FEATURES OF FINE ARTS OF THE EARLY 21ST CENTURY: PAINTING, DRAWING, SCULPTURE

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Abstract: The article is devoted to the study of the intersection of contemporary art, philosophy and technological trends. It is shown that art, including contemporary art of the early 21st century, is one of the ways of understanding the world, visual philosophy, the artist's vision, a reflection of his perception of the surrounding space, which led to paradigm changes in the form of the emergence of digital art and its convergence with classical creative postulates, resulting in the formation of new forms and genres - in particular, installations as a type of sculpture, as well as convergent styles in painting.

Keywords: contemporary art; digital art; drawing; installation; postmodernism.

1 Introduction

The culture of the first quarter of any century is a special and very rich phenomenon: namely at that time, society is aware of the cultural heritage of the previous time and moves forward, discovering new styles and directions. The first quarter of the 20th century turned out to be especially interesting and diverse, when time accelerated, driven by wars, the development of technology and the industrial revolutions that followed one after another, and with it changes in society, culture and art accelerated - and the usual dominance of one "great style" in art was replaced by the rapid development of numerous individual areas.

In the 20th century, in addition to the varieties of realism, impressionism, fauvism that came from the 19th century, many trends were formed that smoothly spilled over into the beginning of the 21st century: post-impressionism, post-fauvism, various areas of abstract art, constructivism, expressionism, surrealism, primitivism, kitsch, conceptualism, etc. Since the end of the 20th century, in the art of postmodernism, all these trends have been mixed up and used by contemporary young artists. New contemporary art was created on the basis of "quotations from the past" [2].

In addition, tired of the 'shackles' of the harsh rules of the past, young artists decided to break the old artistic norms. They sought to create new, previously unknown practices. Opposing themselves to modernism, they turned to new ways of revealing their plots. The artist and the concept behind his creation have become much more important than the very result of creative activity. The desire to move away from the erected framework led to the emergence of new genres [1].

The current stage in the history of culture, which is commonly called the era of postmodernity, is accompanied primarily by the destruction of the idea of the author and the work, and hence cardinal changes in the field of art. The artistic process of the beginning of the 21st century is fundamentally different from everything that existed before. Postmodernism is regarded as a "reaction to the modernist cult of the new", as an elite reaction to mass culture, as a polycentric state of the ethical and aesthetic paradigm [9]. In the new pluralistic cultural and communicative situation, mass media play an important role, which are enriched with increasingly more diverse and sophisticated possibilities for transmitting information.

Scientific and technological progress (STP) has led to a modern technogenic civilization, which has influenced the artistic culture, all types of traditional art and caused the emergence of the latest varieties of art practices. As a result, fundamentally new types of art arose that influenced the formation of the consciousness of the newest type: "The language of traditional (literature, painting, music, theater, ballet) and technical (photography, cinema and other screen arts, multimedia) arts is changing, actual technical art practices (performances, actions, installations), as well as the latest online art phenomena" [22]. All this suggests that the scientific and technical progress has an impact on changing the mentality, the psychology of perception, the way of thinking, ideology, the system of human worldview and traditional means of artistic expression (pictoriality, expressiveness, descriptiveness, tonality, rhythm, etc.). Thus, there is a substitution of being by consciousness.

In our opinion the study of contemporary fine arts acquires particular importance in the context of global transformations of social reality. Globalization and the development of new technologies have forced artists, philosophers, culturologists, art theorists and historians, curators, museum staff, and viewers to rethink the basic principles by which the art world is built. Today, the economic infrastructure of the art world is changing significantly under the influence of the process of globalization and the introduction of new information and telecommunication technologies. Synthesizing the achievements of the latest technologies, the art of recent decades seeks to expand its existential boundaries, creating new discourses that are not only incorporated into various cultural practices that lead to a change in cultural standards, but also include the sphere of politics, science, and philosophy into the space of fine art. Cross-border, liminality, growing transgression, "enduring transitivity" become essential signs of the fullness of fine art.

The expansion of knowledge about contemporary art in the humanities, which is characteristic of the last decades, leads to a complication of the structural, content, and functional characteristics of the phenomenon. The range of issues associated with the cognition of art in philosophical discourse increasingly reveals the meaning and significance of the latter in the understanding by the subject of cognition of the structure of social reality and the diverse forms of being of culture. An analysis of the trends in the development of contemporary art through the prism of a philosophical and cultural approach seems to be an urgent direction for studying the issue, since its results will help shed light on a number of intentions for the further development of art.

2 Materials and Methods

The general scientific methods of synthesis and analysis, modeling and reconstruction, the interpretative method, the systematic method in the study of the phenomena of art and culture were used in the work. The following methods were applied as special methods: cultural-philosophical, comparative, cultural-historical, cross-cultural. The cultural-philosophical approach was used to identify the features of the socio-cultural determination of contemporary art in the era of globalization. The comparative approach reveals the specifics of contemporary art in comparison with the art of modernism and postmodernism. The cultural-historical method analyzes the transformation and expansion of the space of fine arts in the process of changing cultural epochs.

3 Results and Discussion

First of all, it should be noted that postmodernism initially appeared as a visual culture, which differs from classical painting and architecture in that it focuses its attention not on reflection, but on modeling reality. In the 21st century, artificial reality has become as familiar to humans as "real" (objective) reality [23, 24].

The main feature of contemporary art is its concentration on modernity, its documentation. As a rule, the content of many works does not refer us to the past and does not address to the future. The focus is on modernity. The main content is today. There is no passeism or futurism in most creations. Artists seek to involve the viewer in an artistic act in order to document the aesthetic feeling. That is why such forms as performance and action prevail. Art becomes a statement in a certain space when the viewer is involved in the inner fabric of the work. This to some extent unites the visual arts with the theater. And in the theater itself, we see a fuzzy separation of the stage and the hall [3]. In general, today there is an active tendency to combine the arts. The emerging art of video art clearly demonstrates this. Thus, we see, on the one hand, the involvement of the public in the fabric of a work of art; on the other hand, art tends to become extremely documentary. That is why the technique of reproducing the conversations of everyday life is widespread in the theater. This desire to break the boundaries between the sacred and the profane, the religious and the secular, can be seen everywhere.

In addition, the global art space is decentered: the dominance of Western trends in art is giving way to global cultural values, in which the search for new publicly available visual means and a new expressive language of art becomes important. The rhizomatic nature of the art space in the modern world is determined by the financial and political influence of countries on the world of art, in which individual vectors of movement are set by the ideological slogans of curators, and museums and art venues are the nodal points [13]. The elimination of aesthetic criteria from the sphere of fine art and the lack of demarcation between art and non-art entails the need to create new artistic criteria. These criteria are institutionalized within the framework of global cultural production. Such a criterion is the involvement of a work of art in the global cultural space through its actual representation in artistic practices, projects, in the socio-cultural space of museum sites, exhibition centers, biennials, alternative spaces, the Internet, which form the necessary dialogue space.

Considering the concept of "sculpture", it is necessary to directly refer to the category of "art form", however, analyzing the works created at the beginning of the 21st century, one can observe a situation where, in the conditions of art of this period, this term undergoes significant changes, its boundaries are rather blurred. Thus, the purpose for art researchers today is to identify the features of the transformation of sculpture as a species in the second half of the 20th - early 21st century.

There are not only works that, due to their specificity, are at the junction of two, three, or more types of art, but also works that are almost impossible to classify within the classical category of fine arts. So, in the second half of the 20th century, new terms were introduced to denote phenomena that could not be classified in the established system of art forms: installation, land art, public art, etc. Art critics, curators, and artists themselves, speaking about the works of the second half of the 20 - the beginning of the 21st century, increasingly more often refuse to attribute a particular work to any specific type of art, denoting these works by the concept of "object"; journalistic and scientific sources that consider art of the 20th - early 21st centuries often study art not in line with morphology types of arts, but from the standpoint of phenomenology and poststructuralism, characteristic of postmodernism. In modern art criticism, different assessments of the changes that have taken place in the art of sculpture are being formed. Nevertheless, most art theorists find a close relationship between new three-dimensional forms, finished objects and the concept of "sculpture" [7, 12, 15, 16].

The American sculptor and art historian Donald Judd, cited in Jefferies, concludes that the boundary between the two media of the art world - painting and sculpture - is disappearing, considering this a manifestation of their hybridization. D. Judd calls the works that appeared in the course of these processes "specific objects" [10]. Other researchers also emphasize that in the 20th century, art is moving beyond painting and sculpture,

into a new area of creativity, which they call the "field of environment" [9]. Based on the above art criticism approaches, we can conclude that the boundaries of art forms in the period from the 20th century to the beginning of the 21st century have gained tangible plasticity, have become more transparent in relation to each other. Moreover, these changes made it possible to analyze works by combining methods of studying different types of art, which was not possible before.

Many art historians note the connection between sculpture, M. Duchamp's finished objects, and other similar works, which in their essence are devoid of almost all the qualities inherent in the classical understanding of sculpture. J. Kidd notes: "... this is how a bicycle wheel, a urinal and a bottle dryer imitate a new abstract sculptural form" [11]. One of the key changes that took place in the art of the early 21st century was the fact that now an object needs certain conditions in order to become a work of art.

So, for example, an installation, being a three-dimensional object, has features characteristic of sculpture. It has a shape, color, reflectivity, and other qualities that can be perceived from the point of view of aesthetics in the conditions of a museum space. Speaking about an installation as a sculptural work, we can appeal to such typical qualities of sculpture as: the surface of a sculptural volume, silhouette and contour, shape modeling, plasticity, light and shadow, material, etc., but considering these qualities of such a work, probably will not give us the opportunity to analyze it, without involving the context of the creation of this work, revealing the concept embedded in it. When analyzing such an object, these categories lose their former functions, become secondary, and the concept, the context in which this work was created, the influence of this work on understanding the essence of art come to the fore. Such a work must be read as a word in the cultural text of the era with many meanings that it carries. Thus, such a work is not a sculpture, but has certain features of sculpture. With the development of fine arts at the beginning of the 21st century, the growing influence of postmodernism, this trend is further developed.

In postmodernism, there is an active influence on art from everyday culture, which has also become one of the reasons for blurring the boundaries of the types of artistic practices. In postmodern philosophy, one can observe the situation of a new dialectic of art and man, his everyday life: the exit of art into a completely different dimension of human existence, accompanied by metamorphoses of the own existence of works of art. The mechanisms of changes in the functioning of modern art practices contribute to the aestheticization of reality. Contemporary artists strive to relate their creativity to the outside world, making the environment part of the artistic object. There is a kind of interpenetration of art and life.

In the art of sculpture, this specific trend manifested itself not only as an expansion of the subject matter of the depicted, but also in the active interaction of the object with the environment and space.

Thus, the modernist tendency to analyze the language of form, the search for new artistic solutions, and later the postmodernist interest in everyday life, the desire for the integration of art and life have led to the fact that the boundaries of art forms have acquired tangible plasticity.

A wide variety of objects of contemporary art often fall under the category of "installation", due to its specificity; sometimes these works have nothing in common with each other. Some works that have obvious features of a sculptural composition fall under the category of installation. Speaking about certain works of contemporary art, some art historians make the concepts of "sculpture" and "installation" identical to each other. Given the trend of developing plasticity of the boundaries of art forms, sculpture can have the features of an installation and vice versa. This is due to the fact that many of these sculptural objects represent a certain spatial field. This feature is not new, examples of sculptural multi-figure compositions are known in the history of art from the origins of the development of this type

of art. However, having gone a long way of development, this phenomenon of sculpture has acquired new qualities associated with the integration of art and everyday life; one of the most characteristic manifestations of this change is the refusal of sculpture from the pedestal. In addition, this trend is characterized by the involvement of the object in the environment, interaction with space, interactivity.

In addition to the similarity of some features of installation and sculpture, one type of art can become an integral element of another. Most often, the sculpture becomes part of the installation.

The mobility of the boundaries of the category "view" in contemporary art leads to the fact that the same object can be interpreted from different angles by the curator, the artist himself, and the audience. The work "Leviathan" by British artist Anish Kapoor, presented at the 4th Monument exhibition in Paris in 2011, consisted of three interconnected 35-meter inflatable balloons. The object has a specific plastic form, in which the artistic concept is revealed not so much in contact with the outside of the work, but rather with the inside, i.e., in order for the viewer to really see the work, to understand the idea laid down by the author, it is necessary to go inside the object. All these methods of interaction with a work from the point of view of classical art history are rather characteristic of the art of architecture. However, the artist positions himself, first of all, as a sculptor and calls his work a sculpture.

The ontological aspect in installation works is the correlation of visual art and architecture, both in the exchange of ideas and methods, and in the design of space. Correlation with various kinds of arts (architecture, painting, film art, music) expands the boundaries. Thus, an installation can be temporary, created for a specific event, or permanent, being a monumental or easel sculptural composition. The new plastic genre contributed to the creation of a special atmosphere, the introduction of rhythms, urban sound into the fabric of a visual and sound object. Not only the very perception of the space in which visual art is placed is changing, but also a different environment is being mastered - from anthropogenic to natural. Not only various materials and the latest tools for artistic comprehension are used, but also ways of interacting with the viewer. The aesthetic value in the composition of the installation creates a certain system of coordinates in space, a new perception mechanism (non-obviousness of semantic contexts, open space), changes the usual structure of a work of art. In the works, an open, mobile space appears, suggesting a special dramaturgy of perception. Many gestures of the avant-garde, destroying the traditional forms, the traditional structure of the pictorial language, have acquired their meaning in the context of the new genre [4, 8, 13]. The art of the installation corresponds to new rhythms, a new lifestyle, a new reality of megacities, industrial districts, urban sound, creating a special energy, its own atmosphere.

Also, with the development of computer technology, the concept of painting expands its capabilities, acquires new qualities. The variability and speed of finding a composition, new color solutions, new forms and directions of painting, the solution of new spatial and semantic tasks - these are the shades of the evolutionary development of painting. Revealing the depth of these shades, mastering the intricacies of modern artistic tools are the tasks of modern architectural and design schools. The current stage in the development of computer art began in the last century, and today computer painting expands our understanding of form and space as such: the form of works in this area is determined by the technical capabilities of the computer environment, and the creative component of the artist. A modern artist and designer can think together with the machine, find adequate application for the immense possibilities that are inherent in modern technology. In the near future, this is the transformation of computer creativity, modeling and embodiment of the image of the artist of the new time.

The interpenetration of art and life has made the first an open system that allows influence on itself from the most diverse spheres of human existence. In the philosophy of the 20th - early

21st century, special attention is paid to art and its comprehension in the general cultural paradigm, positions of understanding art in relation to the entire cultural program are developed and formed, the work becomes an open text. It is impossible to determine whether the philosophical approaches to understanding art are the result of adaptation to the changes taking place in it, or, on the contrary, art is transformed under the influence of these ideas, changes its essence and form - these processes are interdependent, affecting each other at the same time.

The art that exists today is expressed in different forms, and these directions of modernity gravitate more towards modernism and may seem innovative to the audience, divorced from the classical foundation. In this format, the view of contemporary art is not entirely correct, since it may seem that there is a rejection of the traditional experience that was accumulated by outstanding people who worked in different areas of art, using different genres and artistic techniques. But, considering contemporary art in more detail, we note that the formation of new approaches is based on the heritage of world art. For example, in painting, landscape painting becomes popular, which develops on the basis of those techniques, genres that are already known. The fact is that one cannot say that new art forms are born in the minds of artists. This is not the case - despite individual imagination, they are formed on the basis of old creative postulates, acquiring only a new shell.

During the period of active popularization of images through the reproduction of the processes of their rethinking, as well as the selection of the audience, a replacement of those means of expression in the artistic direction that were relevant in the past is going on. They are being replaced by fundamentally new tools. This phenomenon is directly related to the fact that artistic consciousness moves in the plane of self-reflection [2]. For the self-determination of art in the reality that has developed today, it is important for a person to have critical thinking in order to rethink his own experience [16]. Those changes that are observed today are a good basis for the artist to discard the canons that existed when creating realistic landscapes and move on to new approaches to creating form. The fact is that each creator sees his art individually, depending on the emotions, views, values that he has developed.

After analyzing the landscape works of different eras, one cannot fail to notice that each author tried to illustrate his historical time and displayed it depending on the trends that existed. Artists perceived reality differently, showing individualism in their works. Bramantyo rightly speaks on this subject, emphasizing that it is impossible to separate the historical perception of reality by a person from his logic of studying nature and the standards of beauty [3]. The artist perceives nature in the complex of all the qualities that are characteristic of it. For example, an artist, depicting houses or trees, tries to show with their help not only the architecture of the surrounding nature, but also a certain atmosphere that existed at a given moment in a given place, a reflection of a certain moment in history or a person's or life. Nature, as it were, contains the image of a person, society, historical era [7].

The author also depicts the landscape not just as a visualization of reality, but rather as experiences and emotions, his pain or joy, certain topics in the life of mankind. Coloring and composition help the author to achieve such depth.

In particular, in the study of digital painting, it is not so much the technical side of creating works of digital painting that is of primary importance, but rather the influence of new technologies on the dynamics of the development of the artistic process in the implementation of the artist's creative intention. Analysis of the technological chain allows identifying the following important patterns of the artistic process of creating works of digital painting [21]:

1. A work of digital painting is the same art product of fine art, but created by the mutual influence of computer technology and fine art.
2. The artistic process is carried out mainly not on a stretcher, but on the virtual plane of a tablet or computer monitor.
3. Realizing the artistic intent, the artist can apply new touches, while maintaining each option as a separate original. A digital image - a file in a specific storage medium - can be changed or modified at any time.
4. In digital painting, the concept of the geometric size of the work loses its meaning, since, in contrast to the clearly defined size of the stretcher in traditional painting, the digital artist builds the composition in relative terms.

Thus, the emergence and development of digital painting technology has had a strong influence on many areas of contemporary fine art. However, contemporary fine arts and technologies develop in conditions of mutual influence and interdependence. The dialectic of the development of culture and art stimulates the improvement and further development of digital technologies in artistic creativity and their software.

However, as noted above, digital art does not mean a complete rejection of traditional art techniques, methods, tools and materials - only the transformation of the artist's vision takes place, in view of the changed surrounding reality.

In October 2014, the English curator and gallery owner Kurt Beers, in collaboration with Thames & Hudson, published a voluminous book "100 Artists of Tomorrow", which tells about the most promising masters of the early 21st century. They were selected by a jury, which included prominent figures in the art world: Cecil Brown, Yuko Hasegawa, and Susan Hudson. Out of 4,300 artists from around the globe, 53 men and 47 women were selected. Any person who can draw could apply for the competition - without age and geographical restrictions. At the initiative of the organizers, several dozen of the world's leading art universities recommended their graduates.

As Kurt Beers points out, today painting is experiencing a significant upswing. Many leading artists are returning to this traditional way of expressing themselves after many years, when digital technologies played a central role in the world of visual art [20]. The publication "100 Artists of the Future" not only predicts interesting times for painting, it will also help to navigate the current tendencies, directions and main trends. Under a solid cover, reproductions of excellent quality show realistic, abstract and conceptual paintings, as well as installations and works made in mixed tecnhiques.

One of the artists featured in this publication is the Lithuanian artist Kristina Alisauskaite (1984). Her laconic paintings capture moments of life, moments of sadness and loneliness. Alisauskaite creates disturbing images of emptiness - she places a person on a springboard, on the edge of the empty space of the picture; a figure without a face hangs in oblivion; if she depicts a table, then it is left unset (see Figure 1 below).

Figure 1. Kristina Alisauskaite, Don't ask II, 2011, oil on canvas

Another artist, G. L. Brearley (1965), was born in the UK. This is the oldest of the artists whose names are included in the book. During his years on the international scene, he has participated in numerous solo exhibitions in Europe and the United States. The process of creating his neo-baroque, sculptural painting, in the artist's own words, is similar to "how you dress a doll". Thick strokes harden, forming folds, from which an object is formed that resembles a portrait, still life, or abstraction. Other easily recognizable materials peek out from under layers of paint: lace, fur, icing, wood, and sugar (see Figure 2 below).

Figure 2. G. L. Brearley, Fud, 2012, oil on canvas, 46 x 53 cm

Artist Andrew Sendor (1977), a graduate of the prestigious Pratt Institute in New York and the Department of Astronomy at Columbia University, balances between painting and photography in his hyper-realistic oil paintings, resorting to digital format, digitizing the image, using the mosaic effect, and thereby enriching both types of visual art. Imaginary installations in fictitious exhibitions include monochrome, usually black and white canvases, and sometimes jpg files (see Figure 3).
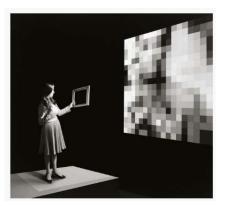

Figure 3. Andrew Sendor, installations: (left) "Performance with The Grand Master Cryptologist"; (right) "Onora Afua, Unthinkable", 2033, video projection, 52:55, 2012, oil on linen, 53.3 x 58.4 cm

Traditional art successfully absorbs new artistic materials. The technical basis of the work is changing. There is a revolution similar to the one that the Venetians made in the Renaissance, starting to use oil paints to create paintings. Derivatives of carbon materials are changing our world. Acrylic paints, polyester resins, and other synthesized media are just the beginning of the evolution of the spread of new art materials. Synthetics is the basis and further vector for the transformation of the surrounding space.

Of course, the computer becomes a full-fledged and main instrument of fine art. The driver for progress is the growth of new capabilities of digital equipment and the creation of more advanced software.

Various types of fine arts, due to individual specifics, are more or less receptive to new digital trends. The most mobile and rapidly evolving are those types of art that, when creating new works, are closely connected with technological processes.

The concept of "digital art" combines such types of artistic activity, the conceptual and productive base of which is determined by the computer environment. A new type of artistic activity is being actively discussed by specialists in a wide range of areas related to culture and art, as well as to science and technology. The advent of digital arts has led to the emergence of new artistic genres and forms. Areas such as 3D animation, virtual reality, interactive systems, and the Internet have found unprecedented creative possibilities. Already well-established art forms - cinema, 2D animation, video art, music - have also been strongly influenced by digital technologies, contributing to the creation of new genre subspecies.

Design, an applied art form that arose due to technological progress, was a catalyst accelerating the absorption of computer technology into the visual arts. Design has transformed the professional vision of the artist through the use of digital tools [17].

The advent of digital technologies at the end of the 20th century contributed to the birth of new forms of digital, computer, network, interactive arts. Under digital art (also computer art, digital art, multimedia art), art critics and artists understand creative activity based on the use of information (computer) technologies, the result of which are works in digital form or created initially using a computer, and fundamentally new types of artwork, the main environment of existence of which are computer and network platforms. The term refers to copyright works that are created, modified and presented using computer technology [15]. Digital art does not include traditional art that has been converted into digital form, which mimic its original physical medium, such as a scanned photograph, a digitized film, or computerized classical music. Such digitized works, however, can be included in the structure of artists' digital projects as a kind of "building blocks", materials. Digital art can be interactive (interactive installations, network art, digital telecommunications projects), machine-generated (fractal, algorithmic art) or created by the author's hand, more precisely, using editing and vector graphics software (digital photography, digital painting, 3D art animation, etc.).

Already from the first steps of its formation since the early 1980s, digital art has been presented to artists, critics, and researchers as an advanced frontier in the aestheticization of human-machine communications, artificial intelligence, biotechnology, computer interfaces, computer virtual realities, etc. Artists have sought to update the language of art, having mastered the new possibilities of image virtualization, to comprehend new telecommunication and virtual spaces, while using available digital devices and technological innovations. In Western European art history, such artistic practices represent the so-called "digital aesthetics" [13].

A convincing example of the presentation of such a "new aesthetic" was the art exhibition "*Out of hand: materializing the post digital*", held at the Museum of Art and Design in New York in October 2013 - June 2014. The exhibition featured interdisciplinary works created using hybrid virtual and material structures. The new post-digital aesthetics also manifests itself in other strategies of modern media artists. So artist Sterling Crispin presents the Data Masks project (launched in 2013), which demonstrates how digital devices "see" a person as a whole. Technically, the masks are generated using algorithms that analyze various photographs of faces and transform the 3D shape until it satisfies the requirements of the recognition program. The result is a rather strange mutation of images: the mask is made up of the faces of different people. Material and digital are interconnected.

"Post-digital aesthetics" is realized in the works of artists who want to return to the work communication with the physical processes of interaction with the work. The process nature of post-digital practices, based on procedural techniques, is rarely aimed at updating the conceptual content or any particular author's idea. The result of the reception of a post-digital work can be a "product" with rather formal or non-specific qualities. Partially freed from the author's control, such a work shifts the main focus of attention to the processes of subjective perception; instead of conveying the subjective feelings of the author to the viewer (listener), the work stimulates the viewer's participation in the generation of own sensations. The artist sets a set of rules according to which the participant is invited to interact with the work.

As Ian Andrews points out in his study, "post-digital practices, instead of a techno-critical study of the transparency of media information flows (by interpreting the figurative features of works made in the "aesthetics of error") and instead of updating the form of a work for aesthetic experience (the viewer), are aimed at changing the usual principles of artistic expression through an indication of the processes themselves (the reception of the work), which call into question the author's influence (on the viewer's experience)" [16].

The artist and digital art theorist Mark Tribe shows that post-digital art is not about brightly pixelated pictures or the demonstration of elements of digital code or computer-generated animation. Instead of demonstrating its technological specificity, post-digital art is aimed at organizing communication processes between people involved in interaction with the help of digital "matter" [25].

According to researcher and artist Maurizio Bolognini, artists use digital devices and programs to organize social relationships between participants. The so-called "generative art" techniques use software algorithms so that the artist can set the rules for the interaction between the user and the work, after which the work of the author can function without his direct participation.

Contemporary art is becoming increasingly more technological. According to British art historians, students of art colleges study the methods and technology of production to the same extent as students of polytechnic universities. In the opinion of these scientists, there is a widespread "involvement of science in art and the artist in science". British art historians present the evolution from Dadaism to computer art as a radical revolution in contemporary Western art culture. This practice of technologization of fine arts is also considered in detail by American researchers J. Shipley and A. Weller in their work "*Modern American Painting and Sculpture*" (cited in Wang and Wang in 2021). According to them, "the new generation of artists has scientific and technological abilities that were so rare in art in the past". Using many examples, these scientists showed that young artists have wide prospects and rapid success in solving the "man-machine" problem based on the cooperation of artists, physicists, chemists, and engineers [14].

While the artist of the classical type created his works alone, trying to throw out his experiences or his vision of certain metaphysical truths on the canvases, the artist of the cybernetic age becomes an organizer. "From a romantically inclined artist, intended to despise the vanity, the prose of life, moving away from it into the world of illusions and fantasies, the artist turns into an active organizer, establishes contacts with scientists and engineers, studies the market situation, looks for a customer, offering him his projects. The use of expensive equipment, the cost of scarce materials, and the rental of premises force these teams to create objects according to an agreed project, approved after careful expert assessments and conclusions. Such work on one or another material structure of the created sculptures and abstract structures in many cases makes it very problematic for artists to express themselves in these creations, which act as some kind of symbols of the power and wealth of monopolies, companies or banks, the main customers of such projects" [21].

A powerful leap in the development of computer technology and digital technologies has had an unprecedented impact on artistic culture in general, on all types of classical, traditional art, and stimulated the emergence of the newest hybrid varieties of art.

Fundamentally new types of digital art have emerged, not only new art languages are being formed, but also the artistic consciousness of the latest type, which has a direct impact on the concepts and practical implementation of all categories and areas of art of the 21st century.

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Primary Paper Section: A

Secondary Paper Section: AJ, AL