

DOI: <https://doi.org/10.34069/AI/2024.79.07.19>

How to Cite:

Kalashnyk, M., Khirina, G., Soshnikov, A., Novikov, I., & Savchenko, L. (2024). Transformation of the content of the category of 'artist' in the modern era in philosophical and art historical discourse. *Amazonia Investiga*, 13(79), 245-256. <https://doi.org/10.34069/AI/2024.79.07.19>


Transformation of the content of the category of 'artist' in the modern era in philosophical and art historical discourse

Трансформація змісту категорії митця в добу нового часу у філософсько-мистецтвознавчому дискурсі

Received: June 1, 2024

Accepted: July 20, 2024

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Abstract


The article aims to explore the evolution of the concept of the artist from the Renaissance to the modern era, focusing on how cultural, philosophical, and socio-economic factors have redefined the artist's role in Western society. The study examines the shift from viewing artists as artisans or servants of religion and power to recognizing them as autonomous creators embodying individualism, creativity, and genius. To achieve this, a multidisciplinary methodology was employed, integrating historical analysis, philosophical examination, and socio-cultural contextualization. The research draws on primary sources such as archival documents, artistic manifestos, and philosophical texts, alongside secondary sources including critical essays and historical analyses. The study's theoretical


Анотація


Стаття присвячена дослідженню проблеми трансформації філософсько-мистецтвознавчої категорії «митець» в історичній ретроспективі. Автор аналізує еволюцію концепції митця в контексті культурних та інтелектуальних змін епохи Нового часу, визначаючи вплив соціально-економічних, політичних та культурних чинників на місце та статус митця в системі суспільних зв'язків. Досліджується, як філософські ідеї та мистецькі практики взаємодіяли та впливали на розуміння ролі та сутності митця. Зокрема, увага приділяється тому, як нові ідеї про індивідуалізм, творчість та геній, що виникли в цей період, трансформували традиційні уявлення про митця як ремісника або служителя релігії та влади. Стаття також розглядає, як ці зміни

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framework is grounded in concepts from art philosophy, socio-cultural theory, and intellectual history.

The results highlight significant transformations in the artist's status and self-perception, emphasizing the impact of Enlightenment ideas on creativity and individualism, the influence of socio-economic changes on artistic autonomy, and the evolving relationship between artists and their patrons. The article concludes that these shifts have had a profound and lasting impact on Western art philosophy and contemporary understandings of art and the artist.

Keywords: aesthetics, culture, patronage, art, artist, personality, creativity, philosophy, artistic creativity, New Age.

Introduction

In the study of art history and philosophy, the category of the "artist" holds a special place, as its analysis allows us to better understand the essence of the creative process and the role of the individual in culture.

The concept of the "artist" encompasses various aspects of artistic activity, and its transformation over the centuries reflects changes in society, worldviews, and artistic forms. Throughout different historical periods, from antiquity to modernity, the status of the artist has evolved, incorporating new functions and roles. Thus, studying the evolution of the concept of the "artist" is key to understanding not only art but also the socio-cultural processes of different eras.

The eternal and most challenging problem that has always faced humanity is the problem of knowing oneself, one's creative capabilities, and their realization. "Know thyself," said the wisest philosopher of all time, Socrates. However, it is even more difficult to study the factors and conditions under which an ordinary person becomes a creative person, commonly called an artist. The meaning of the concept of "artist" has changed throughout human history. New types of creative activity have emerged, the human worldview has acquired new content, and new forms and genres of art have been formed. With each new historical stage, the meaning of the concept of "artist" expanded, its social status in society changed, new social roles were added, and the number of functions increased. In today's era of globalization, internationalization of the world and culture, widespread use of scientific technologies, artificial intelligence, and the transformation of humanity, the question arises with renewed vigor: who is an artist, what role does he or she play today, and what are the ways to preserve the creative personality in the technogenic post-industrial information age? The answers to these questions can only be found through the reconstruction of the process of transformation of the concept of the artist in the history of philosophical, aesthetic, and musicological thought.

The study of the concept of the "artist" is particularly relevant and directly connected to contemporary debates about the role of the creative personality within the context of modern socio-cultural transformations driven by globalization, digitalization, and the use of advanced computer technologies. In this era, where artificial intelligence, robots, or machines increasingly participate in the creative process in place of human artists, the question of preserving the artist's individuality becomes critical for both scholars and practitioners in the arts. This heightens the significance of examining the historical evolution of this concept.

Therefore, the issue of creative expression is gaining importance in a world where technological progress is reshaping traditional art forms and altering perceptions of creativity. Consequently, there is a need for a detailed analysis of the essence of the "artist", its transformation, and its evolution throughout human history. This study makes a significant contribution to the field, as it not only traces the evolution of the concept of the 'artist' across historical epochs but also illustrates how societal changes influence creative processes and the status of the artist within culture.

відобразилися в практиках і самосвідомості самих митців, а також у їхніх стосунках з суспільством та патронами. Підкреслюється значення цих змін для подальшого розвитку західної культури та філософії мистецтва, а також вплив на сучасні уявлення про мистецтво та митців.

Ключові слова: естетика, культура, меценатство, мистецтво, митець, особистість, творчість, філософія, художня творчість, Новий час.

The purpose of this article is to analyze the prerequisites for the transformation of the concept of "artist" in the modern period of the seventeenth to nineteenth centuries, which originated in the Renaissance with the works of Leonardo da Vinci; to identify the peculiarities of the interpretation of this concept; and to determine the factors influencing the change in the status of the artist in society, as well as the reasons for the change and expansion of their functions, we examine examples of manifestations in various forms of art.

The article consists of several key sections. The first section discusses the prerequisites for the transformation of the concept of the 'artist' within the philosophical and art historical context of the modern era. The second section focuses on the socio-economic and political factors that influenced changes in the status of the artist and their role in society. The third section analyzes the expansion of the artist's functions across various art forms. The final section summarizes and draws conclusions about the evolution of the concept of the artist and its significance in the contemporary world.

Literature Review

The categories of "artist," "painter," and "creative personality" have long been reflected in studies of philosophy and aesthetics. The first attempts to study this topic can be traced to the works of Aristotle, Leonardo da Vinci, M. Montaigne, I. Kant, G. W. Hegel, and F. Schiller, in which the foundations of the problem were formulated. Philosophers and art historians began to take a deeper interest in the role of the creative personality in the existence of society in the nineteenth and twentieth centuries. This topic was addressed in the works of M. Bakhtin, A. Bergson, E. Husserl, M. Kagan, S. Rappoport, M. Sumtsov, I. Franko, C. Jung, and others. A significant contribution to the development of the concept of "artist" in the context of socio-cultural phenomena was made by L. Smorzh (2001; 2005). A more detailed interpretation of the role and significance of the artist in the musical culture of the Renaissance is provided in the work of O. Komenda (2016). Interesting ideas on this topic are found in the works of M. Bird (2019), M. Vaskiv (2022), M. Kalashnyk & Novikov (2017), N. Opolska (2017), and I. Sitnikova (2021).

In the study of art and the transformation of the concept of the artist, the works of prominent twentieth-century philosophers play an important role. These philosophers examined new trends in the development of art and discussed this topic within the framework of their own concepts, which emerged in the new historical context of the second half of the twentieth century.

For example, Morris Weitz (1956) proposed the idea of an 'open concept' of art. He argued that attempts to define art within rigid frameworks are destined to fail, as art is constantly evolving and expanding its boundaries. Consequently, the concept of the 'artist' also lacks clear characteristics and should be considered within the broadest artistic context. Arthur Danto (1997) expanded on this idea, suggesting that art has reached a stage where it no longer adheres to specific styles or canons. He introduced the concept of the "end of art," positing that art has ceased to be merely an aesthetic object and has become a subject of philosophical reflection.

Umberto Eco (2020) viewed art as part of the broader cultural process, with a focus on semiotics and symbolism. For him, art was not only an aesthetic phenomenon but also a means of communication closely linked to other cultural forms. He believed that the artist serves as a bridge between art and society. Robert Paul Ziff (1951), like Morris Weitz, was interested in defining art and exploring its aesthetic concepts. He considered art to be a complex and multifaceted category that extends beyond traditional definitions.

William Elmer Kennick (1979) examined the relationship between art and philosophy, viewing art as a means of cognition and philosophical dialogue, where artistic creativity serves as a way of understanding life and the world. Graham Gordon (2005) also contributed to this discourse with his work on the philosophy of the arts, emphasizing the importance of aesthetics in understanding art.

Thus, it is possible to observe a broad discussion in the academic field about the future of not only global art but also the role and fate of the artist.

The works of Ukrainian researchers Bogutskyi et al. (2013) are important in studying the role and place of the artist in the twenty-first century. In their monograph, they analyze new forms of cultural expression and

the artist's role within the context of modern socio-cultural transformations. They emphasize that the artist, under current conditions, becomes a conduit for social change and reflects new societal trends.

Rogotchenko, in his work *Art History: Reflections and Life (2018)*, highlights the significant transformation of the artist's role in the face of modern socio-cultural changes. He views the artist as a subject who evolves under the influence of globalization and technological progress. Similarly, the studies of Horbatiuk et al. (2015) explore the place and role of creative individuals within the changing context of modern civilization. The issue of the artist's freedom in the twenty-first century is examined by Tabachkovskyi et al. (2005) in the collective monograph *Man in the Civilization of the XXI Century: The Problem of Freedom*. Although their work does not directly address the individual artist, it considers the broader context of the artist's place in contemporary cultural and artistic processes.

All these scholars have made valuable contributions to understanding the artist's role, emphasizing various aspects of their transformation in response to changing socio-cultural realities. The artist is portrayed as a creator, philosopher, symbolic communicator, and active participant in social processes.

Thus, despite the significant contributions of these researchers to our understanding of the artist's phenomenon, modernity requires a renewed perspective on their ideas. The current era of global change and technological progress raises new questions for researchers, demanding that art respond to contemporary challenges. Today, the artist is not only a creator but also an active participant in social transformations, a role that requires constant rethinking and exploration. However, the roots of the modern understanding of the artist lie in the historical past, making it crucial to study the formation of this important philosophical and artistic category during the modern era, when the process of shaping modern civilization was just beginning.

The problem of transforming the content of the category of "artist" and changing its status and role in public life in the modern era has not yet received comprehensive coverage in scientific research. Understanding the philosophical and art historical category of "artist" has for the first time become the subject of a comprehensive scientific study. The prerequisites for changes in the interpretation of this concept, which appeared in the humanistic culture of Renaissance Italy and were described by Leonardo da Vinci, have been analyzed. The source of this information is the analysis of the monograph "Leonardo da Vinci" by M. Sumtsov (1907), which is little-known to modern researchers and aims to revive scholars' interest in the outstanding works of the past. For the first time, the author analyzes the impact of socio-economic and political changes in society on the understanding of the artist's role, characteristics, forms of activity, and influence on contemporaries.

Methodology

This study employs a comprehensive and multidisciplinary approach, integrating methodologies from art history, philosophy, and socio-cultural analysis to investigate the transformation of the concept of the "artist" from the Renaissance to the modern era. The research is qualitative in nature, with a strong emphasis on historical, philosophical, and socio-economic analysis. The methodology is designed to achieve a nuanced understanding of the evolving role and perception of artists within Western culture, with specific attention to the factors that have influenced these changes.

The study is guided by a theoretical framework that draws on concepts from cultural history, art philosophy, and socio-economic theory.

Primary sources are central to the study's historical analysis. These include: letters, contracts, and patronage records from historical archives provide firsthand insights into the relationships between artists, patrons, and society. These documents were selected based on their relevance to key historical periods and their potential to illuminate changes in the artist's social status and role. Texts written by artists and art theorists during the Renaissance, Enlightenment, and modern periods were analyzed to capture the evolving self-conception of artists. Selection criteria focused on influential works that articulated significant shifts in artistic philosophy and practice. Works by philosophers who addressed art, creativity, and the role of the individual in society were scrutinized to understand the intellectual underpinnings of the artist's transformation. Texts were selected based on their impact on contemporary and subsequent artistic movements. Academic books and journal articles on the history of art and culture were used to contextualize primary data. Selection was guided by the credibility of the sources, their relevance to the study's temporal

and geographical scope, and their contribution to understanding the broader socio-economic and political conditions. Scholarly critiques and interpretations of philosophical texts were utilized to deepen the analysis of primary philosophical sources. These were chosen based on their scholarly rigor and alignment with the study's theoretical framework.

The historical analysis follows a chronological approach, tracing the evolution of the artist's role from the Renaissance to the modern era, specifically focusing on Western Europe. The study identifies key historical junctures where significant shifts occurred, such as the rise of humanism during the Renaissance, the Enlightenment's emphasis on individualism, and the impact of industrialization on artistic production. Archival research was conducted to gather data on artists' social status, patronage systems, and economic conditions. This information was systematically organized and analyzed to identify patterns of change over time. The chronological approach allows for a clear delineation of how specific historical events and trends influenced the artist's role, making it possible to trace the continuity and rupture in the concept of the artist across different eras.

Philosophical texts were analyzed to explore how ideas about creativity, genius, and individualism contributed to the transformation of the artist's role. The analysis involved close reading and critical interpretation of philosophical works, focusing on their implications for artistic practice and self-perception. The study employed textual analysis techniques to deconstruct and interpret the philosophical arguments. This included identifying key themes, concepts, and rhetorical strategies used by philosophers to discuss art and artists. Philosophical analysis was essential for understanding the intellectual currents that redefined the artist's role. It provided a deeper, more abstract perspective on the changes observed in the historical data.

The study examines the influence of socio-economic and political factors on the artist's status and practice, focusing on how changes in these areas affected artistic production and patronage. Socio-economic data were analyzed to understand the broader context in which artists operated. This included examining economic records related to art markets, taxation, and patronage systems, as well as political treatises that influenced cultural policies. Understanding the socio-economic and political context is crucial for explaining the material conditions that shaped the artist's role. This approach highlights the external forces that impacted artists' autonomy and societal position.

The study employs a comparative analysis of artistic practices across different historical periods and geographic locations within Western Europe. This method is used to illustrate how philosophical ideas were manifested in the work and self-perception of artists. Case studies of individual artists and art movements were selected to exemplify the transition from traditional artisans to modern artists. The selection criteria included the representativeness of the artists and movements in illustrating broader trends and shifts. Comparative analysis allows for the identification of both common patterns and unique divergences in the artist's role, providing a more nuanced understanding of the transformation process.

Results and Discussion

In philosophical and artistic discourse, complex categories such as “artist,” “painter,” “creator,” “creative personality,” and “master” are used. In our opinion, the broadest category is “artist.” The other aforementioned terms expand and complement the concept of “artist” and can be used as synonyms.

According to contemporary art researcher Michael Byrd, the oldest meaning of the word “artist” can be found in the Latin language – actor, literally translated as an artist, which originally meant a skilled practitioner not only in art but also in all spheres of society (Bird, 2019).

The Encyclopedia of Modern Ukraine defines the term “artist” as “a generalized name for a person whose main professional occupation is one or more types of art; a creator, painter, author of a work of art” (Bereziuk, 2018). Based on this definition, it can be said that, in principle, every person who has a penchant for artistic creativity and certain skills and abilities can be considered an artist.

The content of the concept of “artist” has been formed throughout the history of mankind, as people realized themselves, discovered their creative potential, and developed certain practical skills. Each historical era added to the characteristics of the artist as a creative personality and defined new statuses and roles. Gradually, the term “artist” was supplemented by such characteristics as genius, giftedness, and talent,

which are manifested in an original view of the world and the ability to reflect it in their own way in artistic creation.

The conceptual foundations for interpreting the artist's image in the modern era began to be formed by the prominent Renaissance figure Leonardo da Vinci. This was first pointed out by a notable Ukrainian scientist of the second half of the nineteenth and early twentieth centuries, academician of the Ukrainian and Czech Academies of Sciences, professor at Kharkiv University, author of over 1,500 scientific works, art historian, philologist, historian, philosopher, and museum historian Mykola Fedorovych Sumtsov (1854-1922) in his thorough but unfortunately almost forgotten 200-page monograph on Leonardo da Vinci, published in Kharkiv in 1900. M. F. Sumtsov himself belonged to the category of artists and went down in the history of world culture as a multidisciplinary scholar and encyclopedist. For Sumtsov, interdisciplinarity was not just borrowing a combination of methods and tools from different sciences, but a special plasticity of relations between history and linguistics, ethnography and philosophy, museum studies and art history, and ethnology and cultural studies. The uniqueness of the scientist lies in the fact that he did not distinguish between sciences in his research and in his search for his own path in science – all this characterizes Sumtsov as an outstanding scientist of the modern era.

Like most artists of the time, Sumtsov was never a dogmatic scientist; he was in constant search of his own and national identity, the roots of which he found in Slavic mythology, of which he was an outstanding expert. Sumtsov can be considered an artist, and his scientific and popular science works are vivid examples of the personification of the features of a true artist in the understanding of the second half of the nineteenth and early twentieth centuries. Sumtsov is an artist who brought knowledge about the world and art to people through his words (Khirina & Filippenko, 2020). For M. F. Sumtsov, the ideal artist was the Renaissance titan Leonardo da Vinci. Sumtsov wrote his monograph about this outstanding artist after several trips to Italy, where he studied the artist's paintings and frescoes. Being fluent in Italian, Sumtsov managed to collect a huge amount of material on Leonardo da Vinci's biography and his unique artistic method, to study in detail Vinci's manuscripts, and to analyze a significant number of his artistic works. All of this unique information was presented by Sumtsov in two works on Leonardo da Vinci: "Research by Professor N. F. Sumtsov" (Sumtsov, 1900) and a short popular version of this work, "Leonardo da Vinci" (Sumtsov, 1907), which was intended for popular reading. These became the first studies of the outstanding artist in Ukrainian.

Sumtsov identifies the prerequisites for changes in the development of art history in modern times as stemming from the internal growth of culture and education in society during the fifteenth and sixteenth centuries. For the development of creativity in society, appropriate conditions must be created. The first step on this path was the creation of the first art schools in Italy in Venice, Umbria, Tuscany, and Lombardy, each of which was an independent organization that established its own artistic tradition. The combination of different schools resulted in new creative forms and trends in art.

Leonardo da Vinci himself made a significant contribution to the formation of a new image of the artist during the transition from the Renaissance to the New Age. Sumtsov emphasizes that the changes began with Leonardo da Vinci's humanism, which can be considered its highest and most complete form, providing the next step forward in the development of an understanding of the role of the creative personality and his place in society. Leonardo da Vinci reworked the ideals of humanism, embodied them in his artistic creations, spread them in the field of applied sciences, and made an unprecedented step forward toward the new scientific thinking of the nineteenth century (Sumtsov, 1907). Renaissance Humanism began the introduction of criticism into scientific and artistic activity. The merit of Renaissance humanism was the rejection of the medieval ascetic philosophy of mortification of the flesh; Renaissance artists showed the world high examples of physical health and human beauty. Humanism highlighted individuality, the cult of the artist's fame, and the desire for versatility, which was reflected in the personality and work of Leonardo da Vinci himself. The great artist was one of the first to understand the significance of the realism of antiquity and put forward the problem of studying the experience of ancient artists. Sumtsov draws attention to the fact that Leonardo da Vinci was the first to recognize the inner world of man, which originates from the heart and feelings, as an object of creativity.

The foundations of an indifferent attitude toward religion, which in the modern era turned into the secularization of culture and art, were laid by Italian humanists Antonio Lochi, Leonardo Bruni, and Leonardo da Vinci. The principle of imitation of nature as the highest manifestation of morality, which became dominant in the modern era, was also first described in the manuscripts of Leonardo da Vinci. A

transitional link between the Renaissance and the New Age was the recognition of the independence and freedom of science; the secularization of thought and humanistic criticism contributed to the development of scientific methods and their use in artistic creation.

Leonardo da Vinci, unlike other humanists, was the first to study external nature, thus bringing natural science into the circle of artists' interests. He was an example of an artist who organically combined creative and scientific principles, which turned into encyclopedism. The combination of genius, vast and versatile knowledge, creative skill, rationalism, and criticism is a model of an ideal artist, formed in the image of Leonardo da Vinci, who entered the New Age.

Leonardo da Vinci's ideas about the initial stage of the artist's formation are original, can be extended to the category of "artist" in a broader sense, and remain relevant to this day. Vinci emphasizes that an artist should be universal and not be bound by one motive, should correct mistakes before the public demonstration of the work, should work patiently and always complete the work he or she has started, should listen to outside opinions, carefully study reality, first study theory and then move on to practice, and should never copy other artists.

The topic of the artist and patronage is raised by M. F. Sumtsov in his research. Patronage as a cultural phenomenon began to develop in the Renaissance and contributed to the concentration and development of humanistic ideas and forces. Patrons, usually representatives of the government and the church, enabled artists (painters and poets) from small towns to create in big cities, where there were more opportunities for self-expression. Patrons provided brilliant artists the means to embody their ideas in churches, paintings, and statues, and encouraged them to create with their own education and wise advice. However, according to M. F. Sumtsov, patronage can also have negative features that manifest themselves in eulogy, flattery, and begging, which in turn do not contribute to the objectivity of artistic works (Sumtsov, 1907).

Interesting is the thesis of M. F. Sumtsov, who stated that patronage was for a long time an exclusively private initiative, and only in the second half of the sixteenth century did it gradually begin to receive a formal form of state care in the form of the establishment of academies and the granting of scholarships. This, in turn, contributed to more generous patronage from private individuals. Sumtsov gives an example of such a patron, Baldasar Turini from Rome, whose friend was Raphael. Francia painted the Madonna for him, Leonardo da Vinci painted two paintings for him in 1514, and Giulio Romano (Sumtsov, 1907) built him a villa and decorated it with frescoes. Patronage contributed to the new social status of the artist, who became more popular and influential in society. Although patronage did not exclude artists' personal independence, it was often based on personal respect, a sense of affection, and sincere friendship. Artists were liked, and society did not pay attention to their sins or difficult character; talent was placed above the artist's personal qualities. Leonardo da Vinci combined genius with spiritual beauty, for which his contemporaries appreciated and loved him. He knew how to please the sovereigns by arranging theatrical performances with scientific tricks for them and his students, for whom he became not just a mentor but also a creative father. A new image of the artist emerged with Leonardo da Vinci, an artist who was loved and respected for his talent, genius, knowledge, kindness, sincerity, and high professional skills. All of these trends, which were initiated by the great Master of World Art Leonardo da Vinci, developed and gained a new significance in the culture and art of the New Age.

A qualitatively new stage in the development of the category of "artist" dates back to the seventeenth and nineteenth centuries, known in world history as the New Age. The seventeenth century opened a new chapter in the history of world culture and art; it was the time of the birth and development of a new worldview paradigm in Europe, the formation of a new bourgeois mode of production with its inherent new socio-cultural ties, the emergence of pan-European artistic styles, and a new philosophical interpretation of nature, society, and man.

The seventeenth century marked a pivotal moment in human history with the decline of feudal relations and the emergence of qualitatively new bourgeois relations, spurred by significant geographical discoveries that expanded human knowledge of our planet and formed a scientific heliocentric view of the world. The ancient way of life, characterized by contemplation, corporeality, and impersonality, became a thing of the past. In the struggle between the old feudal and new bourgeois systems, not only was the subsistence economy, the basis of medieval civilization with its strict hierarchical organization, destroyed, but also the dominance of religion and the church in all aspects of society. An active process of secularization in culture, education, and art unfolded, elevating the individual and creative abilities of each person.

Against the backdrop of the Reformation, Counter-Reformation, Inquisition, and intense ideological struggles within European society, a new bourgeois morality emerged. This morality emphasized the cult of labor and private property, as well as respect for the personal qualities of professionals who possessed not only creative abilities, talent, and giftedness, but also specific knowledge and professional skills.

In modern times, a new type of artist emerged—a pragmatic and rationalistic personality with inherent individualism. The artist's spirituality gradually freed itself from the excessive mysticism and religious fanaticism of the Middle Ages. The eschatological and ascetic worldview of the medieval period gave way to anthropocentrism, hedonism, and optimistic attitudes reminiscent of antiquity and the Renaissance. A new baroque worldview gained prominence, shaping the transformation of the status and role of the artist in the culture of the New Age, encapsulating the complexity of this era.

The Modern period in human history is characterized, on one hand, by cruelty associated with wars, famine, plague, and violence. On the other hand, the culture of this period can be described as optimistic, with a certain majesty. Artists of the New Age believed in the possibility of reforming a cruel and unjust society through the dissemination of correct humanistic ideas, educational endeavors, and the promotion of lofty human ideals. They believed in the power of their own talent, reason, and science. This humanistic dominance of seventeenth-century social consciousness inherited European culture from the ideals and values of the Renaissance.

The quest for the ideal artist continues in modern times under the influence of new factors and circumstances. A pivotal factor in transforming the concept of the artist in the modern era was the development of natural sciences and the scientific revolution. Initially focused on mathematics and mechanics, these defined two areas of scientific knowledge: rational and deductive, and empirical and experimental. Science extended beyond the confines of individual scholars' studies, leading to the integration of scientific knowledge with art. During this period, artists began to incorporate not only emotional and experiential principles but also the rational and later technological components into their artistic creativity, necessitating specialized professional training.

Amidst the seventeenth-century separation of science from theology and other forms of spiritual activity, including philosophy, a new philosophy emerged, further secularizing culture and shaping a new worldview. Despite this, the process of disentangling art from theology, science, and philosophy was ongoing. Thus, in keeping with Renaissance traditions, artists could simultaneously engage in philosophical or theological inquiry alongside their creative pursuits. In the Modern period, artistic creativity became a distinct sphere of activity as the differentiation of human endeavors progressed.

European scientists and artists in the Modern period collaborated not only to establish the scientific foundations of a new worldview but also to cultivate a new secularized culture and art capable of influencing the world. Central to understanding the transformation of the artist's concept during this era is the reinterpretation of the pivotal concept of "nature." According to this new interpretation, "nature" encompasses everything that exists and can be experimentally tested and rationally explained. Consequently, the artist is viewed as a part of nature—a small segment of the grand, diverse, and dynamic universe. The artist's role is to study nature, portray it in their works as a value, a model, an ideal, and harness it for practical purposes.

Rationalism gradually permeated the worldview of the artist in the New Age, albeit intertwined with Christian beliefs in the rationality and perfection of God's created world. Rationalism in the artist's approach to portraying nature began to supersede dogmatism and medieval mysticism, which manifested in pantheism (identifying God with nature) and deism (viewing God as the creator of nature with limited subsequent involvement). Despite these shifts, religion continued to influence all aspects of culture and art in the modern era, which were not yet atheistic. The emergence of atheism as a phenomenon in spiritual culture would follow in the eighteenth century.

In the modern era, the artist is perceived by society as an individual with specific physical attributes, abilities, tastes, character, and a unique psychological makeup. Modern times, with its emphasis on rationalistic and empirical approaches to understanding human essence, have elevated the concept of 'vocation' as a defining characteristic of an artist. The term 'vocation' originated in ancient times, from the Latin word 'vocatio', meaning an invitation to a feast or vacation. In the Middle Ages, it took on a religious connotation, signifying God's call to believe and participate in religious rituals. In the modern era, the

concept of an artist's vocation expanded to encompass their creative activity, which fully expresses their individual creative abilities and personality. The artist evolved from being seen as a mere instrument of God or fate to becoming a source of new ideas, infused with powerful energy that drives their creative pursuits and defines their value orientations.

For artists, vocation becomes a profound quality that serves as the inner foundation of their individuality and is essential for realizing their creative potential. In modern times, there is a recognition that vocation represents an informal right of artists to express themselves and fulfill their artistic endeavors. An artist who possesses a natural vocation for a particular form of creativity is both gifted and destined by fate to diligently pursue their calling and talents. Unlike previous historical periods where such work was often disregarded by society and rarely brought fame or wealth during an artist's lifetime, the New Age changed this perception.

During the Reformation, a new Protestant morality emerged in Europe, which formed the basis of modern bourgeois ethics. Central to this new morality was a profound respect for human labor, which elevated work not only as a divine duty but also as a celebration of individuals contributing to society's welfare. Since the modern era, artists have held a distinctive place in society, earning respect, enjoying a dignified status, and playing significant and honorable roles.

The concept of vocation became a philosophical topic explored by German classical philosophers like Immanuel Kant and Georg Wilhelm Hegel (Smorz, 2005).

From its inception, the concept of an artist blended mysticism with specific skills and abilities. In ancient civilizations, craftsmanship was synonymous with artistry, where artisans infused new ideas into their creations. However, it was in Ancient Greece that the artist emerged as an innovator who reshaped nature and human existence through new forms of expression. Despite this evolution, the medieval and Renaissance periods maintained a view of the artist as primarily a craftsman. It wasn't until the fifteenth century that Italian humanist philosophers began to differentiate between art as practical activity and rational discourse.

Leonardo da Vinci, a renowned theorist and practitioner of art, advocated for artists to study optics, mathematics, anatomy, and literature. By the early sixteenth century, this broader intellectual engagement transformed artists from craftsmen into thinkers, evident in the works of Titian and Giorgione.

An artist is a personality who, by the late sixteenth and early seventeenth centuries, had largely separated from the craftsman of the Middle Ages. By the turn of the eighteenth and nineteenth centuries, during the era of pre-Romanticism and Romanticism, this distinction between craftsman and artist became formalized. While a craftsman primarily relies on experience, an artist embodies a free creative personality and a genius who sets their own rules of behavior. In this era, genius emerged as a defining characteristic that distinguished artists in public life from others. By the nineteenth century, the concept of genius was complemented by virtuosity, emphasizing the artist's mastery.

Since ancient times, it has been recognized that an artist's creative output depends directly on attributes such as vocation, talent, giftedness, feelings, imagination, inspiration, emotionality, and sometimes even the rejection of rationality and utility—qualities that the prominent German philosopher Immanuel Kant encapsulated in the term "genius". According to Kant, an artist must possess innate inclinations of the soul and originality of thought to create something unconventional, diverging from established rules and canons, yet their works should serve as ideal examples—a measure of evaluation.

Eighteenth-century philosophers asserted that talent finds its expression uniquely in art, not science, through aesthetic ideas and imagery rather than scientific formulas. In the modern era, genius was understood as the exceptional originality of a gifted individual, freely employing their cognitive and creative faculties. Classical German philosophers like Kant and Friedrich Schiller perceived the artist as a product of nature, likening their psychology to that of a child's naive perception of the world. For these thinkers, genius was divorced from rationality.

Georg Wilhelm Friedrich Hegel, a leading figure in objective idealism, pushed further in exploring the concept of the artist-genius, viewing them as a "master of God" whose creativity should be untethered from subjective and contingent influences, instead linked with technology and external mechanical techniques

(Smorz, 2005). However, philosophical theorizing did not always align with the practical realities of artistic creation.

For instance, in the seventeenth century, the notion of authorship of artistic works emerged in Europe, solidifying the artist's identity as a concrete, recognizable figure deserving of public recognition and a distinct social status.

The professionalization of the artist marked a new phase in their status. This was bolstered by the establishment of the first art schools during this period (such as the Jena or Mannheim music schools in Germany). Although training for artistic professions had existed since ancient times, it became highly specialized in the modern era with the advent of dedicated art education. An artist now not only embodies talent but also possesses professional expertise in specific creative fields, mastering artistic techniques through rigorous training. In music, for example, this involves learning from seasoned professionals and mastering music theory.

This era also saw the emergence of the art school, led by a founder who serves as both a leader and mentor to students. The status and role of the artist in society were further complicated by the passing down of skills through inheritance—an aspect absent in Antiquity or the Renaissance—establishing a lineage of artists comprising teachers, students, and subsequent generations. Consequently, the modern artist simultaneously assumes leadership within their professional artistic community, acts as a mentor to aspiring artists, and excels as a performer.

An artist is a personality who, by the late sixteenth and early seventeenth centuries, had almost completely separated from the artisan (as seen in the Middle Ages). By the turn of the eighteenth and nineteenth centuries, during the era of pre-Romanticism and Romanticism, the distinction between artisan and artist was formalized. Whereas an artisan primarily relies on experience, an artist embodies a free creative personality—a genius who sets their own rules of behavior. In this era, genius emerged as a defining characteristic that distinguished artists in public life from others. By the 19th century, the concept of genius was complemented by the notion of virtuosity, elevating the artist to the status of a virtuoso.

It has long been recognized that an artist's creativity directly depends on qualities such as vocation, talent, giftedness, feelings, imagination, inspiration, emotionality, and sometimes even a rejection of rationality and utility—all of which the prominent German philosopher Immanuel Kant unified under the term "genius". According to Kant, an artist should possess innate inclinations of the soul and originality of thought, enabling the creation of something unconventional, diverging from established rules and canons, with their works serving as ideal exemplars—a standard of evaluation.

Eighteenth-century philosophers asserted that talent is uniquely expressed in art, not science, through aesthetic ideas and imagery rather than scientific formulas. In modern times, genius came to be understood as the exceptional originality of a gifted individual, freely employing their cognitive and creative faculties. Classical German philosophers like Kant and Friedrich Schiller did not perceive the artist's genius as influenced by society; they viewed the artist as a product of nature, akin to a child's naive perception of the world. For these thinkers, genius was divorced from rationality.

Georg Wilhelm Friedrich Hegel, a prominent figure in objective idealism, further developed the concept of the artist-genius, regarding them as akin to a 'god' whose creativity should be detached from subjective and accidental influences, instead aligned with technology and external mechanical techniques (Smorz, 2005). However, philosophical theorizing did not always align with the practical realities of artistic creativity.

For instance, in the seventeenth century, the concept of authorship of artistic works emerged in Europe, solidifying the artist's identity as a concrete, rather than abstract, personality deserving of public recognition and a distinct social status.

A notable development in the artist's status is the professionalization of their craft. This was facilitated by the emergence of the first art schools during this period, such as the Jena or Mannheim music schools in Germany. While training for artistic professions has existed since ancient times, it became highly specialized in modern times due to the establishment of dedicated art education.

Today, an artist is not merely a talented individual but also a professional specializing in a particular field of creativity. This professionalism involves mastering specific artistic techniques and technologies. For instance, in music, it entails learning to play musical instruments from experienced professionals and gaining proficiency in music theory. This evolution has given rise to the concept of art schools, led by founders who serve as both leaders and mentor-teachers.

The role and status of artists in society have become complex. They now pass on their skills through inheritance, a practice absent in Antiquity or the Renaissance, fostering intergenerational relationships among artists—spanning from teacher to student to subsequent generations of students. This lineage ensures not only the continuity of artistic traditions but also the advancement and evolution of art schools themselves.

Thus, today's artist fulfills multiple roles concurrently: they are leaders within professional artistic associations, mentors to aspiring artists, and practitioners of their craft.

Conclusions

Thus, the artist, as interpreted by the philosophical inquiries of the New Age, is a creative and self-sufficient personality, a high-level professional capable of integrating their talent, genius, and creative inspiration with scientific achievements and developments. In terms of social status, artists occupy a relatively high and respectable place, enjoying authority, respect, and popularity in society, and they become carriers of progressive ideas and leaders of public opinion.

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