POPULAR CULTURE AS A SOURCE OF IDEAS
IN THE URBAN SPACES OF WESTERN UKRAINE
DURING THE PANDEMIC

Nadiia Babii

PhD in Art Studies, Associate Professor,
ORCID: 0000-0002-9572-791X, nbabij26@gmail.com,
Vasyl Stefanyk Precarpathian National University,
57, Shevchenka St., Ivano-Frankivsk, 76000, Ukraine

The purpose of the article is to investigate the current issue of changes in activities
in the urban spaces of Western Ukraine during lockdown (March–June 2020) and adaptive
quarantine (2020–2021) and show the importance of popular culture as a constant that
reflects the collective notion of space, updates the imaginary topography, affects the
performatisation of the cities and formats of artistic practices. Research methodology.
R. Barthes’ methods of semiotic analysis are used, combining structuralism with semiotics,
according to which urban spaces are considered as a discourse. The method of site research
was applied, which allowed collecting relevant texts concentrated in the spaces of cities
where a specific cultural image of the coronavirus time has been recorded. The scientific
novelty consists in the determination of the role of popular culture as a vital factor of
new sociocultural contents in a crunch period. Conclusions. The article emphasises that
the rationalism of anthropological space has been transformed fundamentally during the
pandemic and changed the vector of interdependence between the subject, space and
place, where the “I” is localised in a new space with the content of the last place, having
suffered the destruction of connections due to the absence of “presence”. It is proved that
the lack of direct communication with the audience contributed to the spread and use of
synthetic art practices that combine postmodern practices with global digitalisation, but
this does not mean their novelty. Based on the analysed practices, it is proved that the
differences lie in sociocultural characteristics, and popular culture was the first to make
alternative adjustments to the changing spaces. Art circles and official bodies oriented
on the mass audience have used popular symbols of quarantine realities. Therefore,
popular culture in the crunch becomes a source of ideas in the promotion of sociocultural
meanings.

Keywords: pandemic; Western Ukraine; space transformation; sociocultural practices;
popular culture
Introduction

The system of connections between the world of things and subjects in the new civilisational space requires a change in the established existential model. The choice of way of thinking — calculative or meditative ones (Heidegger, 1998) — causes changes in the spatial location simultaneously. The digitalisation of culture in general and the artistic sphere in Ukraine over the past ten years has been considered as a positive process of informatisation of society, inclusion, hybrid expansion of space. However, in lockdown conditions, the information space was often used as the only communication opportunity. At the same time, the fear of isolation from society was added to the fear of the virus. Therefore, having used the possibilities of isolated existence, art tries to return to direct communication through current practices, the transformation of cultural spaces, carnival culture. There appears a need to record the forms of professional and marginal reflection associated with the objective transformation of spatial models, especially during the pandemic, when the relevance of art and culture is more dependent on media than ever.

Purpose of the article

The purpose of the article is to investigate the issue of changes in activities in the urban spaces of Western Ukraine during lockdown (March–June 2020) and adaptive quarantine (2020–2021) and show the importance of popular culture as a constant that reflects the collective notion of space, updates the imaginary topography, affects the performatisation of cities and formats of artistic practices. Research methodology. R. Barthes’ methods of semiotic analysis are used, combining structuralism with semiotics, according to which urban spaces are considered as a discourse. The method of site research was applied, which allowed collecting relevant texts concentrated in the spaces of cities where a specific cultural image of the coronavirus time has been recorded.

The scientific novelty consists of determining the role of popular culture as an essential factor of new sociocultural contents in a crunch period.

Recent research and publications analysis. The search for alternative forms of communication requires careful interdisciplinary research of spatial concepts. The definition of the cultural environment, its formality or alternative-ness, its role in the formation of personality are considered in the researches of many philosophers and culture experts. The concept of social space, formulated by the French philosopher Henri Lefebvre (2015) in 1974, is important for the discussion of modern national urbanists. Lefebvre deduces the correspondence of changes in space to changes in society, and vice versa — space is continuously variable and depends on production. Martin Heidegger (1998) develops the idea of a place of life and being, the commonality between an object (the world of things) and a subject (capable of thinking). The issue of the aura of art was first formulated by Walter Benjamin (1996), which is discussed according to the new realities of the 21st century in Boris Groys’ works (2012) and Paolo Virno’s interview (Lawaert & Gielen, 2009). Taras Liutyi (2019) analyses the historical
and sociocultural differences between mass and popular culture, distinguishes popular from mass through alternative forms. Marlies de Munck and Pascal Gielen (2020) diagnose a new reality that demonstrates the importance of human nearness. The interviews of cultural figures published in mass media and the field research results were also used as the primary sources. The analysis of available sources and literature proves that art is mainly focused on digitalisation during the pandemic and economic downturn — as an opportunity to digitise funds and create virtual spaces. But the issue of instant scanning of cultural and artistic practices in transformed spaces remains open.

Main research material

The idea of introducing various city texts to urban discourse belongs to Roland Barthes (1989), according to whom the city semiotics consist of signs filled with special meaning that can be read. Signs should be presented as preimages, prototypes of the activities or promotion of cultural agents. Therefore, the texts concentrated in urban spaces that record the cultural image can be considered as an aesthetic reflection of a specific period, the process of symbolisation. And namely, the process of symbolic transformation and interpretation creates a map of the inhabited space, structures and organises places, creating an aura. Thus, the city as discourse is not so much mimesis of real space but a cultural construct. The systems of signs and traces make its text. Architecture serves as the visual and cultural context, “stylishness, material culture, memorial significance, a system of connotations, associations, social types, cultural and material signs and traces — all this, and much more — is the city text addressed to us” (Patron, 2013, p. 147).

The city text is especially acutely felt in a space devoid of human presence. In this context, Heidegger’s words seem prophetic: “We are trying to rethink the essence of living. The next step on this path would be the question: what is happening with living at our critical time?” (Haidegger, 1998). Existentialist Heidegger equates the mortality of a person and his ability to live, emphasises the etymology of the lexeme Bauen (build), which means to care and play a role simultaneously. A particular space is created through things and connections. Heidegger presents the metaphor of virtual space as a bridge that “collects a quadrilateral, and collects it by settling it in a dwelling… This dwelling determines the vastness and paths that we open up to what we recognise as space. Thus, things that create places then create space” (Haidegger, 1998). The essence of space does not depend on physical space, but only on “places”.

It should be noted that experts regard the coronavirus as the first pandemic of the digital age and the starting point of the beginning of a new era, in which, in addition to the redistribution of economic flows, the problem of new information colonisation and controlled isolation arises: isolation within the country, city, private space. Experts determine environmental protection as one of the possible ways of developing the pandemic society, understanding “oikos” literally as a house (from the Greek: oikos — house). The semiotic vision of space emphasises anthropocentrism as a subjective component. The content
of space is interdependent on the human interpretation of the object world by sign systems. Media, both informational and popular, play an important role in forming spatial models, recognition of constructions, interpretation, and semantic meaning to spaces. As a result, the space becomes meaningful and connected to the social hierarchy in which political action occurs.

Pavel Florenskyi (1993) noted that culture could be interpreted as the activity of space organisation (p. 55). According to art sociologist Professor Pascal Gielen and Thijs Lijster (2018), associate professor of the Department of Arts, Culture and Media Studies at the University of Groningen, mortality gives meaning to the culture that is understood through relationships with others. So, in fact, space and culture are two names for the same thing — living.

The present situation of total digital space brings us back to Descartes’ rationalism, assuring that digital presence is a sign of existence. The length of the body does not change with movement. The location varies only. “Instead of space, we attribute length so general and not defined that by taking a body away from a certain space that filled it, we do not consider that at the same time we have moved the length of this space, which, in our opinion, remains unchanged as long as it has the same size and shape and does not change its position concerning the external bodies with which we have outlined this space” (Vozniak, 2009).

The COVID-19 pandemic has transformed this rational anthropological system, having changed the vector of interdependence (Scheme 1), where the “I” is localised in a new space, which tries to play the previous place. Still, this connection is not stable due to the absence of “presence” or simulation. By presence, we mean connections, the intensity of which is lost without bodily interaction. Ulrich Gumbrecht, a philosopher and cultural historian, notes that internet communication, however, is only “… a gleam of presence... In general, technological mediation does not contribute to the production of presence” (Yakovenko, 2021).

**Scheme 1.** The change of the interdependence between subject, place, and space before and during the 2020 lockdown
Digitalisation, which, at the same time, has become the only reality of existence for the majority of human society, needs to be evaluated in terms of auraticism. Walter Benjamin (1996) understood “aura” as a cultural and historical way of perception of works of art, consisting of ritual practices of the past, destroyed by technical reproduction (p. 24). Current sociocultural practice introduces auraticism to understanding the presence (Munck & Gielen, 2020, p. 20). The loss of “presence” changes the dominant perception, leading to uniformity, because “we do not have sovereignty and absolute control over how long we will observe images present in real life. We are always just casual observers of separate events and images. Art begins with the desire to delay the moment, to make it freeze indefinitely” (Groys, 2012, p. 195).

Instead, Paolo Virno, a well-known Italian philosopher and semiotician, notes in an interview about the art of poetry that the concept of unity without aura is aesthetically and politically influential in the modern context. “Nowadays, it is all about finding the relation between the highest possible degree of commonality or generality and the highest possible degree of singularity. In art forms, too, what matters is finding the relation between the most general and the most particular. Art is a quest for unicity without any aura” (Lavaert & Gielen, 2009, p. 3). The artist prefers the singularity of experience that unites the community and has nothing to do with aura and cult. Summarising, we understand P. Virno’s objection as the search for collective experience, the loss of which was declared by W. Benjamin.

The moment of change of the civilisational model to a conditionally safe one, devoid of co-presence, is ironically supported by Ukrainian political scientists and philosophers: “And now in 2020, there has been a good opportunity. It is not even good but perfect. It’s difficult to come up with a better “alarm clock” than the virus” (Yeshkiliev, 2020). The author notes on the strength of the natural solidarity of the human community of modern society, which “ultimately overcomes caste, race, corporate and other varieties of selfishness. It overcomes because it has... the will of the biological species to survive” (Yeshkiliev, 2020).

The short-sightedness of today’s society delegates the role of saviour to a virtual superhero, changing its relationships with the natural world only through the screen and the imaginary, desirable (according to Yeshkiliev: let God’s will happen) in physical reality. Being present in some spaces and being isolated from others, the community identifies itself with space in different ways, first of all — by the boundaries of its actions and activities.

Cultural institutions, suddenly immersed in reality, reacted dualistically. In some cases, the lockdown was perceived as a forced pause, in others as an opportunity to reformat, appear to a viewer in a new version corresponding to the present time. Official culture has learned invaluable experience from the grassroots, subcultural community, whose activities were little taken into account for a long time. Mass culture is mainly based on conformism. But the advantages of pop culture are preserving its protest potential and finding an alternative to official culture. “It’s not about the creation of frozen gestalts but the effect aimed at the stimulation of human perception” (Liutyi, 2019, p. 97).
Mediation generates intermediate spaces in which materiality has no definite meaning but is important for the development of this meaning, affects the process of perception and the aura of the place. In this context, popular culture, which is a sphere in which people struggle for the reality of their presence, has an important role. Using techniques and acquisition of mass culture, popular one transforms the common into new meanings and identities. The importance of forming alternative communities is in the standard reading of signs and understanding implications. Culture is viable when its meanings are shared when it is common or lives in a community (Gielen & Lijster, 2018, p. 19). People, isolated from the physical world, are looking for new depths of connection, including virtuality. The time spared by forced isolation and limited space contribute to a burst of creative communication.

That is why the popularity of ironic practices on social networks is not accidental: challenges, flash mobs, cosplay, etc. For example, the “anti-spatnetic” flash mob #изоизоляция, #izoizolyacia, #artisolation was founded on March 30, 2020, by K. Brudnaya-Chelyadinova (Brudnaya-Chelyadinova, 2020; Trojanovski, 2020), has more than 575 thousand participants from all over the world today, including Ukraine. The essence of media practice was to publish ironic collages, installations that copy paintings by famous artists, as well as popular culture: comics, graffiti, animation, movies. The obligatory condition was the use of home props and family members only, pets as models, the absence of Photoshop. The group positions itself as an apolitical community, but, in many cases, the contents of the photos reflect the stereotypes of the post-Soviet sociocultural space. Reinterpreting the artists’ works, subscribers added recognisable attributes of quarantine life to the compositions: meat dumplings, buckwheat, toilet paper, medical masks and gloves, sometimes COVID medical overalls of doctors, and so on. Having started as a quarantine entertainment, the practice has become global. A well-known tabloid noted that such cultural incentives are typical for major world museums, in particular, Getty in Los Angeles and Rijksmuseum in Amsterdam, which suggested their subscribers bring their favourite paintings to life in their photos; the Dutch Instagram account is also named, but it was namely Russian administrators who were able to unite the widest audience by cultural and artistic practice — more than 1000 photos a day in April 2020. Now the initiative claims the HEADLINER award of the year in the category Culture and Art. Still, the voting activity is critically low — only 517 votes as of February 23, 2021 (the deadline is on 28.02), which indicates that screen media cannot hold the attention of connoisseurs for a long time.

Analysing the new digital reality, we agree with the authors of Nearness, who notice a pause in the development of art and education. People, like works of art, lose their aura at a digital distance. Art is lifeless when it doesn’t resonate with bodies (Munck & Gielen, 2020, p. 30). First of all, the performing arts, including theatre, experienced difficulties.

The intermediate space is not able to hold attention for a long time; the auraticism of the place is inferior to voyeurism. We observe how the mass audience being at concerts and theatres does not imagine their existence beyond the smartphone screen, often making a live report during a performance. Zoom
conferences encourage one’s viewing on the net or viewing other people’s interiors. The switched off cameras of the interlocutors cause a strange feeling of talking to oneself. Thus, this year the traditional days of performance art in Lviv turned into a Performance Symposium, where the prospects for the existence of the genre in new conditions, without the sense of reverse energy, experimenting with video and social networks were discussed (Slipchenko, 2020).

In addition to media spaces, city highways have undergone some kind of renovation. Their time became invisible, almost imperceptible in the absence of people, but space was saturated with symbolism similar to the film text. A specific form of quarantine existence was identified with the help of texts and other forms of representation of topography. The deserted expanses of historical centres have become an ideal place for anonymous graffiti artists. Topographies were included in the performative process, replacing performers with their content. Unrelated slogans, tags, messages have become visible. The general text was read in a moving contemplation that was previously characteristic only of exhibition spaces or galleries.

Walking along the streets, we constantly see phrases and images that have already been formed in our subconscious: “Darkness”, “Where is the truth?”. In April, Ivano-Frankivsk was completely marked with the PARANOIA stencil (Fig. 1). Its printing took seven to ten nights; stencils appeared mainly on the locations that marked the system — road signs, signboards, windows and walls of public buildings, fences, road hatches. The author’s aggressiveness in the promotion of his message recorded a negative impulse with double force. Counteraction to aggression was implemented in the same way. The May texts were marked by vitality: “Love the world!”, “You are not alone” (Fig. 2).

Figure. 1. PARANOIA stencil, Ivano-Frankivsk, 2020. Photo by the author.

Figure. 2. «Love the World!» «You are not alone» graffiti, Ivano-Frankivsk, 2020. Photo by the author.

The ways of “contemplation” lead to the understanding of the city through actions in its space. The result is creating a modified city, which is again perceived and understood as an arena of action. Such subjectivism blurs the bounda-
ries between reality and fantasy: a viewer and an author seem to “negotiate”; the fixed markers form the semantics of space and regulate movements inside and through this space. In topographic theory, the understanding of the integrity of space is considered only in connection with other spaces, and the contrast is most noticeable at the juncture of local spaces with historical ones. Yurii Andrukhovych (2017) outlines this contradiction in one of his essays: “political and social activity of the urban community finds for itself mainly in wall ways of expression>...< The private comes into contact with the public. The intimate with the public”.

The quarantine photo diaries refer us to the dynamic multi-level relationships between physical spaces and the fictitious imagery of culture. Lviv media archive stores a series of Marianna Storozhenko’s photos for the 404 Archive project, which records Lviv in March-April 2020. The images show closed stalls and shops, deserted streets where the crowds of tourists used to be. In the historical centre, street shop windows are hung with barrier tapes with text signs: “Quarantine”, “Take-out”, “Coffee to go”. In addition, the author managed to capture unique samples of ironic ad texts. The collection significance is not in finding the artefacts but in the cultural connections generated by them. Thus, one of the photos shows the closed glass doors of the store, where the unshakeable modern buildings of the street and the slender legs of the photographer are reflected. The state of change is recorded by three messages: a red standard sign “Closed”, a horizontal handwritten poster “The sponsor of our/vacation/is/coronavirus” (the “na” syllable in “coronavirus” is highlighted in red in the middle of the black text). The third poster is even more optimistic. The vertical format is chosen, the same felt-tip pens as the tools of the same calligrapher: “Go to hell/virus/we will/live/♥” (Fig. 3).

Figure. 3. Slogan on the door of a Lviv store. Lviv, May 3, 2020. Photo By M. Storozhenko. Lviv, Centre for Urban History of East Central Europe, Archive 404 ID 34250.

Figure. 4. Ads at a public transport stop, Lviv, April 02, 2020. Photo By M. Storozhenko. Lviv, Centre for Urban History of East Central Europe, Archive 404 ID 34046.
Another photo shows a peremptory call for help due to job loss. An ad glued on a graffiti-covered public transport stop calls: “The guy/is looking for a job/agrees to anything/tel.”. The apocalyptic entourage of this text is a sunny Lviv boulevard, a fragment of a waste processor, a casual passer-by in the frame wearing a medical mask (Fig. 4).

Artists also use anonymous writing practices as a way of intervening in urban space. According to the Frankivsk artists Mariia Rusinkevych and Anna Potomkina: “When the quarantine began, the city space became an unfilled vacuum, in which only birds remained from the “living” (which returned to the city and which singing suggested pre-human or post-human times and police patrols” (Perekhrest, 2020). The feeling of loneliness physically has led to the need for an alternative way of communication with society. Through Lewis Carol’s texts, the artists tried to build “absurdity in a square”: “In the book, Alice is in a constant trip, where she goes with the stream, but at the same time tries not to lose herself in the surrounding absurdity. This philosophy is relevant at all times, but during periods of perturbations, it is felt even more acutely» (Perekhrest, 2020). According to the authors of the Bogus Stories in Chaos project, the neatly printed posters (Fig. 5) placed over graffiti or on crash barriers, stone bollards of the city created a moment of involvement.

The desire to overcome fear and chaos resulted in many practices of the Lviv National Philharmonic. Restricted in direct communication with the audience, the organisers of the campaigns turned the Philharmonic into the most democratic quarantine space in artistic Lviv. For such ambitions, social networks and YouTube accounts were not enough. Street practices were able to restore the aura to the prominent place. Four times a week (from Thursday to Sunday), audio recordings were broadcast from the windows of the Lviv Compos-
ers Union to Chaikovskyi Street. On April 14, the unique posters that used pop art style to attribute quarantine concerts appeared. So, the three-quarter busts of composers were framed in bright yellow areolas, the faces of F. P. Schubert, W. A. Mozart, F. Liszt, J. S. Bach, L. van Beethoven were hidden behind medical masks. The use of slogans near the characters became valuable: “Wash your hands with soap”, “Listen to the classics”, “Keep calm”, “Stay at home”, “Put on a mask”, “See you soon” (Fig. 6). The original technique was easily perceived by society. The number of publications in social networks against the background of posters was huge, as well as the number of reposts. The poster’s author, Philharmonic artist Sofiia Malendevych, shared similar stickers for Twitter that were offered for free download (Lvivska natsionalna filharmoniia, 2021).

Later, concerts of the Academic Symphony Orchestra of the Lviv National Philharmonic (conducted by Volodymyr Syvokhip) were performed “live” with a live broadcast of music to the city. Thus, this project was called Sound of the Lviv Philharmonic. The classical music connoisseurs attended concerts with their folding chairs. The program included works by J. S. Bach, Concerto No. 1 for piano and orchestra in D minor; J. S. Bach, Cantata No. 51 Jauchzet Gott in Allen Landen (Exult in God in Every Land); J. S. Bach, Concerto for Violin, Oboe, and String Orchestra in D minor; J. S. Bach, Cantata No. 82 with the symbolic title Ich habe genug.

This year, the topics of medical masks, disinfection, etc., were most often reflected in popular cultural events, including regular and carnival events. Considering cultural practices, these campaigns can be attributed to “camp”, reflecting the ideology of “conscious kitsch”. If kitsch is always synonymous with bad taste, associated with imitation of phenomena, attempt to appropriate established values, then “camp”, according to Susan Sontag, is more aesthetic pretentiousness than bad taste, “playfulness, naivety, quick-witted pathos, passionate extravagance, embodied in clothing, cinema, music, literature. Quoting Sontag, Taras Liutyi (2019) defines camp as an ironic fascination with bad taste, banter, theatricalisation, artificial splendour, “creation of style from things placed beyond the usual context” (p. 91).

Thus, this year clothing collections were complemented with medical masks and gloves: the KraiKa project in the format of fashion video; designer: Oksana Beilakh; the collection Night Sews the Sky with Stars (Fig. 7).

Figure 7. Oksana Beylakh’s Night Sews the Sky with Stars fashion collection for the KraiKa project, May 2020. Photo by L. Hreschuk.
The theme of coronavirus is reflected in the rite of Krasnoyilsk Malanka. The Krasnoyilsk village, on the border with Romania, is famous for the scale of shchedrivka rites. Malanka Fest is a well-known and widespread event belonging to Eastern European rites. The traditions of Malanka were preserved here, despite the prohibitions of the Soviet authorities, and today thousands of tourists come to Krasnoyilsk to Malanka Fest from all over Ukraine and from other countries of the world. That is why all events of public life are included in the archetypal rite in an ironic or sarcastic form. Focusing on the tourist potential, this year, the characters in recognisable special overalls symbolically carried a coffin with the “coronavirus” around the village (Fig. 8).

![Figure 8. At Malanka Fest in Krasnoyilsk village, January 14, 2021. Photo by R. Kondrat.](image)

![Figure 9. A scene from the Kolyada and Dance before the Ages play. Directed by R. Derzhypilskyi. Ivano-Frankivsk National Academic Drama Theatre named after Ivan Franko, 2021.](image)

In the Kolyada and Dance before the Ages theatrical play, Rostyslav Derzhypilskyi, chief director of the Ivano-Frankivsk National Academic Drama Theatre named after Ivan Franko, a popular character goes Christmas carolling with a sanitiser in his hands and a set of disposable tableware (Fig. 9). The production is popularised as a cathedral carol, which combines the authentic traditions of the Hutsul dance, a unique reconstruction of the ancient Bursaky nativity scene from Greater Ukraine, the oldest script of the puppet nativity scene. At the same time, ritual plays, scenes that demonstrate the tragedy of the loss of land by Lemko ethnos are combined with “brotherhood mass” humour, irony, which the mass audience like so sincerely. The commercialisation of the genre is felt in the production, which brings it closer to the serial culture.

At the same time, the power of alternative practices is used by administrative circles to please mass tastes. Such events have strong media support, aimed at commercial success or broad welcoming of the general society. The meanings that both the elite and the masses can easily decode are used in space marking: medical mask, camouflage smock, medical gown, heart, cardiogram. Furthermore, mass culture often parasitises on popular stereotypes: children are our future, women are guardians, and so on. These characteristics confirm the ad-
administration and control of sociocultural processes, an attempt of the system to oppose social resistance. At the same time, it demonstrates the recognition of the power of influence of subcultures by the system in the modern world. According to Volodymyr Yeshkiliev (2020), mass society does not dare “to look into the distant future, because it is waiting not for the moment of deep comprehension of the truth but permission, a formal act”. Thus, on May 23, 2020, official authorities and social services joined the marking of the topography of Ivano-Frankivsk — the aggressive tags in the urban space were painted with a spray, over which stencils were applied: “Love IF”, “Appreciate Life” (Street campaign) (Fig. 10).

![Figure 10](image1.jpg)

**Figure. 10.** Stencil from the Appreciate Life project. Ivano-Frankivsk, May, 2020. Photo by the author.

An alternative space for classical music in Lviv was the location of the emergency hospital on June 21, 2020. The International Music Day coincided symbolically with the Medical Worker Day. The use of the meanings of healing the body and healing the soul has acquired additional meanings. The courtyard became an attraction area, and the wards and recreation facilities of the hospital became stands. In addition to the Symphony Orchestra performers, hospital doctors were involved in the concert. On the facade of the hospital, a group of young artists, with the participation of Svyatoslav Vladyka, created a Gratitude to Doctors collage mural. In the centre of the image is a doctor in protective clothing and a mask. The recognisable spires of Lviv towers are on its background. A boy with a bucket in his left-hand writes “Thank you” with a brush. On the right, the girl flies a kite into the air. A graphic cardiogram is added to the image (“U Lvovi vidkryly”, 2020).

In Ivano-Frankivsk, a Rays of Gratitude large-scale light performance was realised in gratitude to doctors and soldiers of Ukraine. The event, which was on April 26, was widely covered in official media and social networks. According to the campaign organisers: “Now doctors and soldiers are holding the sky over Ukraine. People with big hearts who radiate light.... We have lit the ray of gratitude — the pillar of light that holds the sky — in this symbolic place.... Based on the live performance, the team of volunteer specialists created a video of grat-
The essence of the performance was to organise a large-scale searchlight platform in the shape of a red heart. The performers in medical overalls and military camouflage appeared in the centre in turns. Its availability enhanced the campaign effect on social networks since only a separate play of rays was visible in the city space.

Conclusions

Thus, it is demonstrated that the pandemic has made significant changes to the topography of Ukrainian cities. The rationalism of anthropological space has been transformed, changing the vector of interdependence between the subject, space and place, where the “I” is localised in a new space with the content of the previous place, having suffered the destruction of connections due to the absence of “presence”.

It was found that the absence of direct communication with viewers contributed to the active use of new types of synthetic art practices that combine postmodern practices with global digitalisation. However, the number of practices does not indicate their novelty. Based on the analysed practices, it is proved that the differences lie in sociocultural characteristics, and popular culture was the first to make alternative adjustments to the changing spaces. Art circles and official bodies oriented on the mass audience have used popular symbols of quarantine realities.

So, popular culture in a crisis situation can be considered a source of ideas in promoting sociocultural meanings. But the question remains open whether the epidemic will create a new aesthetic society that can overcome the power of money and consumer culture.

References


ПОПУЛЯРНА КУЛЬТУРА ЯК ДЖЕРЕЛО ІДЕЙ В УРБАНІСТИЧНИХ ПРОСТОРАХ ЗАХІДНОЇ УКРАЇНИ ПІД ЧАС ПАНДЕМІЇ

Бабій Надія Петрівна

Кандидат мистецтвознавства, доцент, ORCID: 0000-0002-9572-791X, nbabij26@gmail.com, Прикарпатський національний університет імені Василя Стефаника, Івано-Франківськ, Україна

Мета статті — дослідити актуалізовані питання зміни активностей в урбаністичних просторах Західної України в період локдауну (березень–червень 2020 р.), адаптивного карантину (2020–2021 рр.) та показати важливість популярної культури як константи, що відображує колективне уявлення простору, оновлює уявну топографію, впливає на перформатизацію міст та формати мистецьких практик. Методика дослідження. Використані методи семіотичного аналізу Р. Барта, що поєднують структуралізм із семіотикою, відповідно до яких урбаністичні простори розглядаються як дискурс. Застосовано метод польових досліджень, що дозволив зібрати відповідні тексти, сконцентровані у просторах міст, у яких зафіксований конкретний культурний образ коронавірусного часу. Наукова новизна полягає у визначенні ролі популярної культури як важливого чинника нових соціокультурних змістів у кризовий період. Висновки. Визначено, що раціоналізм антропологічного простору зазнав суттєвої трансформації в період пандемії та змінив векторність взаємозалежності між суб'єктом, простором та місцем, де «я» локалізувалось у новому просторі із змістом попереднього місця, зазнавши руйнації зв’язків через відсутність «присутності». Доведено, що відсутність прямої комунікації з глядачем сприяла поширенню та використанню синтетичних арт-практик, що поєднують постмодерні практики із глобальною діджиталізацією, але це не означає їхньої новизни. Проаналізовані практики свідчать, що відмінності полягають у соціокультурних характеристиках, а популярна культура першою внесла альтернативні корективи до змінених просторів. Мистецькі кола, як і офіційні структури, орієнтовані на масового глядача, використали популярні символи карантинних реалій. Тож популярна культура в кризовій ситуації стає джерелом ідей у просуванні соціокультурних змістів.

Ключові слова: пандемія; Західна Україна; трансформація простору; соціокультурні практики; популярна культура
Цель статьи — исследовать актуализированный вопрос изменения активностей в урбанистических пространствах Западной Украины в период локдауна март-июнь 2020 г., адаптивного карантина 2020–2021 гг. и показать важность популярной культуры как константы, отображающей коллективное представление о пространстве, обновляющей воображаемую топографию, влияющей на перформатизацию городов и форматы художественных практик. Методология. Использованы методы семиотического анализа Р. Барта, объединяющие структурализм с семиотикой, в соответствии с которыми урбанистические пространства рассматриваются как дискурс. Применен метод полевых исследований, который позволил собрать соответствующие тексты, сконцентрированные в пространствах городов, фиксирующие конкретный культурный образ пандемического времени. Научная новизна состоит в определении роли популярной культуры как важного фактора новых социокультурных смыслов в кризисный период. Выводы. Определено, что рационализм антропологического пространства существенно трансформировался и изменил векторность взаимозависимости между субъектом, пространством и местом, где «я» локализовалось в новом пространстве с содержанием предыдущего места, претерпев разрушение связей из-за отсутствия «присутствия». Доказано, что отсутствие прямой коммуникации со зрителем способствовало активному распространению и использованию синтетических арт-практик, объединяющих постмодернистские практики с глобальной диджитализацией, однако это не свидетельствует об их новизне. Проанализированные практики свидетельствуют, что различия состоят в социокультурных характеристиках, а популярная культура первой внесла альтернативные корректировки в измененные пространства. Художественные сферы, как и официальные структуры, ориентированные на массового зрителя, использовали в своей деятельности популярные символы карантинных реалий. Поэтому популярная культура в кризисной ситуации становится источником идей в продвижении социокультурных смыслов.

Ключевые слова: пандемия; Западная Украина; трансформация пространства; социокультурные практики; популярная культура