq to undertake measures to resolve problems from the inside. The author feels the strength and opportunity to help those in need, and at the same time, the world community already has a certain level of trust in the opinion of Ai Weiwei and respect for his goals and objectives.

Ai Weiwei's political statement is that he calls on his compatriots to defend their rights and resist the power that has oppressed them for many decades of a totalitarian regime. Not only Ai Weiwei but also many other modern protest authors carry socially significant messages in their work, from a call for the preservation of simple human values to protest against global problematic issues. Thus, the well-known ghost artist Banksy in his works, calls not only for an end to the war between states but also for the fact that each of us should do good and bring it to people. These seemingly simple truths are somewhat lost by modern society in the race for material wealth and satisfaction of personal needs, often at the expense of others. Recalling this, the artists of protest art are fighting not only against the state and the authorities that oppress society but also, to some extent, with society itself, which devours itself from the inside. It seems that this is the deep meaning of protest art in its modern reading. And even if at first glance it may sometimes look somewhat strange, funny or even inadequate - all this is only a subjective form in which the protest author, with sarcasm, bitterness, or vice versa - aggression, dresses the deep meaning of his message to the world community.

After all, the essence of protest art is as simple and understandable as possible - it is an attempt to help those who are involved in the maelstrom of the vices of modern society, the lawlessness of the authorities and the state. Despite the fact that the methods of struggle of protest art are only photographs, compositions or any household items, and the “instru-

ment” of protest is often a camera, computer or social network account, the state and authorities cannot underestimate the power of protest art. Its power is concentrated in itself: in its carriers - authors, creators, and in its final consumer - the viewer. Mass involvement and engagement are key to the success of protest art. Blurring the boundaries between cultures and nationalities and solving global problems by the common forces of society without differentiating tasks according to the criterion "this does not exist in my country" or "it will not affect me" - this is an effective method of protest art in the struggle for the values of each person: freedom of speech, freedom of thought, equality of all before the law, the right to honest and decently paid work, the right to self-expression and self-determination. Accessibility and openness, the ability to participate in the process of any of us, regardless of the presence of any skills or special knowledge - this is the secret of the total involvement of the masses in the art of protest.

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APPENDIX

Fig 1 - Ai Weiwei, Han Dynasty Urn with Coca-Cola Logo, 1993 – at Ai Weiwei Studio.

Courtesy Lisson Gallery

Fig 2 - Ai Weiwei, Dropping a Han Dynasty Urn, 1995 – shown at Solomon R. Guggenheim

Museum in New York in 2017-2018

Fig 3- Ai Weiwei, Descending Light , 2007 – Marry Bone Gallery in 2008

Fig 4 – Ai Weiwei, Srtaight, 2008, - Royal Academy in 2015

Fig 5 – Ai Weiwei, Remembering, 2009 - backpacks on the facade of the Haus der Kunst

(Munich)

Fig 6- Ai Weiwei, Sunflower Seeds, 2010-2011 – TATE Modern London museum