

Artistic Paradigms in The 21st Century: The Variability of Human Choice

Hanna Chmil ^{1*}, Victor Sydorenko ², Olena Berehova ³, Maryna Mishchenko ⁴, Nataliia Zhukova ⁵

¹ Professor, Institute for Cultural Research of the National Academy of Arts of Ukraine, Kyiv, Ukraine

² Professor, National Academy of Arts of Ukraine, Kyiv, Ukraine

³ Professor, Institute for Cultural Research of the National Academy of Arts of Ukraine, Kyiv, Ukraine

⁴ Associate Professor, Institute for Cultural Research of the National Academy of Arts of Ukraine, Kyiv, Ukraine

⁵ Associate Professor, Department of Graphics, National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute", Kyiv, Ukraine

* Corresponding Author: hannachmil@ukr.net

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ABSTRACT

The relevance is that modern art is a field that requires the analysis of all creative processes because in its context there are continuous updates and changes in priorities. These transformations call for research on creativity and the creator, who expresses his position through an artistic interpretation of reality or imagination. The purpose of the article the modern cultural space, the nature of the interaction between the artist and the audience, and the significance of the creator, whose activity no longer serves to satisfy purely aesthetic needs, but is accompanied by the emergence of new types of art aimed at social resonance and self-expression, is revealed. As a result, the concepts of "modern art" and "postmodernism" were characterized. The study discusses the evolution of modern art, including its shift from modernist to postmodern characteristics, the impact of technology, and the changing relationship between artists and society. It also highlights the role of art in addressing societal issues and calls for further research in various fields influenced by art. The article reveals the role of art in human life, changes in perception, and social influence.

Keywords: Modern Fine Art; Avant-Garde Model; Personality and Society; Socio-Cultural Space; Synthesis of Artistic Spheres

INTRODUCTION

The end of the 20th and the beginning of the 21st centuries became a period of transformations in social and cultural life. Art has become modern, correlating with current events, and socio-cultural and public issues. Reflecting many ideas and meanings, works of art are a source for analysing people's personal lives and social development trends. Art in modern conditions also captures the process of disintegration of an outdated paradigm, which becomes, in turn, a gesture of creation. It is extremely necessary to reflect on such a phenomenon, because only then will there be an opportunity to give positive works to the world (Sydorenko, 2008). The interaction between the creator, the environment that surrounds him, and the process of creation is a theme that is always relevant for humanity, as modern works demonstrate the phenomena and events that are happening today (Azzaoui & Dyba, 2022). This encourages society to study the nature and moral state of both an individual and society as a whole.

Understanding the role and place of the artist in the modern world requires special attention. Today's creativity tends less and less to pretentiousness and high aesthetic value (Tytok, Emelianova, Galinsky, Lysytsia, & Malykhin, 2022). Instead, it waits for certain reactions, the range of which can be quite large. At the same time, art cannot exist "outside the human being", without his/her participation. The characterization of art as a new formula that correlates with culture is essential. It is worth noting the fact that art is a broad concept (Figure 1). Its formula is focused on the fulfilment by the individual and society of their unique role, which consists in life (Klekovkin, 2020).

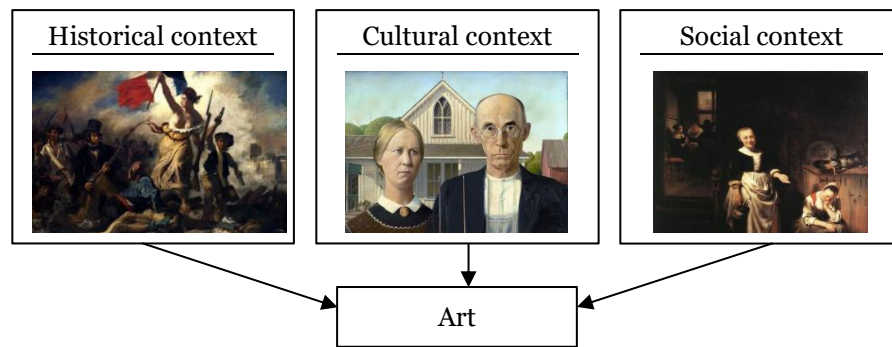


Figure 1. Scheme of The Contexts on Which The Content and Meaning of Art Directly Depend

The issue of freedom of creativity is very important: art itself is a sphere where a person feels free and realizes his artistic ideas. The creation cannot take place under compulsion, because then it would be an experiment. Therefore, large-scale issues of individuality, and personality, including creative personality, which is a cultural phenomenon, need to be studied (Ovcharuk, 2021). At the same time, the formula of absolute freedom of art does not apply to permissiveness or creative profanation. This is another level to which art has moved: due to changes in human relations with the world that took place in the 20th and early 21st centuries.

The study of the problem showed that the relationship between art and the spectator is multifaceted. According to Kondrashova (2021), the work is an artifact that broadcasts the common view of cultural figures on life in the context of a certain historical period, according to which attention is drawn to the structure (classical art), the individuality of the artist (romantic art), to creation as part of the spectacle (avant-garde art). In the context of freedom, Atamanyuk (2020) emphasizes the identity of the individual, which is based on some aspects, including religious, professional, cultural, and socio-demographic. Identity is a state when a person understands his uniqueness and at the same time his belonging to other people and groups, in the process of searching for his place in reality. Researcher Levytska (2020) is convinced that modern art gives an individual a unique opportunity to express himself and find a way out of the most difficult life circumstances. Art, in particular in this period, as such remains a means of self-discovery. It is focused on the context, new theories, and interpretations of the artistic space. Today there are various approaches to this (including the synthesis of art and high technologies: sci-art, robotics, genetic engineering, nanotechnology, and other elements of this field) (Almaganbetovna et al., 2023).

Pichkur, Sotska, Demchenko, Korol, and Gordash (2020) emphasized the expansion of modern art at the expense of computer-technological methods, which contribute to the formation of a new generation of artists, representatives of the era of information society. Summarizing their achievements, it should be said that art in the conditions of the modern world environment becomes a new language, which concentrates the panorama of the existence of society, the interaction of its representatives, the directions, and possibilities of its knowledge, the mechanisms of fixation, the transmission of this information society (Tahlina & Kutenko, 2020).

The study aims to investigate contemporary artistic space, focusing on the shift from modernism to postmodernism, the impact of technology, and the evolving relationship between creators and society. The primary objective of this study is to comprehensively examine the contemporary artistic space, focusing on its characteristics, evolution, and the paradigm shift from modernist to postmodern art. The study highlights research gaps in understanding diverse interpretations of postmodernism, the impact of technology on art, quality criteria in modern art, the artist-society relationship, and the interdisciplinary nature of contemporary art.

LITERATURE REVIEW

In this study, a multifaceted methodology was meticulously crafted, consisting of distinct stages, to unravel the intricate relationship between artistic phenomena and their cultural milieu in the 21st century. The initial stage involved framing the research objectives and contextualizing the study within the broader landscape of contemporary art. Subsequently, a selection of research methods was made, encompassing concretization to dissect the contextual intricacies of artworks, abstraction to delve into the imaginative essence of artistry, generalization to grapple with the multifarious aspects of modern art as influenced by time, semiotic analysis to decode the symbolic language of artistic expression, and the synchronic-diachronic research principle to navigate through the evolution of art across generations. These methods were systematically applied to achieve the research goals, allowing for an in-depth exploration of the structural, functional, and transformative facets of modern art.

The study also drew upon a rich tapestry of source materials, including the author's research and contributions from Ukrainian and international scholars, covering diverse domains such as visual anthropology, reality visualization, musical art, and art criticism. Through meticulous synthesis and analysis at each stage, this research not only shed light on the dynamic nature of contemporary art but also unravelled the profound interplay between art, culture, and time in shaping the artistic paradigms of the 21st century.

Modern art is a concept that means a creative reflection of reality at the present moment, or it originates from a set of artistic directions and currents of the second half of the 20th century. Today, the forms of modern art coexist with other artistic positions, not limited to a purely visual meaning. Thus, the very concept of art changes. Specimens of fine art can now be part of a process of artistic performance, intervention, documentation, and reconstruction, which is expanded by the literary dimension. This does not necessarily define a work of art as something specific or unique to an object. This process should be understood in terms of the multidimensional continuum of the artwork unfolding in time, which includes creation, conception, production, scripting, documentary recording, and reuse, in which mere objectivity becomes irrelevant (Bohn, 2022). In art, postmodernism is a separate type of worldview of a modern artist, a special socio-cultural form, the essence of which is super-communicativeness. This model of worldview chooses multivariate styles, artistic programs, and cultural languages as the main creative principle.

Among philosophers, culturologists, aestheticians, and art critics of the late 20th century, there is no consensus on the concept and phenomenon of postmodernism, while part of the word "post" means "after something". At the beginning of the 20th century, the "new" was dominant in the ratio of traditions and innovation, by the end of the century, the experience of past generations became key (Kerimkhulle, Saliyeva, Makhazhanova, Kerimkulov, Adalbek, & Taberkhan, 2023). Thus, postmodernism embodies a qualitatively new level of traditions, when artistic thinking includes earlier styles, forms, and genres that continue to exist within the updated work. The interaction of opposite spheres leads to the unification of mass art with elitist art. Thus, the concept of postmodernism is a synthesis of multivariate creative directions (Figure 2).

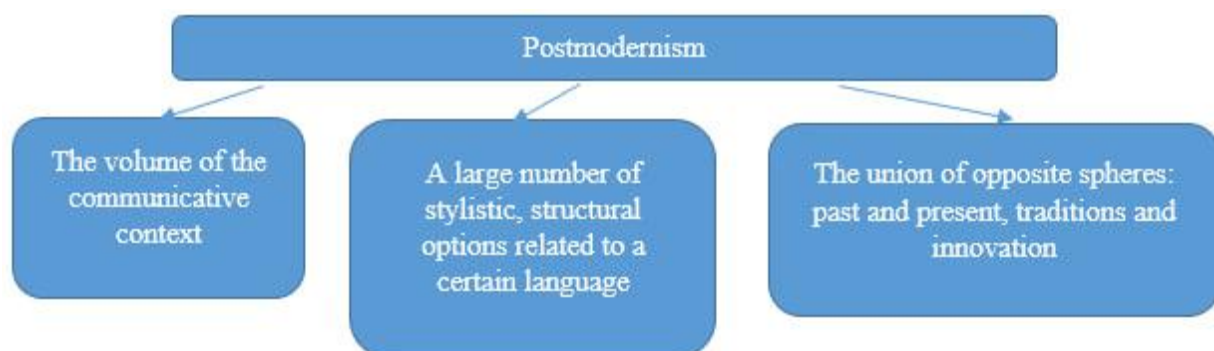


Figure 2. Postmodernism as A Phenomenon of World Culture

Postmodernism, as depicted in Figure 2, is a multifaceted cultural phenomenon that emphasizes the fluidity of meaning in our interconnected world. It underscores the vast complexities in communication, arising from an expanded range of communicative contexts, especially in the digital age. This paradigm also highlights the coexistence of diverse stylistic and structural approaches within languages, indicating that no single mode of expression holds supremacy. A hallmark of postmodernism is its blending of seemingly contradictory elements, merging past with present and traditions with innovations, thereby challenging rigid boundaries and championing a world where opposites can harmoniously coalesce.

The variability of art is connected with the development of technologies (Figures 3, 4, & 5). They are created based on interdisciplinarity when knowledge occurs through a combination of sciences. Therefore, the issue of authentication of works of art with the help of technology is being studied to identify the work and its author (Leonarduzzi, Liu, & Wang, 2018)). Digital content in a virtual museum is broadcast to mobile devices (Ioannakis, Bampis, & Koutsoudis, 2020). New media are considered, including as an environment and a creative space (Aiello, 2006; Garnham, 2005). It can be said that it is a matter of convenience and saving time. The latter affects the that today traditional representation is increasingly losing its relevance, although this crisis has affected, as noted by Marcus and Fisher (1996), almost all branches of scientific knowledge in the second half of the 20th century. The concept of "professionalism" is giving way to the technology of art. In this context, it is worth thinking about digital portraits of historical figures, who are given live facial expressions (before the appearance of the appropriate technology, the image was still). Now, the depicted person can conditionally be "resurrected" and given the desired mood.

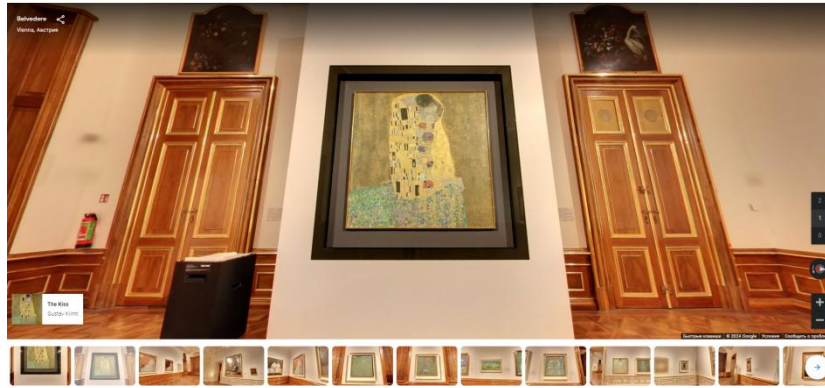


Figure 3. Screenshot of The Virtual Tour at The Upper Belvedere

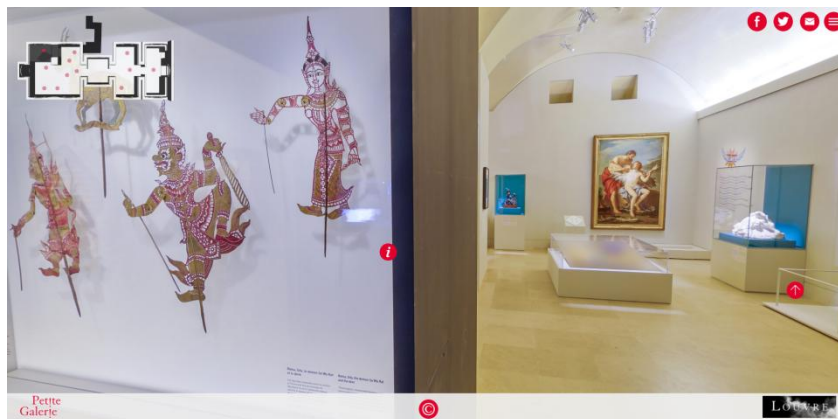


Figure 4. Screenshot of The Virtual Tour at The Louvre

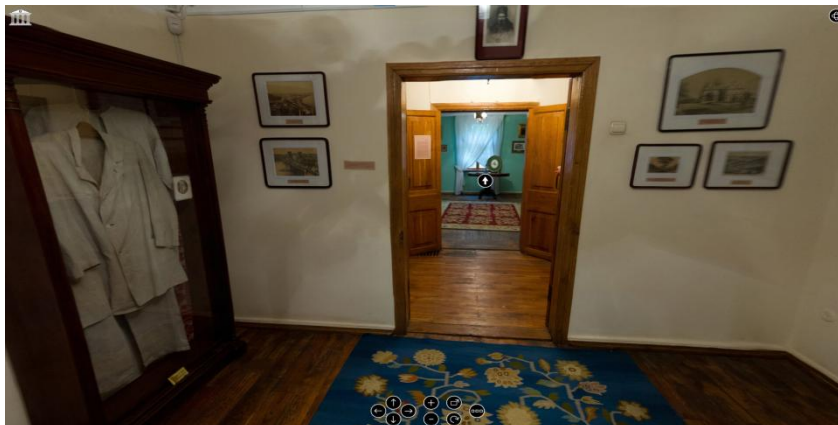


Figure 5. Screenshot of The Virtual Tour at The Taras Shevchenko House-Museum at Maydan Nezalezhnosti

Giving greater opportunities to the artist, virtual creativity can encourage the feeling of being a great creator. For example, creativity with virtual material is similar to drawing, but unlike the traditional process of work in this direction, the author can draw in 3D format (Figure 6). Thus, he has the opportunity to see the creation from many angles, just as one views a sculpture. Moreover, thanks to the virtuality of the materials, there is a unique way of knowing the creation by stepping inside or through its elements (Hacmun, Regev, & Salomon, 2018; Talaspayeva, Zhilisbayeva, & Tashpulatov, 2017). On the one hand, it is an exciting and useful game where the modern creator gravitates towards construction and reconstruction. On the other hand, such technical godlikeness can lead to the appearance of a "god complex", when a person convinces himself that he is above everything.



Figure 6. Example of a 3D Model From a Stock Website

METHODOLOGY

In the 20th century, different interpretations of artistic creativity emerged from artistic, scientific, and philosophical perspectives. These interpretations gave rise to the artistic worldview, which took shape as a certain paradigm reflecting a particular understanding of the world. According to research findings, paradigms of art refer to the accepted concepts and their general structure within a specific human activity domain, in this instance, art (Kolanad, 2019). The paradigm concept enables the rejection of aesthetic criteria for defining contemporary art. Instead, it considers inputs from law, economics, social values, institutional structures, means of production and dissemination, and other factors that are integral to the art. The modern art paradigm hinges on the non-conceptualization of the beautiful, whereby objective qualities of beauty cannot be attributed. Aquinas posited that beauty was an intrinsic and "transcendental" aspect of God, similar to goodness and unity. According to Sulikowska-Dejena (2021), human works of art should strive to imitate and attain God's beauty, as per Aquinas' beliefs.

Art has had a significant impact on the 21st century, reflecting rapid changes in technology and communication across various dimensions. The internet, in particular, has made art globally accessible but also presents challenges of information overload. Engaging in the arts remains vital in modern life, fostering critical thinking, innovation, and communication skills (Maughan, 2022). The arts have become an essential component of modern education, promoting the cultivation of crucial skills and knowledge in areas such as global understanding and financial competence. Art plays a profound role in shaping our civilization by preserving our history, teaching fundamental principles, establishing connective conduits between cultures, and providing personal reflection through shared human experience. Art provides an enduring and valuable contribution to our society, offering a timeless repository of culture and acting as a catalyst for societal change, with the ability to transcend borders and offer profound insights into the human condition (Darda & Cross, 2022). Every artist's unique style adds a layer of depth and context to this rich tapestry. The paradigm of art of the 21st century tends towards universality (Figure 7).

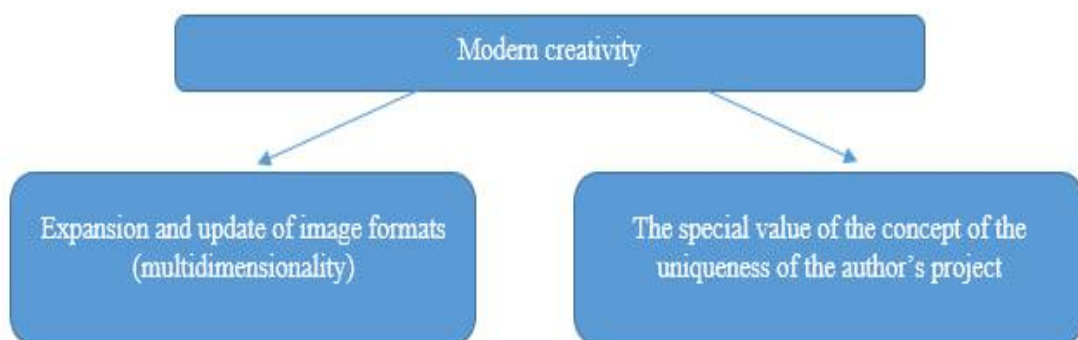


Figure 7. Characteristic Features (Leading Blocks) in The Creativity of Postmodernism

Modern creativity has adopted multidimensionality by expanding and updating image formats using digital tools and technologies, including 3D modelling, virtual and augmented reality, generative art, and advanced image editing. This transition allows artists to produce immersive and interactive works that blend traditional and digital mediums. Moreover, the importance of the author's project's uniqueness is paramount, emphasizing personal expression, diversity, interdisciplinary collaboration, and the democratization of creative platforms. These factors collectively shape a dynamic and ever-evolving contemporary creative environment.

If analysing creativity from the standpoint of the relationship between society and the creative individual, then it can now be considered conclusive in this regard. However, the prism of art contains social psychology, social attitudes, and social ideals of different times. Four previous paradigms actively interacted with each other and influenced modern art. They will be considered further in (Table 1).

Table 1. Artistic Creativity in Different Periods of Time

Period	Its Peculiarities
Renaissance era	The Renaissance model is a type of authorial, individualized art. Its centre became a person in harmonious and comprehensive development. The ideal of the Renaissance was reflected in fine art, embodied in the works of Raphael, Michelangelo, Velázquez, and Leonardo da Vinci.
The age of Enlightenment	The educational paradigm correlates with the universal idea of general, high and educational art. In combination with the Renaissance project, the image of the artist-titan, the Enlightenment model added a component in the form of an artist-teacher, a wise mentor, a judge.
The era of Romanticism	In romanticism and neo-romanticism, the understanding of the concept of "freedom" changes. In art, it is interpreted as "freedom from". Given this, aesthetic freedom becomes an end in itself. Moralism and aestheticism are evaluated as a sign of "deliberate" elitism. This devalues reality as an aesthetic object.
The era of the Avant-garde	The avant-garde model created the image of the "damned artist", which still does not lose its relevance, which may not be accepted and understood during life, but after death becomes a recognized idol in art. The topic of posthumous recognition of an artist is one of the most frequent.

Thus, the totality of all four models in art, the openness, and awareness of ways of being in this context becomes the foundation for the realization of the potential of artists and ways of creation in general, and their understanding by the public. This turns the creative process into a universal and socio-cultural one, revealing the connection between society and individual creators in various spheres of art. Similar relationships, in turn, have certain features. Nowadays, new forms of creative activity affect the attitude towards it as an art. The role of the artist in society is being modernized. In this connection, the social status of the modern creator has changed. Strictly speaking, it can have different positions, which are characterized by a certain chaos. The emphasis shifts from the work and the processes of work on it to the personality of the artist, that is, personalization takes place. This leads to transformations of the foundations and definition of creativity. Regarding works of art, society makes a social choice, which often depends not on the qualities of the work, but on its engagement. In this case, art connects people with similar social sentiments and also shows what state prevails in society. Art is a sensual and figurative expression of the social "climate" of the era. If the society is "healthy", then the artist can improve this "health", if the society is different, then the artist can, on the one hand, 'diagnose' and, on the other hand, "get sick" together with society. The conditioning of art by society should not lead to its complete dependence on society. The artistic practice primarily shapes taste and demand in the society in which it is created.

RESULTS

This is how the problem of artistic criteria for the quality of a work arises, and it is paradoxically confirmed that it is fundamentally impossible to establish them. This is caused by the fact that creativity is constantly saturated with new technologies, and the artistic public space becomes multi-dimensional (Doszhan, 2023). As a result, its internal structure and external boundaries change. The desire to identify strict criteria and signs of the quality of an artistic work can cause the emergence of a new disciplinary culture in which the artistic sense of the world can be suppressed precisely by the power of society or simply by power (Yavna, 2022). The problem of "artist and political power" is fundamentally changing in the world. Today, a new situation arises for the artist: he loses the monopoly on the aesthetic representation of politics, which inevitably leads to a change in his position in society, as well as a change in his relationship with power and politics. The modern artist found himself in a situation where he was not the main producer of the visual. In the process of interaction with "political design", he consciously or subconsciously accepts the rules of the game, standing on the same board as a political figure.

Another existing problem is the relationship between the artist and the creative community. In society, there

is a social phenomenon that is becoming significant for our time. This is corporatism. Thus, the creative process is the personification of a living organism that changes: its structure is dynamically formed through long-term artistic practice. This contributes to building a qualitatively new creative community. Based on this, it is logical for the artist to acquire a different status in society. True art seeks a compromise between two worlds: art and non-art. Art, as any socially important human activity, cannot be completely outside society, this is the phenomenon of art. A person realizes himself, his purpose, and his "me" only in society. Art protects against alienation because it is capable of dialogue. At the same time, creative activity, evolving together with society, develops and develops a person. Although, the question arises: does art encourage crime? History knows examples of so-called immoral art: the works of the Marquis de Sade, paintings by Boucher, and other artists. Among the modern ones, one can name the ambiguous Giger. At the same time, the danger lies not in the art itself, but in its timely "presentation" to a certain audience. So, a reasonable person will agree that the films of Tarantino, Kubrick or Tinto Brass are not art for everyone, but they are recognized masterpieces in their field (Figures 8 & 9). Art as a form of social consciousness, on the one hand, depends on the state of society, and on the other, it has relative independence, which is explained by its direct effect on the spiritual in a person and on spiritual life in general. It, like all other forms of social consciousness, reflects reality and harms it, but this process is not capable of completely changing society. Art can reveal and show the flaws of society so that a person can conclude. This is the true purpose of art. Its highest mission is humanization: personality formation.



Figure 8. A Frame From Tarantino's "Kill Bill"



Figure 9. A Frame From Kubrick's "Shining"

Today, an artist is not valued for his knowledge of the laws of art, mainly due to his education, and the way he applies them in practice, which is what distinguishes the era of academicism. An artist becomes in demand in society according to the success of his activity, which is measured by his ability to encourage society to accept the works that appear, and, more broadly, the concept of what exactly to consider art and who to see as an artist. Thus, the career of a modern representative of culture is an invention by an exceptional individual of an aesthetic line unique to him, and his biography should demonstrate the rejection of canons and traditions, although this rejection is conditional. To be recognized, the artist must consider the universality of the method and whether his creative achievements will be timeless, which is a sign of quality art. In the modern artistic space, artists have the right to use all historically available forms and methods of artistic expression. At the same time, the topic of modern art is not limited to existing aspects, requiring further study and application in scientific discourse.

DISCUSSION

As evidenced by Bogutskyi, Korablyova, and Chmil (2013), modern art is based on roles that create "game" reality. The latter is a paradigmatic phenomenon, as a conscious activity of a person and, at the same time, spontaneous creativity. In modern conditions, paradigms are converging with each other. It is noted that role reality arises thanks to a person (it can be an actor, a director, or a representative of the audience), who fills it with a certain vital meaning. Art in this case has meaning as a visual reality, a spectacle (what comes from the screen). This conclusion helps to complete the entire panorama of the modern creative process.

According to Sydorenko (2019), obvious variability exists in the art system itself, where the multiplicity of interpretations is its natural context: the richer the field of interpretations, the more enriched the work of art itself. For some artists, the created image acquires a different meaning, as a model of a transitive person (hero, object, phantom) according to the author's definition. The artist noted that the audience and other artists put their meaning into what they see. An example can be the images of one of the projects (The Mill of Time) shown at the Venice Biennale (2003). They were perceived by many viewers as a memory of the Holodomor in Ukraine or the Chernobyl tragedy. However, the scientist saw in this case not specific historical events, but the drama of the time, which had an impact not only on individual human life but also on society in the context of a certain ideology. Such a point of view contributes to the deep assimilation of the nature of modern art and its versatility.

Skurativskyi (2020) studied the essence and origins of cinema and television in terms of the development of humanity and culture. The researcher stated that cinema is connected with the perception of the surrounding world. The phenomenon of perception was known even in primitive societies. The scientist noted: that the impressions of a person's observation of the environment over time are embodied in landscapes, in similar genres of painting and, later, in cinema. The screen becomes the embodiment of the environment. Similarities between these approaches: visuality, screen culture, role reality, game, and mutual socio-cultural influence. Differences: role as a mask, screen as a pre-existing environment. In summary, it can be said that a person limits himself to his role masks when he ceases to perceive them critically: with the help of a screen, a person constructs himself as a different person in virtual reality (selfie, shooting a film), often choosing for this purpose, not the reality that surrounds him, but the one, as the author or the audience would like to see it. Today, thanks to the virtual space, there is an opportunity to live in several life contexts at the same time and to see one's transformation both from one's point of view and from the point of view of the people around a particular person (Tserklevych et al., 2021). In other words, it becomes possible to create a projection of oneself.

As a role-playing component of modernity, the game is increasingly focused on "me". However, art that is made for the public becomes something that is created by the artist together with the public, which acquires the status of a participant "for himself": relative to both the artist and the public. An example is the case when a person watches a blogger's video and evaluates the content created by him. If the assessment is negative or there are significant comments, the author of the content changes what he created. In this way, the audience influences the creative process, which could not happen before. After all, the viewer (not the customer) could not force the artist to rewrite the picture, because this is the viewer's wish. Now, whoever watches, reads, listens automatically becomes an active participant in the creative process (Godart, Seong, & Phillips, 2020). However, it does not seem possible to evaluate this completely positively: such interaction can force the artist not to create, but to adapt to the audience. Such thoughts become the foundation for elucidating the mechanisms of influence of creativity on a person and society in general.

Modern technologies and digital support (including machine learning) are of great importance in the context of modern art, contributing to the processes of its creation and knowledge by mankind. They can spread their samples among the population (Puspasari & Ermatita, 2022; Theodosiou, Thoma, Partaourides, & Lanitis, 2022;

Villaespesa & Crider, 2021). The role of progressive design trends in the process of designing museums and centres of modern creativity also becomes important (Liu, Yang, & Shafi, 2020). This factor testifies to the effectiveness of the relationship between sufficiently distant spheres of human activity, the synthesis of which makes it possible to modernize culture in general. According to Schechner and Brady (2002), the transfer of life into a virtual, screen plane is gradually becoming an everyday phenomenon for modern people. It is almost a performance, when the concept of performance is identified with a certain (embodied) behaviour, an action of a person not only for himself but also for the environment, which comes from ancient artistic and ritual traditions. Along with this, everything around them encourages people to live truly. Excessive fascination with screen reality can cause psychological problems and loss of connection with reality (Abdunurova, Uspanova, Hasan, Surapbergenova, & Kudaibergenov, 2020). After all, when the "picture" fades, on the other side either life or emptiness remains. Immersing oneself in art, creating it and oneself in it, one should be careful. Art phenomena cannot develop in complete isolation from life, and cannot but express it. In this sense, art reveals itself within the framework of society: through types, genres, and styles. A person realizes himself, his purpose, his "me" only in society, this happens through the very essence of a person as a biosocial being (Dulayeva, Mamedova, & Khalel, 2023).

Along with it, as Jones and Volpe (2011) write the connections between the artist and society have a counter-movement: society and culture shape the personality of the creator. Paradoxically, even the denial of the existing society and its parties requires that a person first be socialized in it. This thesis serves as a basis for revealing the sources of the creative process over many centuries. This is confirmed, according to S. Brooks and S. Patel (2022), by associations of artists, art schools, and interaction between the artist and his admirers and opponents, therefore the existence of the artist and the works of art necessarily contain a social component that manifests itself in different ways. Choir groups serve as a clear example, where for many participants, creative activity becomes a means of social interaction with others through the joint creation of music, and not through providing an artistic product to the public (Koniratbay, Kerimbek, Darkenbayeva, Bekmoldinov, & Sultanova, 2023). Thus, for some artists, participation (rather than performance) is at the heart of their work. Thus, the audience in a theatre or museum forms a social group, albeit unstable, but with certain relations between its representatives. Such a phenomenon complements the research because it opens up a new area of modern art: its ability to make the audience the creator.

Beregova (2020) emphasized: that to study the problem that became the basis of the publication, it is necessary to study different cultural layers that exist in parallel. Such a point of view is profoundly correct because knowledge of all directions and branches of art opens up wide opportunities for the creator and the audience to choose their priorities. This also helps, according to Zhukova (2016), learn about the processes of creating life stories by great writers of the world, both in the past and in the context of the present. The coverage of their activities makes the research picture informative, and multidimensional. It is necessary to consider the authors of the work as unique individuals who realize their talent in a certain way (Mykhaylova & Perepelytsya, 2020).

As written Chmil, Korabliova, Zubavina, Kupriichuk, & Kuznietsova (2020), it should be remembered that the creator can declare his own ideas and values in the conditions of direct interaction between him and the surrounding society. This opinion testifies to the interrelationship of various phenomena of the world and the activities of mankind, which contributes to deeper research. It is desirable, from the point of view of Anzola (2021), in the process of training professional personnel of the creative field to allow students to realize their potential in an independent way, which sometimes conflicts with the institutions of the educational program, and to implement an interdisciplinary approach to mastery (Herfeld & Lisciandra, 2019; Wallis, 2019). This becomes the basis for the knowledge acquired by students to be able to change reality in the future (Makinen, Evans, & McFarland, 2020; Politi, 2019). These theses serve to emphasize the idea of research, according to which modern art opens unlimited horizons and ways for the creator, humanity as a whole, for his existence and development.

However, the problem of artistic paradigms in the 21st century, which is connected with the variability of human choices, is still waiting for its comprehensive disclosure. This became the reason for turning to its study. In the modern world, art is formed by the participants of communication within the socio-cultural system. The personality enriches the worldview and increases its creative space thanks to the screen reality. The sociocultural roles of a person and his relations with the surrounding world will change along with him and the development (or decline) of technologies. The problems of this area will require analysis and solutions as long as humanity exists. Thus, the prospect for further research remains open.

CONCLUSION

In conclusion, in this study, we have observed a significant shift in modern art from a modernist to a postmodern paradigm. Postmodernism is a multifaceted concept, interpreted differently by researchers worldwide. It transcends traditional boundaries, blending mass and elitist art, focusing on creativity itself. Modern technologies play a pivotal role, enabling the creation of unique virtual realities and facilitating cultural interaction. However, they also carry the risk of fostering a "god complex."

The study recognizes that the world serves as the primary paradigm of artistic creativity. Throughout history, artists and society have shared a dynamic relationship, with four main paradigms: the Renaissance, Enlightenment, Romanticism, and avant-garde. The avant-garde has had the most profound influence on modern art, resulting in personalized creativity and diverse social statuses for artists.

Modern art defies rigid quality criteria, potentially leading to conflicts with authorities, especially political ones. It fosters artistic communities and intersects with cultural hermeneutics, revealing meanings through interdisciplinary approaches. Art perpetually seeks a compromise between itself and reality, evolving artistically and in its presentation methods. The artist-society relationship transforms, reflecting the social chronotype where eras influence creators and viewers alike. Art depends on society while maintaining independence, addressing societal flaws and shaping personalities.

Some key points and limitations include subjective interpretations of postmodernism, potential overgeneralization, the variable impact of technology on artists, and the need for empirical evidence on the "god complex". It highlights the importance of interdisciplinary research and its implications for various fields.

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