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The artist's biography in the postmodernism epoch

Біографія митця в епоху постмодернізму

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Abstract

The objective of the article is to analyze the genesis and age transformation of the artist's biography; to distinguish the role of a creative personality's chronicle in the late 21st century; to justify its significant role implementing the anthropological concepts of the period. Research methodology: systemic – by comprehensive solution of the research issues with the involvement of science and methodological elaborations of humanitarian study; culture studies – by identifying the mutual relations between public and spiritual processes; historical – by the grasp of the specifics of the chronicle's establishment and development; comparative – by comparing the biographies of various centuries; analytical – by considering sources in accordance with the publication issue; theoretical generalization – by summarizing the research results. The article is dedicated to considering the artist's biography of the Postmodernism epoch. The Postmodernism synthesized elaborations of the preceding eras and on that basis altered the established views on the chronicle's essence. The genre obtains new functions, i.e. communicative, civilizational, synergetic, etc.; it reveals the era's controversies having occurred due to the lack of moral ideals, ethics and aesthetics canons and personified leaders. The key task of the biography is realizing the macrocosm structure

Анотація

Метою статті є – проаналізувати генезу та вікову трансформацію біографії митця, виявити її функції при інтерпретації антропологічних ідей певної доби; висвітлити типологічні, парадигмальні, змістові ознаки жанру постмодернізму; з'ясувати роль життєпису креативної персони у другій половині ХХ століття, довести, що він відіграє вагомому роль в імплементації антропологічних концептів доби. Методи дослідження: системний – комплексно вирішуючи завдання роботи, залучаючи науко-методичні напрацювання гуманітаристики; культурологічний – студіюючи взаємозв'язки між громадськими й духовними процесами; історичний – опановуючи специфіку становлення та розвитку літопису; компаративний порівнюючи життєписи різних віків; дискурсивний – висвітлюючи підходи осягнення сутності означеного жанру; біографічний – аналізуючи буття героїв певних епох; аналітичний – осмислюючи джерела за темою публікації; теоретичного узагальнення – підводячи підсумки праці. Авторами доведено: постмодернізм синтезував напрацювання європейської цивілізації, й на цьому підґрунті змінив усталені погляди на сутність життєпису. Мислителі віку прагнуть вписати героя до лінійної історії, експлікувати носієм

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through recognizing the microcosm of a non-ordinary profile.

Key words: biography, master, the Postmodernism, historical epochs, European culture.

Introduction

The 21st century was marked by transformation of nearly all the spheres of an individual's vital activity. The society encountered humanistic issues focused on preserving the European civilization's identity, confirming its elaborations; solving complicated anthropocentric requirements; seeking the further pathways of *homo sapiens*. One of the solutions of the aforementioned problems is the involvement into cooperative spiritual recollections, individual achievements of unique profiles having identified the social evolution vector by their vital creativity. Within this context, it is important to study and to interpret the master's chronicle, i.e. the genre capturing a personality's ontology given through the prism of historical events and the key concepts of the era.

Within the development of biography studies, researchers distinguish the epochs chronologically coinciding with the cycles of human development. Various ideas, public requirements implemented via personified texts illustrate social structure and individual concerns embarrassing the world's community at a certain stage of being. The analysis of global biographical science background demonstrates the ratio of miscellaneous factors, such as the following: describing a prominent person's being and the grasp of their philosophy; reflecting the paradigmatic basics of the century; implementation of their postulates in artistic opuses; reflection of cultural heritage of the preceding historical epochs.

The new challenges of the 21st century update the study of the Postmodernism master's chronicle, as the beliefs of the abovementioned era have become the foundation of shaping the contemporary civilization period. Nowadays, scholars research diverse sense and disciplinary aspects of its structuring and entity in order to

універсальних онтологічних смислів, кодів та ін. Жанр отримує нові функції: комунікативну, цивілізаційну, синергетичну й т.д.; висвітлює протиріччя доби, проявлених у відсутності моральних ідеалів, етико-естетичних канонів, персоніфікованих лідерів. Головним завданням життєпису – зрозуміти устрій макрокосмосу через осягнення мікркосмосу неординарної постаті.

Ключові слова: біографія, митець, постмодернізм, історичні епохи, європейська культура.

obtain epochal experience contributing to solving current philanthropic questions.

The objective of the article is to analyze the genesis and age transformation of the artist's biography and to reveal its functions in the course of interpreting anthropological ideas of a certain epoch; to distinguish the role of a creative personality's chronicle in the late 21st century; to justify its significant role implementing the anthropological concepts of the period.

Literature review

Contemporary European view captures a burst of personified research. Ukrainian scholars accomplish their studies within the context of forefront global tendencies. Thus, national biographic study investigates multifaceted dimensions of the chronicle discourse. The creative aspect of the genre was observed by V. Bondarchuk (2017), V. Datsenko (2021), V. Klymychuk & Moisiienko Ya.V. (2007), O. Muratova (2020), L. Mykulanynets (2022a) and some others; culture study – by V. Menzhulin (2011), L. Mykulanynets (2015), O. Popovych (2011), M. Tymoshenko (2020), S. Tyshko (2019) and some others; literature study – by Iu. Marinesko (2014), L. Reva (2009), O. Kharytonenko (2017) and some others; artistic – by I. Akinshyna (2020), T. Cherkashyna (2015); scientific – by U. Hrab (2016), S. Liashko (2013), M. Minakov (2015), O. Onufriienko (2011) and some others; intellectual – by V. Andreiev (2011), V. Vashchenko (2009), V. Levchenko (2016) and some others.

Understanding the notion of biography acquires significant importance within the Postmodernism period. The abovementioned era transformed nearly all the spheres of human practice, and that influenced the personality's chronicle being

integrated in various fields of humanitarian knowledge. A. Aleksentseva-Timchenko, & A. Melnikov (2020) interpret it as a sociological research tool; N. Dichek (2016) – as a polyculture dialogue means; O. Ilchenko (2021) distinguishes the content and the principles of its implementation in historical and pedagogical studies; L. Mykulanynets considers the fundamental Postmodernism categories (2017), their embodiment within the master's biography (2022b), etc.

While summarizing the key ideas of the analyzed research, it is worth mentioning the following: nowadays, the existing types of biography were investigated to a certain extent, as well as its social functions, interaction with anthropological genres, etc. However, the master's chronicle of the late 20th century alongside with prognosticating the ways of its further development require detailed mastering.

Methodology

Systemic – by comprehensive solution of the research issues with the involvement of science and methodological elaborations of humanitarian study; culture studies – by identifying the mutual relations between public and spiritual processes; historical – by the grasp of the specifics of the chronicle's establishment and development; comparative – by comparing the biographies of various centuries; discourse – by revealing the approaches of recognizing the essence of the aforementioned genre; biographic – by the analysis of being of the profiles referring to certain epochs; analytical – by considering sources in accordance with the publication issue; theoretical generalization – by summarizing the research results.

Results and discussions

Biography is the oldest genre of European civilization having emerged in the Antiquity period (approximately in the 5th – 4th centuries B. C.). Its first patterns did not describe a certain individual, but they introduced a generalized type of a personality and revealed their dominating characteristics. At the stage of chronicle formation, emphasizing the moral, socially significant qualities of a character and presenting the human ideal were specific.

The extended biographical opuses occur within the Hellenistic period, i.e. narrations containing information on the profiles of a definite polis. As usual, they were prominent colonels, monarchs, artists (poets, philosophers, nomadic singers,

etc.). The feature of such patterns is the lack of reference to documental sources, as the artworks demonstrated their authors' outlooks and revealed social requirement for an ideal personality instead of depicting the issue object reasonably.

The founder of the biography within the contemporary idea of the definition was an ancient Greek philosopher, Plutarch. In his work, "Comparative biographies", he formulated the laws of their composition having become a stage for the European philanthropic tradition; i.e. the description contained the data concerning the individual's origin, their family members; the youth years, life stages and death were being analyzed. The key methodological principle is the reflection of the profile's essence, the spirit of the time, realizing the actions aimed at serving the public well-being and not personal interests.

The following generations of the philosophers of the era perfected the humanistic basics of the chronicles. The latter has established itself as an autonomous historical and literature genre. It is characterized by the following: the synthesis of the artistic portrayal of the profile and the authenticity of material supply; integration of ontological events in the general sociocultural framework of a certain polis. The ideal of the chronicle implemented via chronicles was manifested by the subject being in harmony with the macrocosm and their personal inner world, fair, virtuous and free. The aforementioned features illustrate the philanthropic basics of the epoch and capture the author's grasp of the narration by means of literature, rhetoric and philosophy laws.

This is the way serious awareness of biography, interpreting it as a phenomenon able to represent cultural temporal features are accomplished, and these happen through a prominent person's being (the chronicle object), and the narrator who demonstrates the key concepts of the century through the prism of personal outlook, theoretic postulates of the philosophical school he used to belong to. The fact of chronicle characters being the representatives of artistic elite enables justification of the emergence of the artistic type of the genre under consideration. The established laws of the chronicle will be fundamental for European civilization.

In the Middle Ages, spiritual and social trends that transformed individual chronicles altered. Theocentricism is known as the key outlook principle of the era, while achieving spiritual immortality is the ideal of a person's existence in

this world. Religious canons and dogmas define the life system of those times' humans. The history of a personality demonstrates philanthropic and Christian positions. They are exposed to distinct laws: the author gives data referring to the character's birth, their parents; depicts both childhood and youth period; accentuates focus on the maturity stage of life (as the transition to holiness has occurred at that moment, the paradigm of existence is being confirmed), blissful death and resurrection of those appealing to help after the completion of earthly path of a God's saint.

The *medium aevum* postulates have intensified the development of hagiography and altered the chronicle content. The latter is based on Christianity positions. Their profiles are saints, monks and monarchs whose practice complies with religious dogmas and demonstrates the implementation of earthly purpose. The characters' images are rendered in an idealized way, their moral perfection, and refusal from comfort and bodily satisfaction for the sake of eternity. The anthropological icon of the era is the perfection through unitedness with God. The chronicles not only manifest the opportunity of implementing those basics, but also suggest definite ways of achieving them.

The master's biography within the era nearly fades. This is connected with the anonymity of artistic creativity (God is considered as the author of the opuses, while the person's mission is just fixing them. Thus, there is lack of social requirement of declaring the master's ontology and archiving the spiritual experience of a significant church (less frequently, political) scholar.

The Renaissance changes the world outlook framework of European civilization. As during the Antiquity times, the center of the Universe is a human again; however, the Middle Ages heritage broadens understanding of their essence, earthly purpose and transcendental mission. Humanism is confirmed as the key philosophic postulate, while the ideal of the era is a universal profile able of self-fulfillment within various creativity manifestations. For the first time ever in *homo sapiens* history, the artist occurs in the forefront of social life, the former being the measure of everything, the embodiment of nobility, divine principle, pure soul, beautiful body and the fighter for justice.

The new ideal of a personality changes its shape and the content fulfillment of the biography. It depicts both the appearance and the character

type. It complied with the ideals of *studia humanitis*. Philanthropic works of the aforementioned time raise the issues related to the destiny of a certain subject. An example of constructing such chronicles are ancient Greek and Roman patterns being not copied, but rendered through the writers' reflections.

Giorgio Vasari's treatise, "The Biographies of the Most Glorious Painters, Sculptors and Architects" is a significant artwork and a kind of the Renaissance personality studies culmination. While using Plutarch's treatise as a pattern, a philosopher formulates a unique method of structuring the master's chronicles being based on thorough characteristics of the creative manner, individual artistic style and art studies analysis of the elaborations. It is possible to confirm the following: within the individual history of the master, his practical activity is being accentuated. That is the way of the author explicating an opus as a biography component. The abovementioned postulate will obtain relevance during the following epochs.

Thus, the Renaissance is represented by a large number of chronicle patterns. Their target is rendering a crucial, non-typical personal profile. Material descriptions used to comprise the issue of self-education (the grasp of philosophers', theologians' theses, poetic texts by contemporary writers) and justified the following view: an individual evolves via making their own effort. The era under consideration reveals a valuable understanding of creativity practice. The masters' biographies start emerging, their authors (G. Vasari, Karel van Mander, Joachim von Sandrart, L. de Lanzi) identify the demiurge and their technique, accentuate a unique giftedness of the characters, notify the significance of rendering the anthropological and historical dimensions of the epoch.

The 17th – 18th centuries are the ongoing stage of cultural transformation caused by scientific revolution. Social disturbances and a boost of science development presupposed the production of a new type of personality - strong, free, controversial and able of taking responsibility for themselves and other people. A leader becomes a character who thinks beyond the standard, the one who is noble and capable to sacrifice for the sake of others' welfare.

The change of spiritual trends has determined the specifics of constructing the artist's biography. The latter reflects the world outlook and religious discussions, as well as spiritual unrest of the era. Certain dogmas of the genre are being canonized,

i.e. the philosophers' interest is focused from social life facts to revealing the person's existence (although the public circumstances serve as the background for unfolding the character's ontology). While writing a text, documentary references (critically analyzed) are being involved; focus is given to various details of the subject's profile. They render practical motivation, the author's conclusions being based on the data repeatedly reviewed and researched. Chronicle writers aspire after realizing the inner being, although the characters are still quite static and idealized. A significant role is referred to sensuality, expressiveness, metaphors, symbols, and antitheses being used.

The Enlightenment, on the one hand, summarized a significant period of personality studies evolution from the antiquity to contemporary era and identified the research vectors; on the other hand, the scholars of the period used their theses to lay the foundations for its establishment as a scientific trend able of interpreting the master's elaborations, their daily routines and concerns.

The 19th century is the upheaval of biography studies presupposed by the Romanticism ideals. The human and their intimate concerns are the center of the world system. Transference of an artistic personality into the historical focus contributes to recognizing the chronicles as a means of era cognition. The artist is being interpreted as a spiritual leader of the society; they fascinate with their extraordinary, complicated and dramatic nature.

The new ideological trends of European culture presupposed the fact of philosophers, researchers and artists having rendered the human inner world, the revelation of the unique, non-typical and mysterious as the center of their research. The awareness of the importance of the master's representation, focus on their psychology, understanding the conflict between an individual and the society, as well as interpreting the Romanticism postulates had a significant impact on the master's biography.

Charles Augustin Sainte-Beuve, who determined the ways of personality studies progress, appeared the central profile of the era. He was the pioneer in suggesting the definition of "*biographical method*", the content of which is the following: in order to understand an artistic opus, one should thoroughly study the master's daily routines, the range of communication, habits, epochal circumstances, etc. According to the philosopher, a thesis is a straightforward

reflection of its author. The suggested postulates contributed to increasing the scientific level of the genre, the latter treated as identical with the master's profile.

In the 19th century, distinct canons of chronicle structuring were established, and the scholars of the subsequent periods (up to nowadays) rely on them. Among the key ones, we notify the following: the chronicle canvas of a person's existence is built on a detailed analysis of various references, the contemporaries' recollections; great focus is given to the reflection of daily routine; the data concerning the character's environs are involved in the biographical discourse, information from the respondents possessing high moral and ethical qualities is integrated; the master is treated as history creator whose practice is significant for a comprehensive retrospection of *homo sapiens* ontology.

The founder of Ukrainian personality studies, A. Valevskyi, in his thorough thesis "Fundamentals of Biography" confirmed the following: "biographies of the 18th – 19th centuries are characterized by a presumption of specular nature, which predetermined the confidence in the absence of any transformations or destructions within space and temporal, value-oriented and semantic dimensions of individuality in the course of its textual presentations; it also demonstrates aspiring after presenting, outlining the nomenclature of reasoning (the environs and life circumstances) and, via tracing, capturing the reflection of the assumed causes on their consequences (the character's actions, thoughts and behavior), thus constituting the explanation procedure" (Valevskyi, 1993, p. 55). Therefore, the chronicles of outstanding profiles of the aforementioned period illustrate an innovative understanding of human nature, implement the philanthropic characteristics of the era, aspire after revealing the character's features to a full and reasonable maximum extent and depict them as active participants of civilizational events, etc.

The early 20th century is the Modernism epoch. It is characterized by a public and scientific crisis, reorientation of all the spheres of human existence, which appeared the result of the experienced world wars, a number of revolutions in the leading European countries. The reaction to the philanthropic challenges of the era was an active evolvement of humanitarian studies (psychology, cultural studies, philosophy, history, sociology, etc.). It resulted in the following: seeking new methods of personality cognition; awareness of personality studies via

meta-anthropology; revealing fundamental points for understanding the subject (care, responsibility, life, energy, etc.); the protest against permanent aesthetic canons having demonstrated their ineffectiveness.

The biography obtains significant popularity as the most required genre. The ideals of the century influenced individual's daily life arrangement. Various biographical research schools emerge – psycho-biographical (based on the impact of Z. Freud's views), historical (Lytton Strachey), hermeneutic (Wilhelm Dilthey), popular science, etc. Multifaceted genre types are being distinguished, i.e. historical, fiction, scientific, "new", artistic, etc. Their methodological approaches differ, but they have some common characteristics: interest in the character's inner world, activity motives, creativity manifestations, aspiring after objectivity, reliance on the experience and the predecessors' achievements, etc. The position of the author being responsible for the way of representation, the created image of the profile of the narration is gradually being confirmed.

During the abovementioned period, philosophers study both theoretical and historical aspects of the master's chronicle, as well as distinguish the structuring criteria, study the epoch transformations, which means that the stage of considering the genre laws emerges. Each research school manifest their view, but the issue that unites them is a detailed study of private life facts, the awareness of the artist's opus as a biography component.

It is worth notifying that the states with a totalitarian system promote an idealized type of biography (its genesis takes its cue from the so-called English Victorian chronicles of the 19th century). Its dominant features are the following: the canonization of the character of the narration, the disclosure of only positive features of life creativity (the facts of daily life characterized by an immoral nature are being suppressed), the identification of the significant role of a personality for cultural development, the reproduction of overall love and piety for the chronicle's profile. This approach treats an artist as a unique individual who is important for the society, and thus he has no right for mistake. They are mediators of a perfect system of values, while their opuses are a reflection of a highly ethical way of being.

Thus, the Modernism has witnessed the further progress of personality studies marked by the emergence of various views on the genre, the

desire to understand its laws, to become aware of the society's history through the master's ontology and their achievements. Within the period under consideration, the elaborations of chronicle researchers of the preceding European epochs of cultural development are being synthesized, and on their basis, an innovative methodological basis is constructed, and this becomes the foundation for the boost of biographical studies in the late 20th century.

The late 20th century is the Postmodernism era. Its emergence was a consequence of the events of the Second World War experienced by the humanity, the crisis of humanitarian knowledge, social consciousness transformation and seeking innovative forms of rendering the reality. The anthropocentric paradigm of the abovementioned period specifically develops the achievements of the preceding eras (through their synthesis, collage, quotations, allusions, etc.), and instantly comes into conflict with them, and, via revealing controversies, constructs an ideological platform for the further civilizational progress.

The era awareness, manifesting its holistic picture is impossible without mastering the master's socio-cultural role and their ontology being profoundly presented within the chronicles. Existential changes have presupposed the features of structuring, perception by the genre recipients and altered the semantic dominants. The crucial qualities of the artistic biography are the interdisciplinary issue (the authors appeal to psychology, sociology, culture studies, philosophy, literature, and other sciences) and syncretism (the creative combination of miscellaneous humanitarian knowledge suggests a new interpretation of individual chronicles).

The integration of the achievements of psychology contributes to the study of personality behavior mechanisms, revealing the specifics of shaping and evolving the talent, key events analysis, their impact on the master's further daily life. Such vision enables to realize architectonically the ongoing continuity of the individual's creative self-expression. The involvement of sociological elaborations contributes to understanding the personality's public position and their role in the course of social processes (reviewing them via opuses), the intersubjective phenomena transference. The master exists within a certain epoch, the events of which predetermine the world outlook, actions, the creativity issue, etc. Therefore, the involvement of historical achievements enhances the reproduction of individual and corporate

existence chronotope. The fact of the master being an active demiurge of spiritual vicissitudes requires introducing a culture studies approach, where the biography object is the master's life, while the subject is the civilizational vertical supplying it with ideological significance. Philosophical postulates clarify the individual's ideological views; impart the genre with poly-variability, ambiguity and uncertainty. The chronicles are characterized by a verbal embodiment. In the late 20th century, scholars involved fiction, thus combining scientific accuracy and reliability with non-ordinary epistolary presentation.

The Postmodernism biographies exist in two forms: the idealized one (which made a large-scale statement in the Modernism), and the innovative one having reflected the era's controversies. The latter is characterized by the character's dialectical portrayal, i.e.: the positive and negative sides of their being are being displayed with relative authorial neutrality (the researcher gives no moral assessment of the master's actions and beliefs, stands for no position of theirs, but just tries to manifest the existence facts objectively); significant focus is referred to intimate life, flagrant and outrageous actions, with occasional offensive language occurrence (high pathos is being removed in order to depict the character as an ordinary person, an imperfect world citizen).

Alongside with scientists, journalists, historians, and publicists often become the master's chroniclers, and this affects the style and the essential parameters of the genre. They saturate it with the material presentation canons being common within their field, as well as suggest a demiurge's non-traditional image targeted at overwhelming and active debate. Provoking a negative reaction is a constituent of the Postmodernism world outlook basics, as within the periods of neglect any reaction is precious. However, it is worth notifying that such genre forms are mostly inappropriate for academic art studies representatives who deny the relevance of interfering with the individual's private domain. They consider the opuses as the ones offered to the society by the master for further discussion, while personal life is not a public issue.

The biographies of the late 20th century occasionally contain inaccurate data lacking a justification for key statements; the author may deliberately render controversial information, unreasonably deny the established views and authoritative opinions. The interpreters compare antagonistic explications of the same event,

involve the quotes of persons being unfamiliar with the profile of the biography, integrate the journalistic investigations outcomes, etc. This strategy forces the recipient not to perceive the narrator as a mediator of the only precise image of the character (removes the authority, provokes doubt the solution of which demands intensive research work), but to retransfer autonomously the master's ontology out of the suggested data, in a format convenient for them. As a result, an infinite number of the same master's chronicles can be structured, and none of them claims to be complete or reliable.

The phenomenon under consideration reflects the Postmodernism cultural strategy, where subjective research of the character's life, opinion pluralism, differentiating various concepts, meanings, ironic treatment of any information, etc. are important. The profile of the explicator, on the one hand, becomes significant and quite visible (in contrast to the preceding eras, when the authors were trying to minimize their presence in personalized texts to a maximum extent). They reconsider (sometimes deliberately) the individual's qualities, their concerns under certain circumstances and build public relationship. On the other hand, the narrator is not taken seriously, as they aspire after no objectivity. Seeking a non-conventional vision of a significant person is vital in their creations.

Thus, we can observe the coexistence of subjective and objective beginnings within the master's chronicles. The former is based on the author's viewpoint. Alongside with the biography character, the scholar's world outlook is also reflected, the features of autobiography emerging. The latter presupposes rendering the person's life story and other people's beliefs. Nevertheless, it should be notified that biographies project to a certain extent the key philosophical ideas of the subject producing them.

The Postmodernism biography performs innovative functions. Until nowadays its key role was the restoring the master's ontology, while during the aforementioned period it reveals unfamiliar facets and social roles. Implementing communication between the master and the public, the researcher and the artist appears to be the leading one. While structuring the chronicle, the author embodies universal cultural categories (encoded within opuses, chronicle messages) being relevant for various generations of recipients. When decoding them under the new epochal conditions, the individual interprets

definite information about the character (the life stages, artistic contacts, theses premieres, etc.), their era (historical, public debates, creativity canons dominance, etc.), receives "messages" suggesting answers to contemporary issues. Within this framework, the biography illustrates freedom from social, age, territorial, religious and other restrictions, enables communication between people of various ages and engages in the civilizational processes of the preceding periods.

The Postmodernism epoch is the period of creating and popularizing various myths performing the entertainment and psychological relaxation functions for the public. Nowadays, the phenomenon under consideration has integrated into nearly all the human activity spheres, such as art, science, politics, and synthesized with them. Myths creation as a component of the master's chronicle is an expression of typical characteristics of not only an individual's philosophy, but also of the socio-historical circumstances of their being. Biographical myth is a certain profile elaborated due to the contemporaries' imagination and repeatedly modified, decoded, retransferred through the established ideals, beliefs and philosophy of a specific epoch. Their founder and mediator is the character (consciously - by spreading certain personal legends, or unconsciously - through the figurative, poetic, verbal and sound semantic symbols of their own masterpieces), the society, researchers and "product consumers" of their activity.

The biography plays a significant role during the Postmodernism epoch. It transfers not only the chronology of the life of a non-ordinary, iconic profile, but also "depicts" a portrait of the era and illustrates the key anthropological challenges of the period. The importance of the genre is also explained by the fact of its integration in nearly all the spheres of scientific knowledge and rising up to the level of explaining multifaceted philanthropic questions. Due to popular ideas, raised issues, suggested accentuations, the recipient learns to interpret the heritage of the preceding centuries, to follow the evolution of views on the personality, to obtain awareness of solving complicated individual and civilizational controversies.

The conducted research enables to manifest the following: biography is one of the most remarkable humanitarian studies genres highlighting the specifics of representing an individual both in history and in spiritual culture. During each epoch, chronicles are specifically

explicated in accordance with the key anthropological postulates, social requirements, world outlook, dominant artistic methods and forms, moral and aesthetic views of the author. The Postmodernism version of the artist's chronicles, on the one hand, synthesizes and succeeds in evolving personality studies elaborations from the antiquity up to the late 20th century, and, on the other hand, it cardinaly changes the vision of the genre and its characters by updating the methodology via interdisciplinary approach, providing innovative ideas and functions, thus reflecting the epoch's controversies.

Conclusions

The genesis of European chronicles emerged during the Antiquity period, when it was considered the re-transmitter of significant time dominants. The descriptions of entity reflect an ideal personality reaching consonance of the intellectual, the mental and the bodily. The Middle Ages chronicles illustrate Christ-centricity, their characters being monks and saints. Through their earthly existence, they implemented eternal blessedness and spiritual immortality. The Renaissance explicates the center of the Universe as a creative individual combining the moral and physical perfection. By constructing the chronicle, the authors of those days characterized the individuals' opuses alongside with the specifics of the artistic style. The Enlightenment declares the value of the rational type of a person being able to take responsibility of both themselves and the society. The master is idealized occurring strong, full of controversy and able to sacrifice for the sake of public well-being. The Romanticism declared the master's inner being as the focus of philosophical search. Biography studies are confirmed as an autonomous scientific trend, and the laws of structuring the master's ontology are elaborated. The Modernism enhances the philosophical constituent of an individual's story, supplies it with documental reliability and enriches it with humanitarian science discoveries. The Postmodernism synthesized elaborations of the preceding eras and on that basis altered the established views on the chronicle's essence. The philosophers of the century aspire after including the character into linear history and explicating them as the medium of universal ontological senses, codes and some others. The genre obtains new functions, i.e. communicative, civilizational, synergetic, etc.; it reveals the era's controversies having occurred due to the lack of moral ideals, ethics and aesthetics canons and personified leaders. The key task of the

biography is realizing the macrocosm structure through recognizing the microcosm of a non-ordinary profile.

The article under consideration reveals perspectives for further research of the artist's biography. The studies dedicated to the existence of the genre in the 21st century, identifying its most typical characteristics and recognizing civilizational functions through the grasp of the leading European masters' life creativity appear relevant.

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