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The digital evolution of art: current trends in the context of the formation and development of metamodernism

Evolución digital del arte: tendencias actuales en el contexto de la formación y desarrollo del metamodernismo

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Abstract

The involvement of gadgets and digital technologies is becoming an increasingly integral part of everyone's personal life and work life. Art has also adapted to the rapid digital evolution and computerization in all creative fields. This trajectory of development provokes a new form and philosophy of artistic development, which is called metamodern. This article examines the theoretical foundations of metamodernism and defines the main provisions of this cultural phenomenon through the prism of the development of digital technologies and the latest means of artistic direction. The main purpose of this research work is the study and in-depth analysis of the formation and development of metamodernist intentions in the modern cultural environment and the definition of the conceptual content of metamodern art. Also, the author of the article determined the purpose of distinguishing metamodernism because of the differences in its essential characteristics from the characteristics of modernism and

Resumen

La implicación de los gadgets y las tecnologías digitales se está convirtiendo en una parte cada vez más integral de la vida personal y laboral de todos. El arte también se ha adaptado a la rápida evolución digital y a la informatización en todos los campos creativos. Esta trayectoria de desarrollo provoca una nueva forma y filosofía de desarrollo artístico, que se denomina metamoderna. En este artículo se examinan los fundamentos teóricos del metamodernismo y se definen las principales disposiciones de este fenómeno cultural a través del prisma del desarrollo de las tecnologías digitales y de los últimos medios de dirección artística. El objetivo principal de este trabajo de investigación es el estudio y el análisis en profundidad de la formación y el desarrollo de las intenciones metamodernistas en el entorno cultural moderno y la definición del contenido conceptual del arte metamoderno. Asimismo, el autor del artículo determinó el propósito de distinguir el metamodernismo por las diferencias de sus características esenciales con las del modernismo

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postmodernism. The methodological approach of the research is the search and theoretical analysis of Ukrainian and foreign sources aimed at studying the phenomenon of metamodernism in view of the digital evolution of art. The author of this article used the method of analysis, cultural-historical, descriptive, comparative and theoretical-literary methods of research. As a result of scientific research, the formation and development of digital art and metamodern art were analyzed. The author also tried to identify the nearest trends in the development of the philosophy of metamodernism in the Ukrainian artistic field.

Keywords: metamodernism, Ukrainian art, computerization, digital technologies, oscillation.

Introduction

We are now experiencing a new stage for all mankind, producing an understanding of important ideas and a revision of views on traditions that have developed over the past centuries. These steps are provoked by the formation and development of digital evolution, which has radically changed people's lives, not only in the field of art but also in general. The transition to new values together with new technologies becomes the key to new philosophical thoughts, becoming the root cause of progress and the development of active and emotional prosperity.

In exploring the digital evolution of art, let us pay attention to Bishop (2018), who, in his work exploring digital technology and the so-called computational turn in the humanities, suggested that new technologies allow us to visualize what has not been possible before. The use of photoreproduction now allows for innovatively other methodological approaches, from the formalism of Welflin, who as early as 1880 began using slides during art history lectures, to the iconographic approach of E. Warburg, who in the 1920s relied on the whole period of antiquity to modern advertising. According to Elham (2019) digital art in terms of its concept, historical influences, and technical styles is an aesthetic human condition that has developed and changed through stages of history. Life in the city, still as Petrarch said, makes a person excited, anxious, and fussy (Petrova, 2017), which generates and requires a new philosophy dictated by the times.

Fans of postmodern art in the late 20th century felt the changes in the philosophical and artistic

y el postmodernismo. El enfoque metodológico de la investigación es la búsqueda y el análisis teórico de fuentes ucranianas y extranjeras destinadas a estudiar el fenómeno del metamodernismo en vista de la evolución digital del arte. El autor de este artículo utilizó el método de análisis, cultural-histórico, descriptivo, comparativo y teórico-literario de la investigación. Como resultado de la investigación científica, se analizó la formación y el desarrollo del arte digital y del arte metamoderno. El autor también trató de identificar las tendencias más próximas en el desarrollo de la filosofía del metamodernismo en el ámbito artístico ucraniano.

Palabras clave: metamodernismo, arte ucraniano, informatización, tecnologías digitales, oscilación.

movement of their time, which led to a crisis in their chosen philosophy and worldview. A consequence of these events was the formation of the ideological current of metamodernism, combining modernist and postmodernist philosophy. A key difference from previous philosophies is oscillation, which does not allow the hero or the contemplator to stop (Shabanova, 2019). It is also important that the participant has the possibility of communication, not only representation in communication with works of art (Volynets, 2021).

This research paper investigated current trends in the digital evolution of art in the context of the work of specific cases of representatives of the flow of metamodernism. Also, the article analyzed the formation and development of the philosophical idea of metamodern art and its main components. Considering the topic of the research, the author performed a general review of theoretical studies of metamodernist thought, which form a specific picture of creative non-rest and sensual oscillation inherent in the new philosophy. In the scientific work, the works of researchers of the art current of metamodernism, philosophers, and journalists, who investigated this issue in their works, were studied and analyzed.

Even though the art of metamodern attracts the attention of the research community, which brings a number of studies by art historians and scientists, this issue requires a deeper identification of both the term metamodern itself and its proponents.

Literature Review

Recently, digital art has already become an important part of everyday life, and according to researchers Wang and Wang (2021), its advantages over traditional art should be noted. An important feature is a mobility that the digital art field has and provides jobs anywhere in the world, which is an important element of digital art for its creators.

Also, according to Sovgyra (2020) “artificial intelligence,” through which lost fragments of images can be restored, is an important and obvious digital progression of art. And according to scholar Mazur (2020), the preservation of musical audio recordings and other art forms is an important mission of digital evolution. Music phonorepositories are becoming a convenient means of storing and playing the desired works in order to obtain information quickly. According to Shmagalo (2018), the Internet and its resources testify to the development of society, which is an important basis for the formation of art, culture, and science in the world.

It is worth noting that according to Gupta (2019) the environment of digital art, which has existed for more than a century, has always attracted attention, but the digital technology of the present is a means of influence. A large number of contemporary researchers devote their work to the new phenomenon that has emerged from the digital evolution of art. Thanks to advances in scientific activities, gadgets, and computer technology have taken a leading place in people's daily lives and creativity. Against the background of the formation and rapid development of digital art, a new phenomenon and a whole era of metamodernist philosophy emerged, which continues to dominate modern society. According to Haiduk and his colleague Tarapatov (2022), metamodernism was formed based on virtual reality, as the vast majority of works are created and presented based on virtual space and social networks. Based on the scientists' work, we can conclude that the leading place in the dissemination and education of metamodern art lies precisely in social networks.

A large number of researchers, such as Westerby and Keegan (2019), Cardinali (2019), Dahlgren and his colleague Wasielewski (2020) define the era of digital art with the beginning of the digitization of museum collections, which began the transfer of the art world to virtual reality platforms.

According to a study of the new current of art by Kersten and Wilbers (2021), it was thanks to a number of scholars from around the world who gathered for a seminar at Radboud University in Nijmegen in 2015 that the era of the metamodern was established. In addition, as Tereshchenko (2020), metamodernism had a variation in the name. Consequently, it was proposed to call the new phenomenon in art and culture - hypermodernism, digital modernism, automodernism, post-postmodernism, or pseudo-modernism.

In his work B. Masters (2021) raises the question of the emergence of metamodernism based on the literary work of H. Wells and his opponent in the creative debate of H. James, arguing about the purpose of the fiction novel of his time. The researcher considers G. Wells a significant figure in the formation of modernist philosophy but finds a number of similar views in the works of A. Smith, who complemented the conceptualization of the metamodern novel, showing the direction of G. Wells to the metamodern. This development carries a special form of philosophical content, thanks to which metamodernism began to settle in art and literature.

Analyzing the Ukrainian literary heritage of recent years researcher Vertyporoh (2022) paid attention to the work of M. Brynykh and his novel “Bread with gristle”. Letting this literary asset through the prism of metamodernism, the existential perspective of the work becomes clear. Ukrainian literature returns to the sources and the truth, as indicated by both the novel “Bread with gristle” itself and its author. Another Ukrainian researcher of metamodernism in contemporary literary space Grebenyuk (2018) draws the attention of the scientific community to the totality of cultural and aesthetic trends of metamodern art and metanarratives of contemporary Ukrainian society. Under the influence of historical memory, the researcher emphasizes the importance of its influence on the modern culture of verbal art and many works based on the concept of freedom.

Researcher Harrison (2021), who studied the creative legacy of M. McCormack and focused his research on the novel “Sunny Bones”, draws attention to somewhat formal metamodern qualities of the mentioned philosophy. L. Harrison believes that Irish literature of the twenty-first century, which was formed based on the art of the metamodern, has developed a lively relationship with the heritage of modernism,

which gives a color of uncertainty to the new structure of the senses.

Horyslavets (2020) in her study of artistic strategies of metamodernism in the audiovisual arts highlights this philosophical current as the most effective way to go beyond postmodernism in cinema. According to the researcher, there was a renewal of the film language, abandoning the cynicism of the papa combined irony with sincerity, but the artists of the century are doomed to compilation in the film industry. In general, according to Horyslavets trends in the audiovisual art of both Ukraine and the world consists in the departure from the purely linear structure of the plot, which leads to a deviation from the narrative. Another researcher K. Mykhaylova (2020), who studied metamodernism in Asian auteur cinema and highlighted the structure of feelings, which carries the metamodern film industry. The philosophy of metamodernism used in the context of cinema, according to K. Mykhaylova, is based on three bases - principled, theoretical, and essence characteristics. K. Mykhaylova, comparing these three approaches to modernism, postmodernism, and metamodernism in her work analyzes and separates philosophical and artistic approaches in accordance with their foundations. Consequently, on the basis of the modernist utopian syntax and the postmodernist inescapable parataxis, a new atopic metaxis is formed, providing for a combination of space and time, being simultaneously in order and disorder. Thus, we can conclude that K. Mykhaylova, exploring the foundations of metamodernism through the prism of film art, finds elements of modernity and postmodernism based on the metamodernism of the film industry.

Analyzing metamodernism through the prism of game art we should note the studies of H. J. Backe (2022), J. Li (2022), who in their research highlight the influence of the new philosophy of metamodernism art on the game sphere. Noting the trends of development H.J Backe defines the principles of building the genre of immersive sim in game art and the implementation of metamodernism in the gamified society. Given this research, the use of postmodern sensory schemes in-game art shapes the metamodern behavior and responses of the gamified world. Drawing on the findings of another scholar J. Li, it should be noted that game art is developing and improving at a rapid pace due to the involvement of masters from other categories of artistic activity.

Researcher Volynets V. O. (2021) studied the sphere of influence of virtual, augmented, and mixed reality on contemporary audiovisual art. According to this study, the rapid development of digital and computer technologies, in particular, support the improvement and development of world art in its various manifestations.

Determining the place of virtual art in the creative arena of humanity in the second decade of the XXI century, we should also pay attention to the study of the Ukrainian scholar Machulin L. I. (2022), who in his work, which explored the impact of the phenomenon of NFT on contemporary art, draws attention to the importance of digital technology in the further development of world culture in his work the researcher hypothesized the probability of separation of digital art from the traditional vision of classical art, which opens new possibilities and forms in future.

Methodology

The methodological basis of this article on the study of the digital evolution of art and the study of current trends in the formation and development of metamodern art was the cultural-historical method of analysis, theoretical-literary, descriptive and comparative methods. With the help of the cultural-historical method, the author of the research article studied historical aspects of the formation and development of art in close connection with digital progress. Using the method of analysis, the author of the article investigated the state of metamodernism in the world and in particular. Using the theoretical-literary method of research was analyzed the literary heritage of the creators of the metamodernist style of writing and their characteristic features, allowing to highlight modern trends in writing. Using the descriptive method, the formation of digital art was described and investigated, as well as a partial prediction of possible developmental trends. The comparative method of research helped in the study and comparison of visual, audiovisual, literary art, which helped to form a complete picture of metamodernism in the study of this topic based on modern world and Ukrainian art.

In this work, a significant amount of information sources of Ukrainian, Kazakh, and American researchers on the topic of metamodernism and the general evolution of art through the digital development of mankind were investigated.

This research work on the study of the formation and development of contemporary art in the

context of a new philosophical and artistic current of metamodernism was carried out in three successive stages.

During the first phase of research, the author of this article had collected and conducted a thorough analysis of literary sources, which helped in the formation of the main issues of the study of the digital evolution of art through the prism of the formation of a new current of metamodernism in the works of authors of literary, audiovisual, visual and other genres.

Performing the second stage of work on the scientific work, a thorough analysis of the information was carried out, according to which the main accents of the study of the phenomenon of metamodernism in the modern world were established. Also, at this stage of the work the features and characteristic features of Ukrainian art of different genres, in particular, literature, which was created under the influence of the philosophy of metamodernism, were highlighted. In the course of this stage, the studies were considered, which helped to form the nearest tendencies and perspectives of formation and development of the art of metamodernism on the territory of Ukraine.

At the last stage of the scientific work were carried out summaries and results, which were formed during the work on the topic of research of the digital evolution of art, which helped in summarizing the overall results of this study.

The results of this research work can be used for further development of the research topic of the digital evolution of art.

Results and Discussion

Man of the XXI century lives in a time dominated by digital technologies, which continue to rapidly develop and become involved in everyday and creative life. This integration of civilization has led to the phenomenon of digital art. It is also important to note that “digital art” as a term was introduced by G. Cohen in the 1980s in connection with the digitization of artistic creativity, primarily the beginning of artists' work in the graphic editor “Aaron”. Creators of pop art (R. Hamilton), photographers (A. Gursky, J. Wall), artists (M. Wilson, J. Gemskern, D. Pearmans, C. Bruno) actively implemented digital technology in creative activities, which opened new opportunities and horizons for creativity (Farting, 2019). In the modern world digital art has become almost the leading form of creativity of artists.

The digitization of historical artifacts and data, the recovery of literature, and historical images, all of which form large digital repositories, are of great importance for the evolution of art. The whole movement of classical and traditional art in different countries and cultures is leading to a new era of digital art (Cardinali, 2019). Beginning in the 1960s, art museums began to engage in the digitization of their collections, using digital technology, in particular computers, to organize this digitization process, creating special online catalogs and coordinating online visitors. It is important to note that this early involvement of computer technology in the museum field and the digitization of collections is one of the important and driving steps in the digital evolution of art (Dahlgren & Wasielewski, 2020). Art history itself is being rebuilt and digitized, even catalogs of scholarly collections are being moved from conventional archives to the digital space, where materials are conveniently and more accessible to art history researchers. For example, the Art Institute of Chicago and other museums have created an online platform for cataloging museum collections since 2009, making the Chicago Institute a leader in digitizing historical artifacts and works (Westerby & Keegan, 2019).

The evolution of digital technology and its introduction into people's daily lives is the basis of the digitalization of the world. However, an important point, in addition to the use of computers and gadgets in everyday life, is gamification, which is occupying an increasingly important place in human life. Since the play has been the leading activity since childhood, the transfer of gaming elements into the realm of art for children and later adults is not such an acute issue. The gamification of digital art, based on the perfection of a variety of technologies and tools by promoting speculative design and interactive experiences of users and visitors to online museums and art archival collections, is the product of designers and digital masters (Li, 2022). With this in mind, popular contemporary games that adhere to the philosophy of the metamodern are in insane demand. One such game is Deathloop, which professes a philosophy of metamodern art that continues the idea of modernist, postmodernist aesthetics while also being a reaction to them (Backe, 2022).

In addition to the digitization of museum collections, the tradition of online art exhibitions is also spreading widely. For example, in 2017 the work of artist W. Dyson was digitized and exhibited on an online platform in the context of the Australian War Memorial “Art of the Nation:

Official Art and Photography of Australia during the First World War” (Gunn, 2020).

Paying attention to the visual arts through the prism of digital evolution, one should pay attention to the new platform for artistic artists NFT (non-interchangeable tokens). The NFT phenomenon is a phenomenon of contemporary world culture and a virtual platform for creators of the 21st century. Given the leading place that virtual art occupies in the modern world and the general outlook of people, shows the importance and strategy of the development of artistic activity for the future (Machulin, 2022).

Note that digital technology is becoming more and more deeply integrated into the field of art and not only that, because of the events of recent years, psychology has also moved to the side of digitalization. Digital art therapies have begun to be introduced more and more frequently due to the coronavirus and other global disasters that have captivated the modern world. The potential of art-therapeutic practices involving digital technology is very great because it allows all participants in the action to remain in a comfortable and safe environment, which promises greater involvement and quality of art therapy. For example, the Paparella Center for Innovative Arts at Lawson Ministries Hamilton has created and implemented an innovative new digital art therapy program for a group of people with moderate to severe autism spectrum disorders. Through this program, participants develop creative thinking and creativity, expand their abilities to use digital technology, and support group members' social engagement (Darewych, 2021).

Metamodernism in the contemporary art context is a dominant philosophical current with a large number of admirers around the world. The movement that fills everyone's life has become the root cause of the metamodern pendulum. The development of modern digital technology, computer simulations, the integration of cyberspace into people's everyday life, and the loss of familiar meanings gave rise to the philosophy of metamodernism, which, according to its proponents, can preserve and protect people from being lost in a deceptive reality. It is the collection of previous ideas of meaningfully opposite cultural paradigms that the artist of metamodernism is engaged in since the philosophy of modernity has reached a dead end, since it propagated the end of art and history, and the postmodern in its turn has exhausted its powers in the search for meanings (Shabanova, 2019).

The integral movement within metamodern philosophy, triggered by the global digital revolution and the financial crisis, combines elements of modernism and postmodernism based on relativistic viewpoints. Polarities do not always produce problematicness but opposing values can converge in the permanence of processes that do not require the choice of a particular solution (Piro, 2018).

Postmodernism in art and literature began to fail at the end of the 20th century, due to the increase in world dynamics, the constant search for new meanings and truths both in literature and in art in general, which forced artists to move along the path of metamodernist intensity, which began to move in the early 21st century. The term itself was created in the 2010s by R. van den Acker and T. Vermeulen, who described the phenomenon as an expression of the chaotic nature of the contemporary multicultural world. The humanistic bent of the prose form of literature, the variation of modernist and postmodernist writing are characteristic features of the work of artists of metamodernism. But it should be noted that researchers still do not use the term metamodernism as a new direction in literature and art in general, because the final formation of this phenomenon is still not completed (Lanova, 2022).

It should be noted that the key features of the metamodern are binary logic of events, the naivety of thinking and actions, purposeful incompleteness, rejection of absolute aesthetics, and expanding the boundaries of cognition in general (Haiduk & Tarapatov, 2022). According to the Kazakh researcher Mykhaylova (2020), who studied the peculiarities of metamodern art in Asian auteur cinema, considers the “structure of feelings” as a push for constant variables based on their changeable detection, which allows to find differences and distinguish individual parts of their characteristics. Following this view, and drawing on hitherto untypologized phenomena, one should lean toward the introduction of interdisciplinary trends in both culture and art in general. The works of artists who adhere to metamodernism highlight a whole variety of essential characteristics of the structure of feeling (Figure 1). Most importantly, these feelings go beyond the usual “good and evil,” which baffles fans of static views of art and philosophy in general.

All of the aspects of metamodernism's senses described in the figure characterize contemporary social narratives that complement the philosophical concepts of the new trend in art.

The most essential fraction of the sense structure is oscillation, which is a repeating process in varying degrees over time of changing states of the system at a point of equilibrium. The very fraction “purpose” in the word metamodern is used here to mean “between,” that is, even the

morphology of this word suggests oscillation. In the context of a work of fiction, this should be understood as the oscillation of this idea or phenomenon between stated boundaries in a philosophical or stylistic context (Shabanova, 2019).

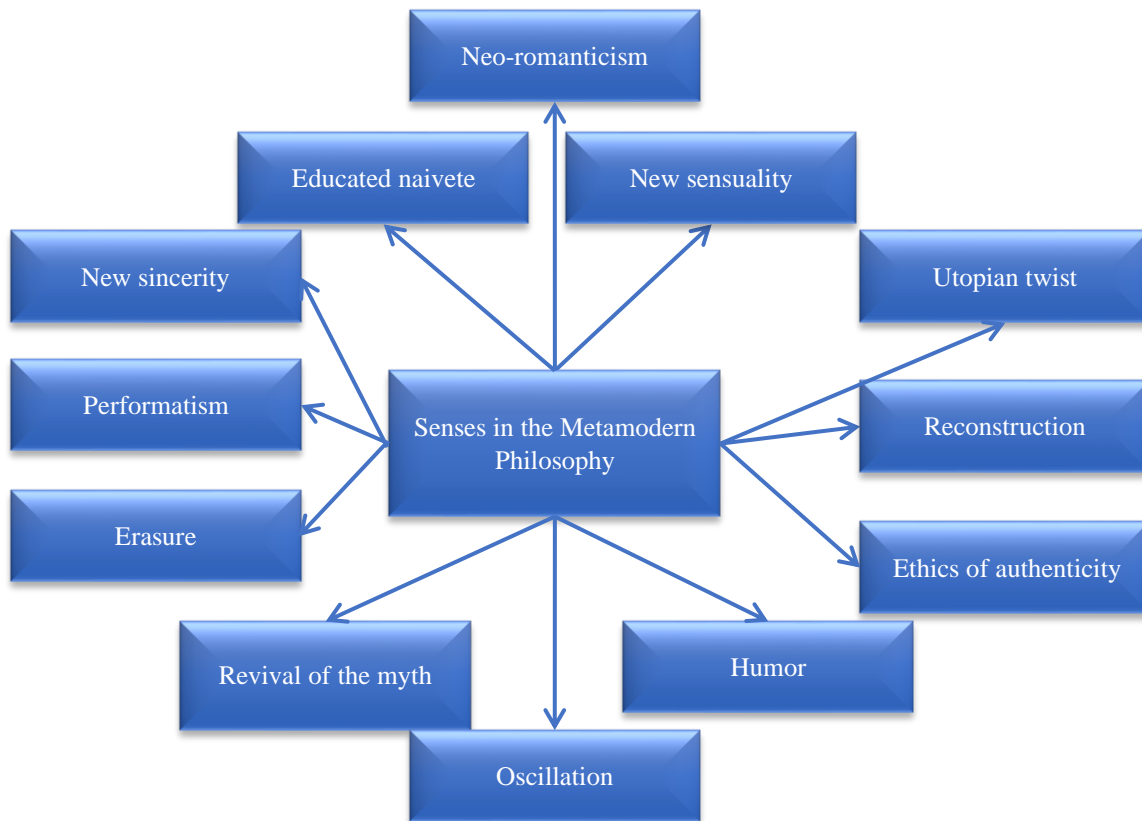


Fig. 1. Characterizing the Structure of Sense in the Metamodern Art Philosophy
Source: (Mykhaylova, 2020).

It is interesting that even in today's popular rap culture there is a characteristic manifestation of the philosophy of metamodernism in full measure. Among all things, it is in rap battles that the metamodernist influence of the oscillation between postmodernism, because there are simulacra and rejection of modernism is most clearly seen. What is important is that rap combines high and low culture, which is a characteristic metamodernism pendulum of choice (Lassan, 2018).

It is important to note that the development of digital technologies has brought virtual (VR), augmented (AR), and mixed reality into the art world, which erase spatial and temporal limitations and immerse people in an interactive creative process. With this solution, communication, rather than the representation inherent in other varieties of creativity using

computer technology, has become possible in the art space. With the help of VR and AR technologies, the process of creating theatrical performances, movies, exhibitions, performances became interactive and habitual for participants and visitors of these actions (Volynets, 2021). The theatrical stage, cinema, exhibitions, and performances have been significantly influenced by the results of digital evolution and paying attention to the fact that art always reacts fastest and shows changes in society and the world, it becomes clear such influence and scale of the introduction of innovative technologies in all its processes and forms.

Drawing attention to Ukrainian art, within the framework of large-scale events taking place within the country as of 2022 and the global natural disaster in the embodiment of COVID-

19, it should be noted the steady and continuous development of the art industry in the country. Digital design and computer graphics created by masters according to the philosophy of metamodern in Ukraine as a combination of 2D-animation and modern digital technology, UX/UI-design, concept art, 3D-painting, game design, character design produces a combination of traditional visual art and digital technology and software tools to create a variety of digital products (Osadcha & Baluta, 2021), which promises further development of this sphere.

Considering that metamodernism as a philosophical and artistic current of the XXI century embodies sincere emotions and feelings of hope, romanticism, return to the truth, it should be noted that it is postmodernism that left the devaluation of personality and emotions and became the root cause of such manifestation of sensuality. The creativity of Ukrainian artists of the word, who are looking for new themes and means of expression, in particular, S. Zhadan, H. Pahutiak, M. Dochynets, Yu. Vynnychuk, V. Lys, S. Andrukhovych, and other creators are increasingly understanding the literary genre and philosophy of the metamodern (Vertyporoh, 2022). Considering the features of the metamodern in Ukrainian literature we should pay attention to the works of S. Zhadan and his works "Talk", "Internat", "Tango of Death" by Yu. Vynnychuk, O. Zabuzhko "Museum of abandoned secrets" and other authors who used metanarratives of historical memory, which have an impact on modern writing. Analyzing such works through the prism of metamodern art, we can single out distinctive stylistic features of the new metamodern philosophy in their artistic structure. Frustration becomes a consequence of the sad and tragic events of the Ukrainian people in the past and present (Grebenyuk, 2018).

Studying and making an attempt to predict the trends of Ukrainian art development in close relationship with the rapid development of digital technology in the world, it should be noted the unstable situation in the country for 2021 but let us emphasize stable movement towards the development of Ukrainian artists, despite all the destructive aspects that affect the creative productivity within the country. Metamodern is considered as an open system of observation in the art to move between the extremes of one plane in the pursuit of balance in it, which is currently observed in the Ukrainian masters of various branches, working from the philosophy of the metamodern.

Conclusions

Summing up the results of this research work, it is worth paying attention to the formation of an inseparable connection between the world of art and digital technologies, which allowed artists of today to achieve new achievements.

According to the results of the research, it should be noted that identifying the features of the digital evolution of art and studying the formation of a new artistic current of metamodernism forces researchers to move away from the traditional vision and division of these aspects into the world of technology and the world of art, and in particular to consider these phenomena in close symbiosis. Also, according to the author of the article, it is important to take into account that the leading quality of metamodern art, formed as a consequence of the integration of art and digital technology in the worldview of people on the steady movement and oscillation - feelings, characteristic and thematic, inherent in the metamodernist ideology.

As a result of this research work, the author highlighted the following results. First, the development of digital art continues to expand its possibilities and reveals art with the help of new technologies and opportunities. Secondly, metamodern as we see it today in art and as a philosophical current has a large number of imitators, both in Ukraine and around the world, which provokes the creation of digital technology online exhibitions, performances, creates contemporary cinema, visual and literary works. Thirdly, the art in Ukraine, despite the difficult conditions for the creation of contemporary art, has great prospects for development, the appeal of Ukrainian artists to the historical past helps artists self-identify and create a nationally coherent and unique art of the XXI century.

In the process of researching the formation and development of a new artistic and philosophical current of metamodernism, the author of the article considers it necessary to continue developing the topic of research in connection with the rapid development of digital technologies that allow art to evolve and develop. Future researchers of this issue need to deepen the question of the phenomenon of the symbiosis of art and technology in the digital world, as well as to analyze the future consequences of this integration movement.

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