Introduction
Abstract art is based on the theoretical postulate of the absolute refusal from the subject of the image (denotation), as the most important aesthetic principle of the abstract art is the liberation of image from figurativeness [1, P. 147]. Sufficient to mention the statements of abstract art classics to see how uncompromisingly they "destroy" the object as a specific and recognizable entity and declare complete visual uncertainty the basis of "real" art. E.g., R. Delaunay is convinced that while art is not freed from the object, it will remain in slavery [2]. V. Kandinsky speaks of the indisputable harm of the objectivity of his paintings [3]. K. Malevich says the purpose of art is to refuse from depicting objects. M. Mondrian argues that non-objective art is not an expression of external facts. V. Worrier calls upon man to break with the false reality and see the true irrational world [4, P. 46]. K. Levy-Strauss says abstract art cannot mean anything [5, P. 33], etc. J. Ortega y Gasset considers the refusal from objectivity as de-humanization of art [6, P. 638].

2. Discussion
Despite the apparent persuasiveness of these statements, let us consider the questions — "Is ignoring the image of the subject a mere declaration of irrelevance, or an actual principle of abstract art? What does the Manifesto of abstract art imply?" Let us answer the questions referring to the psycholinguistic analysis of abstract images.

The aim of this work is to attempt refuting a non-sign nature of abstract image and to prove the presence of a denotative base. The aim determines the following tasks: to analyze practical material devoted to abstract images, to experiment with "naive" interpreters of abstract images, analyze the results of a study.

To clarify the nature of signification in abstract art we applied the method of psycholinguistic experiment and appealed to the verbal interpretation of non-objective image that is implemented in two forms (those of professional art texts written by specialists, and "naive" non-professional interpretations) making use of such methods as classification, systematization and quantitative approach.

According to Ch. Pierce’s in the iconic triad “index symbols icons”, pictorial signs are fundamental in the visual arts. In pictorial signs, the relationship of the signifier and the signified is motivated by the actual similarity, likeness between them. This sign needs no translation because it is similar to its object. The first replaces the second just because it looks like it [7, P. 81-86] (also see psycholinguistic research works by E. Bates and Ch. Morris confirming the characteristics of the iconic sign [8, P. 70], [9, P. 57]).

However, the described model of the iconic sign contradicts the definition of abstract art: Abstract art is objectless, non-figurative art. It is a form of graphic activity not aimed at simulation or display of visually perceived reality. Abstract painting, drawing, and sculpture exclude associations with recognizable objects [10]; Abstract art is a creative method of abstract (pointless) art, refusing to depict the forms of reality [11, P. 15].

These definitions clearly marked a fundamental property of abstractionism – lack of subject matter relatedness or the signified (the object or denotation). However, the iconic sign is therefore the sign, i.e. a bilateral entity, because it bears the inextricable link of the object and its image (the signified with the signifier). The abstract image should not assume associativity as for associations there is no subject; there are only lines, points and planes consistent with nothing and motivated by nothing. Then, the question about the lack of abstract image connection with the absence of sign arises. Thus, an abstract image in the absence of the signified must become a one-level structure.

In our analysis of professional art texts, there suddenly emerged a clear trend of experts to associate the pointless visuals with real objects and compare the abstract composition with a subject situation:

One of the last works created by Klee during this trip “Before the gates of Kairouan”... Spots of color create the city landscape. Two camels, a donkey, a few domes — all
this helps the eye to convert the color spots in the landscape with the city and the sky [12, P. 56].

In "The Pointless", Shterenberg sought to come to absolute abstraction. However... the Shterenberg’s canvas is extremely densely filled... with images of things. The artist was foreign to modeling the universe in the form of completely abstract symbols [13, P. 39];
The painting "Twilight" by Kandinsky. A hint of black spots of eyes, a fish tail, a bird’s wing. Likeness, "an echo" of the rainbow. Everything is like unformed visions, one of which destroys the other [14, P. 149].

In all considered art interpretations, things in spite of the pointless idea are mentioned.

3. Experiment

An experimental verbal interpretation of abstract images by a group of naive, untrained recipients was due to the aim of eliciting spontaneous, "live" result of perception, not burdened with a prior special knowledge, attitudes, and stereotypes characteristic of special art historical texts. 60 people of various gender, age, education took part in the experiment. They asked to compile a text interpretation of a Kandinsky’s painting "White point". The objective of the experiment assumed either finding in the verbalized "naive" perception any traces of the memetic, associative image level, or lack thereof; evidencing about one-level organization of abstract images. The experiment showed that only in 6 of the 60 text interpreters (10%) described only the figurative visuals without resorting to any associations. Here is a typical example: On a yellow background, there are geometric shapes. Green triangle, orange irregular geometric shape, a purple figure, a white small circle, some red parallels, more triangles...

However, in 90% of cases, or 54 text interpreters 60 people strived to bring pointless visuals to the subject one, although the task did not include instructions on creating subject associations:

The image in the picture reminds of a parrot: multi-colored, outstretched wings, a beak, a small white circle resembles the eye. The bird is in flight. Two circles at the top and bottom represent the Sun and the Moon, i.e. a bird is flying in the open sky, inspired by freedom.

In the lower left corner, there is the Moon, in the upper left corner there is the Sun. The white ball is the Earth. All the colored shapes are what is happening on the Earth. Boomerang — a symbol of everything that is done on Earth in relation to space will surely return to Earth.

One can imagine Death in a shroud. Then over the black right—angle tombstone bracket a cold, otherworldly Shine in the crown framing the mourning circle arises.

Swordfish flying down. The tail is a flounce of goose feathers. The body is like a boomerang.

Antennas sticking out of the machine. Falling bird-Secretary. Parts of a racing car. Cypress on the mountainside, against which the plane crashed.

You’d think that this is a set of children’s blocks from which one can build a railway, a tower, a house, a hut. Maybe, on the contrary, everything was already destroyed, disassembled into separate blocks.

The broken locomotive of the future on a semi-assembled railway.

If you want, you can imagine a departing train on the rails; the rocket take off (from the same track).

Interviewers try hard to decode abstraction, while reconstructing the images they have often mentioned: the Sun/Shine — 26, the Moon 24; train/locomotive/railway/rails — 16; bird/parrot/bird-Secretary — 14; boomerang — 12; the Earth — 10; auto/race car — 9; antenna — 7; fish/predatory fish/sword fish — 6; broken plane/locomotive/everything is destroyed — 6. The frequency of use of certain objects is quite high. E.g., associations with the Sun and the Moon occur in 50% of cases, which clearly demonstrate the non-random nature of the associations. However, a few or even single associations are also extraordinary phenomena proving the possibility of existence of a denotative basis for abstract images.

Thanks to the double experiment, it has become possible to question the idea of one-level character of abstract images. In the perception and interpretation of the picture, any viewer (both "naive" and professional) faces the problem of identification of artistic image not agreeing with the existence of certain interpreted "mysterious" forms. Seeking to understand the abstract visuals, the viewer forms the denotative level of image. It can certainly be the result of the viewer’s imagination – the artist may or may not have it in mind or have in mind something else. However, if the association does arise, then in this image idea of subject making that the artist cannot ignore is present. If different viewers have similar associations, one may talk about a certain invariant of object perception. This indicates the possibility of recovery the object as the basis for paintings.

4. Conclusions

It makes sense to return to the idea of the dual level of abstract images (the presence of the signifier and the signified) and not to deny the iconic signification. Such an approach explains the principle of creating abstract images based not on the rejection of objectivity, but on the artist’s recombination of perceptual images stored in memory. The viewer having reflected about the picture finds these images and provides the "missing" objectivity. The object is not completely "discredited", but rather actively used, though in its non-obvious, latent form.

Список литературы на английском языке / References in English