






VISUAL PRACTICES OF HUMAN CREATION IN POSTMODERN CULTURE

PRÁTICAS VISUAIS DA CRIAÇÃO HUMANA NA CULTURA PÓS-MODERNA

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ABSTRACT

The relevance of the study is due to the transformation of views on the processes of human creative activity in visual practices in postmodern culture. Changing views on the key elements of the individual characteristics of representatives of a particular type of culture allows us to talk about a new character of a person, passing through numerous stages of formation in the process of socialization. The purpose of the article is to identify the key characteristics of how human creation is interpreted in postmodern culture through visual artistic practices. During the study, scientific methods of analysis, synthesis, induction, deduction, analogy, abstraction, system analysis, comparative method, methods of systematization and classification were used. The article gives a generalized description of the main processes of human creativity as the formation of the personality of postmodern culture, identifies the main problems of the transformation of the consciousness of a postmodern personality, positive trends in changes in human characteristics, and confirms the main approaches to the interpretation of personality in culture and art.

Keywords: Postmodernism, Moral and Ethical Values, Freedom, Pluralism, Anthropological Transformations

RESUMO

A relevância do estudo se deve à transformação de olhares sobre os processos da atividade criativa humana em práticas visuais na cultura pós-moderna. A mudança de visão sobre os elementos-chave das características individuais dos representantes de um determinado tipo de cultura permite falar de um novo caráter de pessoa, passando por inúmeras etapas de formação no processo de socialização. O objetivo do artigo é identificar as principais características de como a criação humana é interpretada na cultura pós-moderna por meio de práticas artísticas visuais. Durante o estudo, foram utilizados métodos científicos de análise, síntese, indução, dedução, analogia, abstração, análise de sistemas, método comparativo, métodos de sistematização e classificação. O artigo faz uma descrição generalizada dos principais processos da criatividade humana como formação da personalidade da cultura pós-moderna, identifica os principais problemas da transformação da consciência de uma personalidade pós-moderna, tendências positivas nas mudanças nas características humanas e confirma as principais abordagens para a interpretação da personalidade na cultura e na arte.

Palavras-Chave: Pós-Modernismo, Valores Morais e Éticos, Liberdade, Pluralismo, Transformações Antropológicas

1. INTRODUCTION

The positions of postmodernists now cause contradictory reactions and ambiguous attitudes from the point of view of scientists. Positioning itself as a democratic and unlimited culture of postmodernity, it acts as a generator of new views and trends, which can be observed even in the modern world. Cultural

and artistic visual practices have become an indicator of new social and anthropological transformations. The process of human creation as the formation of an individual with unlimited and unpredictable potential is devoid of any universality and requires a thorough analysis (Serubayeva et al., 2015, pp. 504–

505; Bikenov et al., 2016, pp. 36–37). The views of researchers vary from the perception of postmodern trends to their categorical criticism. A postmodern person is devoid of categorical beliefs. The postmodern society satisfies the ability of people to come to different conclusions on the same issue, rejecting the concept of absolute truth, which is replaced by a personalized sense of truthfulness (Farhan, 2019, pp. 22–31). The question of self-improvement and self-development leads to a new concept of human life with a binary character. On one hand, individuals prioritize their own views and beliefs in their pursuit of self-actualization. On the other hand, individuals are socialized from a young age and are involved in society, since specialization in production and services makes isolationist survival impractical. As a result, individuals are encouraged to actively seek social contacts and ways of the most profitable cooperation. Therefore, postmodern concepts of human creation are the basis for understanding the current state of human nature. A person is a social construct with the possibility of self-regulation, which allows using his potential most effectively.

In this vein, the question of the ability to understand the thinking of a postmodern person, the disclosure of ways of its formation and the influence of the environment on the formation of individuality remains open. Humanistic tendencies can be traced in all spheres of life because the uniqueness of each person was recognised, and, accordingly, the reaction of each individual to external circumstances is unpredictable, which leads to a position about the social conditionality of the processes of human creation. In the context of visual practices, it should be noted that scientists, artists, etc. try to move away from the methodological discussion and classification of works of cultural figures according to the certain representative and abstract criteria (Li, 2017, pp. 265–277). Amorphous criteria for evaluating a work of art generated by the processes of institutionalisation lose their relevance because they cannot fully cover all the subtleties of the creative organisation of artists. Many factors influence the potential formation, and the range of causes and prerequisites is

wider than ever for the formation of individuality in the modern world. It covers all areas of life in which a person is directly or indirectly involved. In postmodern culture, philanthropic motives become particularly popular due to socio-political uncertainty, the dominance of mass consciousness, in which the ability to form a person with individual traits, the loss of cultural or other identity becomes of particular importance (Mykulanynets, 2019, pp.43–54). In recent times, there are problems of a moral and ethical nature. A serious postmodern dilemma is considered to be the lack of agreement on ethics and its basic principles (Kramer, 2019). Rejecting the universalization of concepts and rules, postmodernists question all historically established moral dogmas and values. There is a rethinking of landmarks, which is formed under the influence of new movements, trends, trends, technology development, globalisation processes, and so on.

The scientific novelty of the work lies in an innovative approach to the interpretation of the contradictory human figure of postmodern culture. The generalised characterisation of postmodern concepts creates an opportunity to understand the variable character of such a person, understand his motives and explain the basic principles of human creation that manifest themselves in visual artistic practices. On the other hand, it is impossible to ignore physiological transformations within the framework of the problem of human creation. Human binarity manifests itself in various forms of human ontology. A person is a biological being, but the valorisation of the body occurs due to the increase in the value of the image of one's own identity, the ability to influence reality in order to determine one's own individuality (Russo, 2020, pp. 74–91). The ambivalence of human nature creates the possibility of human influence not only on one's own life, but also on social life, to contribute to the formation of certain views, ideologies, positions, and so on. Increasing the importance of a person in these processes does not detract from the influence of natural factors, but the adaptability of a person allowed them to question previously existing dogmas, axioms, and truths, which undermines spirituality, aesthetics, ethics, morality (Li, 2017, pp. 265–277), as such, in

the views of postmodernists do not find evidence.

The relevance of this topic is due to the need to understand the nature of the creative principle of artists in the postmodern era. The aim of the work is to establish the main features of the interpretation of the processes of human creation in the postmodern culture, based on the translation of ideas and views through visual artistic practices. A postmodern person is the object of this research in its creative manifestation in visual practices. Based on this, the authors consider important research questions: the question of man in postmodern culture, the culture of postmodernity, the question of self-criticism, postmodern visual practices, the aspect of consciousness.

2. MATERIALS AND METHODS

During the research, many general scientific theoretical methods were used, namely: methods of analysis and synthesis, induction and deduction, the method of analogies, abstraction, system analysis, the method of logical presentation, comparative. Using these methods together makes it possible to reveal the topic of work thoroughly based on working with the scientific literature of specialists in various industries. Attracting the achievements of researchers of cultural studies, history, philosophy, sociology, and other disciplines allows us to speak about an integrated approach to the study of topics. From the point of view of the need for objective coverage of all aspects of this problem, it is worth noting the use of a critical approach in the selection and analysis of scientific research. This approach allows you to avoid polarising the author's position in the direction of a particular concept and outline them without resorting to the subjectification of views. The study was conducted in four stages:

1. The first stage provided for the identification of scientific areas directly related to the research topic. Accordingly, for the need to attract the achievements of historical science, cultural studies and art history, sociology, philosophy for the formation of a versatile concept of human creation in postmodern culture.
2. At the second stage, the selection of scientific methods of work was carried out, a research plan was developed, and information collection was started using

scientific publications of the designated industries. The purpose of the work was formulated to establish the basic principles of human creation in the context of visual practices of postmodern culture, the object of research, which is a person of the postmodern era, was outlined, and the main problematic issues that should be solved in the course of the work were formed.

3. The third stage provided for the analysis of the information received and registration of the research results. At this stage, the main directions of the process of human creation in postmodern visual practices were systematised and presented taking into account the structural approach.
4. The fourth stage included the final summing up of the research results using methods of generalisation, induction, deduction and concretisation. Recommendations were made on the prospects and need for further development of the research topic and its main directions were outlined.

In the course of further work in this direction, the use of the appropriate methodology remains relevant. The effectiveness of further research in this direction can be ensured by deepening and more thoroughly studying the main aspects and principles of human creation in the visual practices of postmodern culture. The specialisation of individual elements of the topic will allow us to study this issue in more detail and better understand the individual characteristics of a person of this period. The definition of the main factors influencing the processes of human creation in postmodernity, described in the work, allows us to understand the principles of creative transformation of cultural aspirations for search, which are caused not only by cultural changes but also by deep changes in consciousness formed during some processes: social, political, economic, etc. Using the work of researchers from different regions (China, Greece, Canada, United States of America, Turkey, Italy, Ukraine, etc.) allows covering a wide range of views, and constructing a general idea of a person in the postmodern era, identifying his characteristic features, regardless of the location reference. The formation of a general picture of the formation of personality in postmodern culture will allow us to understand the changes taking place in the modern world, which are associated with the transformation of

moral and value orientations, changes in aesthetic views, etc.

3. RESULTS

The process of personality formation is shaped by external circumstances that vary throughout history, leading to changes in views and the emergence of new types of individuals with different values and moral institutions. Postmodern culture encompasses activities, events, and phenomena related to art, architecture, humanities, and social sciences since the second half of the XX century (Farhan, 2019, pp. 22–31). Postmodern culture goes beyond just the artistic direction, it also covers other spheres of life, influencing the formation of new areas of activity. Postmodernism is often understood as a rejection of previous trends, the search for new icons, as one that signals the need to transfer continuity (Mease, 2016). In the postmodern era, a new chronotype of culture is established, which, in turn, provokes the opening of a wide range of opportunities for building a person and forming his image. The postmodern era is characterised primarily by the transformation of consciousness and, as a result, social reality (Ovcharuk, 2018, pp. 12–16). Postmodernism has become a widespread phenomenon, a new paradigm. Its essence resides in emphasizing the personal over the global, highlighting a fragment from the whole. The main postmodern condition is the thesis of rejecting universality in everything that concerns humanity (Farhan, 2019, pp. 22–31). Postmodernists deny absolute definitions. In their opinion, the new way of life was supposed to challenge the generally accepted ideas about established values and norms (Mease, 2016). Postmodernism is focused on the democratisation of collective consciousness, combining it with the elevation of the individual over the mass. Therefore, the following were the main features of postmodern culture:

1. freedom from many forms of oppression;
2. growing personal freedom;
3. the search for a balance between self-control and pleasure;
4. but at the same time, the undermining of universal values;
5. the replacement of thorough analysis with an emotional worldview;
6. the weakening of social cohesion;

7. visual imitations and the illusion of multitasking.

Postmodernism can be described as a temporary consensus that can work in some conditions, but is ineffective in others (Kramer, 2019).

In such conditions, postmodern culture presents new transformations, collisions, and interaction of various concepts, where all types of culture are intertwined in a single information field with different ways of interpreting content. This demonstrates the uncertainty of culture, art, and consciousness as such, which are overflowing with positional pluralism and devoid of ideological unity (Li, 2017, pp. 265–277). Postmodernism is very ambiguous, sceptical, and eclectic. It focuses specifically on conflict, debatable issues, gaps, tensions, and instability. The emergence of postmodern ideology created the prerequisites for a new image of a person—a postmodern person. In postmodern approaches, the human subject is decentralised. Its adaptive abilities allow adapting to the new environment and the environment where it exists. Under the influence of external factors, consciousness and internal beliefs are transformed in accordance with social conditions. Therefore, the variety of points of view follows from unique subjective positions (Mease, 2016). The eclectic structure of postmodern discourse is the main factor determining the process of human creation in postmodern culture. Instead of the ideas of rationalism and universalization, postmodernism promotes individualism (Alp, 2012, 985-988) which creates the need for the formation of personality in a different way. Human ontology is characterised by instability and variability under the influence of dynamic external changes. There is a destruction of stable basic principles that are constantly criticised by postmodernists, which provokes the destruction of the boundaries between reality and illusion. Modern technologies and media play an important role in this process. Postmodern orientations are most common among young people and literati. This fact is explained by wide access to information, rapid adaptability, and, most importantly, the ability to think critically. An excessive amount of information of different quality forces you to analyse, apply filtering methods and

approaches. Therefore, the ability to think critically is one of the signs of a postmodern person. Such a person needs to understand what it does and why. Accordingly, there is a differentiation of experience: knowledge is what has been acquired, while intelligence is the ability to see without prejudice (Piirto, 1999, pp. 324–353).

In the context of the question of the formation of a postmodern person, it is worth focusing on such an aspect as the ambivalent nature of human nature. Postmodernists perceive the human body as a sign device, a set of physiological, biological, and other processes occurring at different levels. The physicality of a person as a biological being correlates with the realisation of a person in the course of social interaction. Therefore, the valorisation of the body by postmodernists is a natural consequence of the awareness of a person's individuality in the interaction of its somatic, psychological, and spiritual dimensions, which is an impetus for the recognition of human dignity (Russo, 2020, pp. 74–91). The ability of human beings to create reality was the next important feature of human creation in postmodern culture. A postmodern person has a high level of self-awareness. Its reflection allows us to thoroughly approach the analysis of external circumstances and the internal totality of traits that are necessary for a comfortable life. On the way to self-determination and self-actualisation (which have become key in the process of human creation in the postmodern era), the image of a person is formed, which appears as synthesised, exposed in the course of social communication. A person will not be able to finally form as a person only in the course of self-development. It is a social being, and therefore every circumstance objectifies the change in its ontology (Ovcharuk, 2018, pp. 12–16). Personality formation takes place in context. Poly identification manifests itself through the desire to personify oneself with someone who has attractive, from the point of view of certain moral values, beliefs, and qualities. These identifications can be either internal or external. Thus, the reflexive essence of a person, devoid of linear determinism, loses its stable integrity. In cultural postmodernity, an artificial image of

ideal constants is created through means of communication and information transmission. Therefore, the constant transformation of ideals and idols provokes the continuity of the process of self-creation. Postmodernism does not aim to retrospect the subject, however, a person builds his eclectic personality based on experience, according to certain styles and directions (Mykulanynets, 2019, pp. 43–54).

Visual cultural practices of postmodernism give rise to a new image of man. That thing created by man is reintegrated into it. With the help of such visual practices, a special type of cultural reality is formed. Through culture, a person interacts with society, and through this interaction, social experience is transmitted using conventional symbols and signs. Visual art is considered one of the pinnacles of human civilization. Art and culture develop together with society, serve as disseminators, and contribute to social consolidation. Creative interpretation of reality involves certain problem-solving mechanisms. This opportunity allows you to use the achievements of art to convey complex mental abstractions that carry a message to the outside world, which will be accessible regardless of culture, language, social origin, economic status, and so on. Visual practices require finding ways to implement the free generation of ideas and associative series and evaluate them (De Pisapia et al., 2016). Artistic practices are not just a product of innate talent or artistic vision. A work of art arises from clearly constructed and effective artistic practice (Steinbach, 2018). In the historical process, the creation of meaning was interpreted as something that determines the order of the fundamental artistic Triangle (a work of art, an artist, a client), emphasising the change in the orientation of art towards commercialisation in the postmodern era. The aspect of giving meaning and context to an artist's work plays a special role in postmodern art. This includes not only individual reading, but also covers the process of social reading, which is based on endless theories of content construction and reproduction of meaning (Alp, 2012, pp. 985–988). The position of postmodernists regarding the absence of any absolutes leads to an open interpretation of the essence of a work of art and the possibility of identifying pluralism of

opinions. Visual practices of postmodernity are not deterministic, which is why they open up a wide field for self-actualisation. Postmodern art may seem unassuming sometimes, but it is inherently exceptional.

As one of the forms of reality, which is a sign of information exchange and a way of encoding and decoding information, creating new images allows making sense of works through interpretation mechanisms. Non-traditional materials and methods of creative work, their interpretation can change the nature or form of work, but the themes of human existence and emotions remain eternal (Lee, 2018). Visual art expresses a person's desire to convey human feelings and emotions, in parallel with which, in the postmodern era, there is a desire of postmodernists to restore human nature, even if art takes on a provocative form, because it is a reflection of the spirit of its time.

4. DISCUSSION

Having analysed the literature and research of scientists from various branches of scientific knowledge (history, art history, philosophy, sociology, biology, etc.), it can be argued that the question of man in postmodern culture is revealed quite thoroughly. Researchers rely on a description of the nature of a person's personality. The formation of personality through art is also revealed in sufficient detail. However, the aspect of human creation through visual practices in the context of postmodern culture remains poorly understood. The combination of achievements of researchers in various fields allowed us to reveal this issue and create a general idea of the processes of formation of human individuality in postmodern culture through the expression of personal worldview and worldview through visual cultural and artistic practices. Answering the question of what the culture of postmodernism is, it is impossible to ignore the study of the views of postmodernists. Thus, a number of researchers in their works revealed the image of a postmodern personality: R. Farhan (2019), R. Kramer (2019), et al. They look at various aspects of postmodern culture, but unanimously argue about its complexity and ambiguity. Researchers try to uncover postmodern culture by presenting it as

contradictory, dialectical, and difficult for the viewer to understand. For example, J. Mease (2016) emphasises that reality is formed through social interaction, and, accordingly, the environment forms the consciousness of the individual. This fact suggests that the views of representatives of postmodern culture transform in difficult external conditions that cause contradictory reactions.

S. Lee (2018) deals with such an issue as self-criticism, which affects the formation of a postmodern personality in his work. As the main feature of a postmodern person reflection determines the direction of further human activity, its ways of self-development and actualisation. This also explains the numerous cases of changes in generally accepted institutions and paradigms that are being questioned by the new generation. S. Winter (1994) actively developed this topic in his research. This demonstrates that social nihilism occurs when people question generally accepted values. The lack of an objective foundation does not lead to freedom from restrictions, as some representatives of postmodern culture sometimes mistakenly believed, but contributes to the search for new moral guidelines that would meet the requirements of modernity. Contrary to popular belief, postmodernism does not undermine existing values; it activates the rationalising perception of reality, without rejecting individual characteristics of emotional perception and reactions to the environment. Postmodernism, however, is not a form of radical scepticism, it is not devoid of an understanding of the complexity of human nature and the world order. At the same time, as noted by S. Winter (1994), the loss of faith caused by technological and scientific progress, secularisation threatens to lose the foundations that supported the existing order. Created in earlier times, moral systems can be considered as mechanisms of social adaptation necessary for comfortable coexistence and communication.

The contradictory nature of postmodern visual practices is manifested in such an aspect as the inability to interpret it as didactic. It has no mission, according to O. Alp (2012), who claims that postmodern culture does not carry

a message but is a demonstration of the inner world and personality of the artist. In this case, art serves as an expression of the inner beliefs of a person, it allows it to express itself, convey to viewers its vision of reality and self-actualise in the course of complex processes of reflection, self-criticism, and evaluation. The need to have and develop critical thinking is a prerequisite for a postmodern person, according to J. Piirto (1999). It allows directing a person's potential to achieve socially acceptable or, conversely, counterversion goals. Criticism is a disclosure of hidden elements, according to S. Ward (1991), which is one of the primary foundations of postmodern thought and culture. The question of morality and values of postmodernists remains controversial in the scientific literature. Rejecting universality and absolutism, they call into question the existing categorised conceptual apparatus and certain linguistic determinants. N. Forghani et al. (2015) write that postmodernism feeds on modern ideas and thoughts, rejecting what does not fit into its ideology. They note that in such circumstances, values are for them relative things that differ from one culture to another. On these principles, postmodernists claim that a person forms realities following their own needs, values, and traditions, but, at the same time, emphasise that a person is a social construct that is the result of certain beliefs laid down earlier. According to postmodernists, morality and upbringing cannot be fundamental principles and objective constants due to the lack of a single meaning or source of values that are formed in the context of historical, socio-political, economic, cultural, and other conditions. Therefore, reality is also a construct, it is built in the course of social contacts, observation, adoption of behavioural patterns, and so on. Thus, another sign of postmodern culture is outlined—pluralism.

Postmodern art, according to A. Kordic et al. (2016), is short on uniformity. Ideological and aesthetic fragmentation led to the emergence of many artistic forms. Postmodernism brings individuality to a new level, allowing the artist to express his position, and, accordingly, there are as many such positions as the artists themselves, because everyone, according to the concept of postmodernists, has their own

views and beliefs. T. Li (2017) holds the same position, emphasising the conflicting nature of different views that collide in the course of contact attempts. This demonstrates the contradictory nature of postmodernism and causes a number of contradictions. The concept of imagination as the main creator of images for creative work is of great importance in the visual practices of postmodernism. Professor of philosophy and religion S. Sfekas (2005) reveals this topic in his research. He argues that the concept of imagination has undergone major changes in the postmodern stage. Philosophers interpret the postmodern crisis of imagination as an original creation of meaning, a conditional game of language signs. He divides imagination by its ability to represent reality: existing and existing in perspective. The first is the ability to represent the real world, to reproduce existing images based on a certain prototype. The second is creative, which generates images and allows you to create a new reality. Postmodern philosophy, which is marked by a critique of conventions, emphasises that imagination is a conditional category, and that only linguistic constructions create originality. The question of the linguistic paradox in the philosophical sense is dealt with by researcher A. Tapol (2019), who notes that postmodernity is the era of the final dominance of visual reception of the world. In his opinion, the visual twist appears because of the exhaustion of the linguistic one. As a result, the textual component becomes only addition to visual images. In addition, the researcher focuses on the implementation of parameters and criteria of visual practices, their content and methods of forming ideological guidelines that are extremely important for the formation of further socio-cultural models. Human eyes become the main tool for perceiving reality, but the rationalisation of consciousness generates a departure from the syncretism of sensory orientations.

The aspect of consciousness is not the least in the process of human creation in the culture of postmodernity. One way or another, many researchers address this issue, trying to describe the processes of transformation of consciousness that affect the perception of the world, and new future moral and ethical values. O. Ovcharuk (2018) writes that cultural

consciousness is reflected in the images of culture, in which traditional forms and ways of becoming a person are supplemented by the latest artistic and cultural practices. She, like previous researchers, emphasizes the predominance of the visual over the verbal in the postmodern era, the subconscious over the conscious. The requirements of the modern world dictate the conditions for modelling the desired environment following certain images that are laid down by visual practices and are tested in the conditions of their effective functioning. The question of correlation of such idealized images with reality remains open because the visual mechanisms of reality transformation act as sublimation. However, despite this fact, its imagery remains a sign of cultural consciousness, which allows us to objectify reality, create it independently with the help of a creative approach and various cultural practices from the standpoint of the individual. Another sign of a postmodern personality is creativity. It is considered as a balance between executive hierarchical control and the processes of internal freethinking (De Pisapia et al., 2016). Researchers emphasize the need for balanced convergent and divergent thinking during the creative process, as well as careful evaluation of the idea. Separately, it is worth noting the actualization of the issue of human dignity in postmodern practices. This question is considered in their works by such researchers as S. Winter (1994), M. Russo (2020), A. Kordic et al. (2016) and others. All of them emphasise the increase in the value of a person, they bring individuality to a new, higher level. The question of beauty and a sense of beauty also became controversial for postmodernists. S. Lee (2018) writes that the concept of beauty is significantly subjectified in the postmodern era, but the general sense of beauty remains. Since postmodernists reject any categorization and conventions, there are no clear criteria for determining the level of attractiveness of a particular work, which makes polemics and debatable approaches to criticizing artistic practices possible.

Therefore, in the postmodern period, there is a transformation of the processes of human creation under the influence of new views and ideas. They are formed because of the democratisation of society, the transformation

of moral and ethical guidelines. The variable of value orientations contributes to new searches for ideals, which are revealed in the course of observing the visual practices of the postmodern era. The characteristic features of a postmodern personality are rapid adaptability, the intensity of movement, which makes a person constantly stay in good shape and engage in self-development. In such conditions, the process of human creation is assigned to the person, but it is not an exclusively one-sided process. It takes place in a social environment where public contacts have become more important than ever. Globalisation and humanization processes create conditions for continuous socialisation of a person and the acquisition of new experience, which a person interprets in the course of creative activity in the form of visual practices. In conditions of formal freedom, the entire life path of a person turns into the so-called “search for oneself”, which manifests itself in reflexive tendencies, the desire for self-understanding. The main goal for a person is to search for directions of self-realisation, one of the forms of which is a creative activity. A person independently constructs itself and its world, trying to realise its potential. Formally, the new person appears as an artificial, synthesised product, trying to correct its nature. In turn, visual practices of the postmodern era create an opportunity to demonstrate new idols, new views, and their interpretation, which is not limited to conditional criteria. It relies entirely on the viewer's interpretation. The ability of a person to interpret the content of visual practices indicates the activation of rationalizing abilities, because in a postmodern society, the mind, and the ability to think logically are a key value, which, however, is combined with the subconscious and emotional perception of reality, which makes it possible to individualize psychological reactions to the same external circumstances.

5. CONCLUSIONS

In the course of this study, the key features were identified of the process of human creation in postmodern culture. Postmodern visual practices are a vivid example of personality formation under the influence of complex socio-political, economic, cultural and

other processes. In the postmodern era, the formation of a new type of personality is associated with the transformation of moral and ethical values and institutions, the rationalization of thought processes, the actualization of increasing the value of human individuality and the promotion of pluralism of opinions. As it was established, the process of human creation relied on the person itself in the postmodern era; it must independently determine the ways of its development and carry out self-actualisation within the principles set by its beliefs. The materials of the work are valuable for understanding the character of a person of postmodernity, his ideas about life, which are transformed into views in art. The philosophy of a postmodern person affects all spheres of life, which allows us to talk about the global involvement of research results in correlation with other scientific achievements of various scientific fields to create a full-fledged image of a person of postmodern culture in visual practices and demonstrate the process of human creation under the influence of new social challenges. Further research in this area will allow us to understand the processes of social transformation in culture better and explain the change in the philosophy of postmodern ontology and expose the main reasons for replacing old moral and ethical values with new ones. Visual artistic practices allow us to trace the differentiation of views on cultural processes as demonstrating the essence of a person in a personalised manner, which changes the position of perception of creative works, and the interpretation of their content is assigned to a viewer within its views.

The practical significance of the paper lies in the possibility of using its results to understand the processes of social interaction in the context of the individualism of modern man. Further development of this topic should take into account the peculiarities of the worldview and position of postmodernists regarding the rejection of universalism and categoriality, which calls into question the traditional values that have developed over the long historical development of society, the design of the social organisation. Rationalisation of approaches to understanding reality and secularisation by postmodernists calls into question existing dogmas that served as a stable foundation and

moral foundations for social interaction. Undermining existing values does not serve as a collapse of social development, but is a signal of its transformation, which leads to the formation of new social connections and contacts. This topic should be considered in the future with a comprehensive involvement of the achievements of various scientific branches in order to understand all aspects of the process of human creation in the postmodern era, which laid the foundations for further human change in the conditions of scientific and technological progress.

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