КУЛЬТУРА І МИСТЕЦТВО У СУЧАСНОМУ СВІТІ

Збірник наукових праць

ВИПУСК 22 ISSUE

Collection of Scientific Papers

CULTURE AND ARTS IN THE MODERN WORLD

Kyiv National University of Culture and Arts
Culture and Arts in the Modern World
Collection of Scientific Papers

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Культура і мистецтво у сучасному світі
Збірник наукових праць

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SHAPING ONLINE CULTURE AS THE NEW CULTURAL REALITY: PHILOSOPHICAL REFLECTIONS

Olesia Beniuk[1a], Kateryna Kyrylenko[2a], Victoriia Stratiuk[3a]

[1]*PhD in Philosophy, Associate Professor,*
ORCID: 0000-0002-7020-2666, obeniuk@gmail.com,
[2]*DSc in Education, Associate Professor,*
ORCID: 0000-0002-3303-3947, kf919@ukr.net,
[3]*MSc, Head of the University Laboratory,*
ORCID: 0000-0001-7125-3361, vikastratuk@gmail.com,
[a]*Kyiv National University of Culture and Arts,*
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to substantiate the emergence of online culture as a new phenomenon of our time, the development of which was stimulated by the comprehensive approval of the online space as a space of existence of culture in the broad sense of this concept in the context of the COVID-19 pandemic with the reference to the cultural and philosophical ideas of the 20th-century thinkers (on the example of K. Jaspers, J. Ortega y Gasset and W. Benjamin's ideas) and the 21st-century thinkers (on the example of E. Schmidt, J. Cohen and U. Eco's ideas). The article outlines the main prerequisites for its rise and argues favouring the concept of "online culture" in its own right. Today, a new cultural phenomenon is being actively formed, which we mean as "online culture". The impetus for its rapid development was the challenges common to all humanity caused by the COVID-19 pandemic, which stimulated the active search for new forms and opportunities for self-realisation and communication by the world community. Online culture is a voluminous and multi-component phenomenon, and it has every reason to become a characteristic of contemporary culture and a new cultural form. The study uses elements of methods of hermeneutical reading of texts, comparative historical and cultural analysis of texts, as well as the method of participant observation. Conclusions. The study results show that a new stage of cultural development is currently being formed, which the authors of the study called "online culture". The emergence of such a new cultural reality is closely linked to the online environment and digital forms of representation of cultural products. It is demonstrated that predictive reasoning about its occurrence took place in cultural and philosophical studios of the 20th and the 21st centuries, overcoming pandemic

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challenges by humanity; its entry becomes the realities of the present. The concept of "online culture" correlates with other cultural phenomena close to it in content and forms of representation, such as "information culture", "digital culture", "virtual culture", etc. Still, it exists independently and denotes a fundamentally different cultural cross-section of the present. Now online culture is in its infancy, but the pace of its formation, inspired by the exponential development of the online space, is swift.

Keywords: online culture; online platforms; online space; pandemic

Introduction

Since the COVID-19 pandemic has covered society, everyone feels the infinity of challenges that humanity faces. They are related mainly to the restriction of communication in various sociocultural spheres. When humankind was at risk, and the functioning of various public life spheres was raised, the community accumulated its creative potential quickly. It began to find ways out of unexpectedly arisen complex problems, as evidenced by a wave of innovative and very pointful "reviews" that opened new prospects for culture. Due to the constant growth and expansion of the online space and the gradual transfer of various cultural spheres — education, art, economy, politics and others — to the online format, it is possible to state the formation of a new stage in the development of culture, which we propose to call "online culture" and which, using the methods of hermeneutical and comparative historical and cultural analyses of texts, including field observation, we analyse. The emergence of a new cultural reality, which will be closely connected with the online environment and digital forms of representation of cultural products, was once predicted by cultural and philosophical studies (included in the analysis), but now it has become a reality.

Analysis of the latest researches and publications. The rapid course of history, the fast growth of scientific and technological progress, the introduction of innovative technologies in all spheres of sociocultural life — all these facts induced the thinkers of the 20th century (J. Ortega y Gasset (1994), A. Peccei (1977), A. Toynbee (1987), A. Spengler (2012), K. Jaspers (2011), etc.) to reflect on the latest tendencies of our time and stimulated them to design the future. D. Bell (2003; 2004), Ye. Bystrytskyi (2020), E. U. Weizsäcker and A. Wijkman (2018), U. Eco and J.-C. Carrière (2012), J. Ito and J. Howe (2016), K. Kelly (2017), M. Ozhevan and D. Dubov (2017), M. Popovych (2018), K. Robinson and L. Aronica (2015), A. Toffler (1984), R. Florida (2014), F. Fukuyama (2003) and others — the thinkers and socio-political figures of the late 20th – early 21st centuries also reflect on what the future holds for mankind, in what direction culture is developing and transforming.

The researchers paid much attention to the impact on the formation of the culture of the present and future, digital technologies, the space of virtual hyperreality, which was created using these technologies in close connection with the exponentially increasing knowledge that humanity operates with. The possibility of successful reformation of sociocultural life to exist only in the online world was stimulated by the COVID-19 pandemic and quarantine re-

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strictions related to it. It was the beginning of a new "online culture", which is demonstrating its effectiveness increasingly more. The study of this new cultural reality has not been the subject of cultural, philosophical understanding yet, that is evidenced, in particular, by the following facts: 1) the Google Search service for the query "online culture" suggests links only to several cultural projects called Online Culture and covers the variety of cultural events that are held online, the resource does not find the notion of "culture online" as an independent one; 2) as of May 2021, the scientometric database Web of Science has not indexed a single publication in which this notion is the subject of study.

Purpose of the article

The purpose of the article is to substantiate the emergence of online culture as a new phenomenon of our time, the development of which was stimulated by the complete approval of the online space as a space of existence of culture in the broad sense of this concept in the context of the COVID-19 pandemic regarding the cultural and philosophical ideas of the thinkers of the 20th (on the example of J. Ortega y Gasset and K. Jaspers' ideas) and the 21st centuries (on the example of J. Cohen and E. Schmidt's ideas).

Main research material

In the context of various cultural and philosophical concepts of the 20th century, the notions of mass culture, the culture of the technological age, industrial culture, information culture, and others were formed. All these forms of culture allowed seeing the peculiarities of the functioning of society and various sociocultural spheres at certain stages of its formation. New circumstances of society life encourage the formation of new iterations. Today we can talk about the formation of "online culture" as a broad and multi compound phenomenon. We propose the notion of "online culture" that determines a fundamentally different way of culture existence of the 21st century, and, although it is correlated with other cultural representations that have been already denoted by familiar definitions, such as information culture, digital culture, virtual culture, etc., it exists independently and denotes a fundamentally different cultural cross-section of the present.

Life in the era of dizzying changes and extreme challenges accelerates the course of history and makes it possible to observe phenomena, analyse them and summarise certain results. Lately, the challenges that humankind faces globalise the world increasingly more because problems common for all people require a standard solution. The question of human unity is becoming more critical. The formation of this unity is facilitated by a single online space, which is becoming more widespread now and makes the way out of the crisis in which all spheres of public life have found themselves due to the COVID-19 pandemic.

The introduction of long-term and strict quarantine restrictions in different parts of the world has stimulated the expansion of the online space and created online platforms that solve various problems: educational, business,

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economic, political, artistic, etc. In a relatively short time, different sociocultural systems have established their online work. The experience of such work has shown that the online format is more convenient and appropriate in some instances. It opens new prospects and opportunities for a person, creates a basis for coexistence in diversity.

The idea of the unity of the human community and world culture takes a significant position in European philosophy. The outstanding German existentialist philosopher Karl Jaspers (2011) proves this idea reasonably and convincingly. The unity of world history and world culture, according to K. Jaspers (2011), begins the "axial time", and it manifests itself over the years more fully. The global unity of humankind, as the thinker notes, manifests itself especially vividly in the 20th century. The reason for this is the rapid development of the scientific and technological sectors of culture, the formation of popular culture and, most important, common challenges for all humanity. K. Jaspers (2011) considers the Second World War to be such a mighty challenge. It was after its ending that the signs of the unity of humankind appeared in various cultural spheres, and most fully — in all types of communication. The common spiritual origins, the common essence of people representing different nations and cultures, according to K. Jaspers (2011), are prerequisites that will make such constructive communication possible and allow establishing mutual understanding and cooperation for the benefit of all humankind. The philosopher predicted the emergence of a new "axial time" that would change humankind by uniting it around new great future projects.

These tendencies to unity and establishment of communication are still relevant for society. Especially in response to the challenges caused by the COVID-19 pandemic. The joint searches for treatment options, joint restrictive measures, joint steps taken by states and charities around the world in the fight against coronavirus unite the international community and confirm the importance of well-established communication undoubtedly. The current level of technology was ready to provide it at a high level. K. Jaspers predicted the need for communication as a realisation of the unity of humanity in his work in 1948. The formation of a space that made it possible for people to communicate and opened new opportunities for interaction — the online space — has happened recently.

The internet network covered the planet quite fast. Along with this, there was a powerful leap in the development of innovative technologies. European culture experienced a similar situation in the early 20th century. At that time, technologies also had a powerful impact on the future of humankind. Jose Ortega y Gasset (1994) called this phenomenon "the rise of the historical level of the era". Owing to it, human society has improved the quality of life, received many of the achievements of civilisation for use and finally realised itself in a new way. Today we are in the situation when the "level of the era" has changed again. And society has received not only innovative technologies but also a new space for its life.

In the pre-COVID period, the online network met the users' needs in entertainment and communication mainly. But when the pandemic restricted peo-

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ple's ability to move freely without threat to their lives and to be engaged in socially important affairs, online became not only a parallel but often the only space for the realisation of the needs of a person and society. In this regard, the life of all people has changed radically: today, a person has access to communication, information, education, art, science and other spheres of sociocultural life, the opportunity to work fully and ensure his livelihoods in online space. Online has become a tool that has helped various areas of culture to continue their work. Undoubtedly, it had difficulties and failures and worked hard, but culture as a multicompound and multifunctional structure adapts to the online space.

In a relatively short time, we have online science (online conferences, online internships, online training, online advanced training courses, online defence of dissertations, etc.), online education (distance learning platforms for higher and secondary education, educational platforms, distance accreditation, etc.), online art (music, cinema, theatre, fine arts, literature are newcomers, but they are quite successful in this space); politics, diplomacy, business, economics, even religion (the oldest and most conservative sphere of culture) function in the online space successfully. There is no need to talk about digitised books, films, musical works, theatrical productions, collections of libraries, museums, archives and the growing openness and accessibility of their resources.

Thus, we are talking about the emergence of a new space of culture existence — not the one that uses digital opportunities, but the one that functions online, since digital technologies are used in it not as a supplement to human abilities but as the creation of fundamentally new opportunities and new cultural products. Its formation could still have continued in a relatively calm course if not for the extreme challenges related to COVID-19. This complex problem that is not overcome yet has changed the life of humanity extremely quickly and caused a confident strengthening of the online space as a living space not only for individuals but also for the entire world community, and therefore a shared space for the realisation of world culture. Today, almost all spheres of culture are realised online, even convenient ones that depend on the physical space and physical presence of a person find themselves successfully. It is possible to state that now we are at the beginning of forming the new stage of culture, which we suggest defining as "online culture".

The authors of the study, which was published in 2013 and became a bestseller, according to The New York Times, are Eric Schmidt, the executive chairman of Google's board of directors and Jared Cohen, director of the Google Ideas, aimed to show how the virtual world can affect the real world: to improve, worsen or to change it in general. Undoubtedly, they could not predict such an extreme challenge to humankind as the coronavirus epidemic. Still, they described the phenomena and processes accompanying the adaptation of people's sociocultural lives to the online space. COVID-19 has accelerated the processes that the authors of the book described and predicted for humanity. There is no mystery in these prophecies as they predict tendencies in developing innovative technologies and how people adapt to technologies, "exploit technologies in their environment, now and in the future, throughout the world" (Schmidt & Cohen, 2013, p. 18).

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The switch of people's social and cultural lives to an online format is accompanied by global searches in all spheres of human activity. And this, as the authors of the book note, causes the most exciting changes in the history of humanity (social, cultural, political). The Internet and innovative technologies have erased barriers to communication. Now neither geographical remoteness, nor language, nor information barriers stands in the way of communication. Online gives humankind a new shared space for life, the new means for creation and work, culture begins a new stage of its self-realisation in an online format. Therefore, it is possible to state that the new cultural reality is being formed — "online culture".

In 2010–2013, calculating the rate of spread of accessibility of the World Wide Web, E. Schmidt and J. Cohen predicted that the Internet would cover the entire population of the planet by 2025. We are witnessing how art, education, science, economics, religion, medicine, the service sector and other spheres of human activity are successfully looking for opportunities for their realisation in the online space. The authors of the book prophetically note what we see around us today. Global connection is developing rapidly, so old institutions and hierarchies, not to lose their place in society, not to become unnecessary, are forced to adapt to this (Schmidt & Cohen, 2013). Describing the way of human existence within online culture, E. Schmidt and J. Cohen say that a person will live and work in two worlds simultaneously: in the virtual world, where people will be in touch with others constantly, using various devices and ways, and in the real world, where one needs to continue to take into account geography, place of birth, good and bad features of human nature (Schmidt & Cohen, 2013).

The switch of culture to the online space was a logical consequence of the technological breakthrough and coverage of the entire world by the Internet and the creation of various online platforms that provide convenient communication and collaboration opportunities for people around the world. Among them, E. Schmidt and J. Cohen (2013) named the platforms from Google, Facebook, Amazon and Apple. They have grown rapidly, and other powerful and popular platforms have improved their capabilities: Zoom, Office 365, Google Meet, Skype, and others with a narrower specialisation (for example, online educational platforms: Prometheus, EdEra, Coursera, Mentimeter, Kahoot!). Owing to them, the world began to look completely different than a few years ago. The book authors claim that the creation and development of online platforms mark a turning point in human culture, a kind of "paradigm shift", a technological revolution. Their global spread has irreversible consequences for humanity. They are and will be used because they are convenient, accessible, easy to use and provide fast achievement of the desired result. Due to the massive scale of internet platforms in today's digital world, everything happens much quicker. It has a significant impact on all components of society: politics, economy, media, business and social norms. The acceleration of all processes of public life, enhanced by internet technologies, marks the beginning of a new era of globalisation — the globalisation of products and ideas (Schmidt & Cohen, 2013). The authors of the book compare this modern technological revolution and its

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probable consequences with the global changes in the life of society that the emergence of television caused. At the same time, modern innovative technologies have a peculiar tendency to spread, improve and adapt rapidly, taking into account human needs.

E. Schmidt and J. Cohen's (2013) accidental comparison between the speed of spread of technology platforms with the rate of spread of a virus sounds a bit scary, concerning our experience. But it does show the power of the new tools we are already dealing with and with which the future of society is connected. More than ever before in human history, such a significant number of people are connected online in real time; this creates unprecedented opportunities for collective actions through common internet platforms (for consumers, creators, researchers, activists, and many others). The results of such grand interaction, which are already visible today, are considered by E. Schmidt and J. Cohen only as a hint of what is waiting for the humanity in the future (Schmidt & Cohen, 2013).

With their power and capabilities, modern online platforms will ensure the full online functioning of all critical systems for contemporary society. Therefore, online education, online science, online business, online diplomacy, etc., are becoming an unavoidable phenomenon of modern culture. Such transformations can be estimated in different ways. Undoubtedly, there will be critics who will warn against new prospects. And this is obvious, because in connection with innovations, now society is facing major problems and difficulties of both psychological and economic nature. However, the general consolidation of humanity to overcome such issues, which is taking place actively, is the key to success.

As we remember, the thinkers of the first half of the 20th century, observing the introduction of the latest technologies into the cultural space, also expressed warnings and depicted possible threats. The German philosopher and cultural critic Walter Benjamin (1996) warned that the technique of reproduction would destroy the essence of a work of art (it should be noted that he wrote about this in 1935). However, at the end of the century, the Italian philosopher Umberto Eco (2012) refuted such prejudice in the interview book and confirmed the idea that innovative technologies give a person the opportunity to realise all cultural forms and demands that are interesting and important to him. Therefore, there is not a chance that, for example, a paper book will disappear and be replaced with an electronic one. Instead, there is an opportunity to access any online book, regardless of where it is located physically. Fear of the new should not stand in the way of progress. Difficulties, as we can see, can unite society for creative and constructive solutions. The main thing is to catch, hold, as A. J. Toynbee (1987) has said this wave of "challenges-and-responses" responds creatively to the time's demands.

In our opinion, the formation of online culture is the response of humanity to the era's demands. The development of the online space, various online platforms and innovative technologies allow us to think that the formation of online culture as a broad and complex structure will open new, still unknown prospects for realisation for humanity. Online culture is man-made, so the way

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it will also depend on the person. E. Schmidt and J. Cohen emphasise that the future depends on us because the direction of countless opportunities for communication technologies for good or evil depends on people (Schmidt & Cohen, 2013). Once again, this exacerbates many ethical issues that should become a marker of scientific and cultural progress according to the inexhaustible opportunities that mankind is increasing in its arsenal.

Conclusions

The emergence of new cultural realities defined by the notion of "online culture" was substantiated by the thinkers of the 20th (in particular, W. Benjamin, J. Ortega y Gasset and K. Jaspers) and the 21st centuries (in particular, U. Eco, J. Cohen and E. Schmidt), whose ideas were covered in this study. The establishment of a broader theoretical basis for the emergence of "online culture" based on the involvement of a broader range of scientific literature in the analysis should be the subject of additional study.

The concept of "online culture" correlates with other cultural phenomena close to it in content and forms of representation, such as "information culture", "digital culture", "virtual culture", etc. Still, it exists independently and denotes a fundamentally different cultural cross-section of the present. The comparative analysis of these notions with the notion of "online culture" also requires a separate study and should be the subject of independent researches.

Now online culture is in its infancy, but the pace of its formation, inspired by the exponential development of the online space, is swift. Now online culture is in its infancy, but the rate of its formation, inspired by the exponential growth of the online space, is extremely fast. The statement of the emergence of this new reality in the field of cultural being as a subject of independent scientific reflections, describing the foundations of the existence of this new culture of the present time, is the initial but significant and necessary step towards the emergence of these fundamental scientific researches.

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ФОРМУВАННЯ ОНЛАЙН-КУЛЬТУРИ ЯК НОВОЇ КУЛЬТУРНОЇ РЕАЛЬНОСТІ: ФІЛОСОФСЬКІ РЕФЛЕКСІЇ

Бенюк Олеся Богданівна[1a], Кириленко Катерина Михайлівна[2a], Стратюк Вікторія Іванівна[3a]

[1]*Кандидат філософських наук, доцент,*
ORCID: 0000-0002-7020-2666, obeniuk@gmail.com,
[2]*Доктор педагогічних наук, доцент,*
ORCID: 0000-0002-3303-3947, kf919@ukr.net,
[3]*Магістр, завідувач навчальної лабораторії,*
ORCID: 0000-0001-7125-3361, vikastratuk@gmail.com,
[a]*Київський національний університет культури і мистецтв,*
Київ, Україна

Мета статті — з посиланням на культурфілософські ідеї мислителів XX ст. (К. Ясперса, Х. Ортега-і-Гассета, В. Беньяміна) і XXI ст. (Е. Шмідта, Дж. Коена, У. Еко) обґрунтувати

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появу онлайн-культури як новітнього явища сьогодення, стимулом розвитку якого стало всебічне утвердження в умовах пандемії, що спричинена COVID-19, онлайн-простору як простору існування культури в широкому сенсі цього поняття. В дослідженні окреслені головні передумови її появи, наведені аргументи на користь виокремлення поняття «онлайн-культура» як самостійного. В умовах сьогодення відбувається активне формування нового культурного явища, що означається нами як «онлайн-культура». Стимулом до його стрімкого становлення стали спільні для усього людства виклики, спричинені пандемією COVID-19, які стимулювали активний пошук світовою спільнотою нових форм і можливостей для самореалізації та комунікації. Онлайн-культура є об'ємним та багатоскладовим явищем, вона має всі підстави стати не лише характеристикою сучасної культури, але й новою культурною формою. У дослідженні використовуються елементи методів герменевтичного прочитання текстів, порівняльного історико-культурного аналізу текстів, а також метод включеного спостереження. Висновки. Результати дослідження засвідчують, що нині відбувається становлення нового етапу розвитку культури, який авторами розвідки названий «онлайн-культура». Поява такої нової культурної реальності тісно пов'язана з онлайн-середовищем та цифровими формами репрезентації культурних продуктів. Продемонстровано, що прогностичні міркування про її виникнення мали місце в культурфілософських студіях XX та XXI ст., у ситуації подолання людством пандемічних викликів її поява стає реаліями сьогодення. Поняття «онлайн-культура» корелюється з близькими до нього за змістом та формами репрезентації іншими культурними явищами, такими, як «інформаційна культура», «цифрова культура», «віртуальна культура» тощо, але має самостійне існування та позначає принципово інший культурний зріз сьогодення. Онлайн-культура нині перебуває на початковому етапі свого формування, але темпи її становлення, інспіровані експоненціальним розвитком онлайн-простору, є вкрай високими, що загострює необхідність її культурфілософського аналізу.

Ключові слова: онлайн-культура; онлайн-платформи; онлайн-простір; пандемія

ФОРМИРОВАНИЕ ОНЛАЙН-КУЛЬТУРЫ КАК НОВОЙ КУЛЬТУРНОЙ РЕАЛЬНОСТИ: ФИЛОСОФСКИЕ РЕФЛЕКСИИ

Бенюк Олеся Богдановна[1a], Кириленко Екатерина Михайловна[2a], Стратюк Виктория Ивановна[3a]

[1]*Кандидат философских наук, доцент,*
ORCID: 0000-0002-7020-2666, obeniuk@gmail.com,
[2]*Доктор педагогических наук, доцент,*
ORCID: 0000-0002-3303-3947, kf919@ukr.net,
[3]*Магистр, заведующая учебной лабораторией,*
ORCID: 0000-0001-7125-3361, vikastratuk@gmail.com,
[a]*Киевский национальный университет культуры и искусств,*
Киев, Украина

Цель статьи — со ссылкой на культурфилософские идеи мыслителей XX века (на примере идей К. Ясперса, Х. Ортега-и-Гассета, В. Беньямина) и XXI века (на примере

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идей Э. Шмидта, Дж. Коэна, У. Эко) обосновать появление онлайн-культуры как нового явления настоящего, стимулом развития которого стало всестороннее утверждение в условиях пандемии, вызванной COVID-19, онлайн-пространства как пространства существования культуры в широком смысле этого понятия. В исследовании обозначены основные предпосылки ее появления, приведены аргументы в пользу выделения понятия «онлайн-культура» как самостоятельного. В современных условиях происходит активное формирование нового культурного явления, которое обозначается нами как «онлайн-культура». Стимулом к стремительному становлению стали общие для всего человечества вызовы, созданные пандемией COVID-19, которые стимулировали активный поиск мировым сообществом новых форм и возможностей для самореализации и коммуникации. Онлайн-культура является объемным и многосложным явлением, она имеет все основания стать не только характеристикой современной культуры, но и новой культурной формой. В исследовании используются элементы методов герменевтического прочтения текстов, сравнительного историко-культурного анализа текстов, а также метод включенного наблюдения. Выводы. Результаты проведенного исследования свидетельствуют, что в настоящее время происходит становление нового этапа развития культуры, который авторами исследования назван «онлайн-культура». Появление такой новой культурной реальности тесно связано с онлайн-средой и цифровыми формами репрезентации культурных продуктов. Продемонстрировано, что прогностические соображения о ее возникновении имели место в культурфилософских студиях XX и XXI вв., в ситуации преодоления человечеством пандемических вызовов ее появление становится реалиями сегодняшнего дня. Понятие «онлайн-культура» соотносится с близкими к нему по содержанию и формам репрезентации другими культурными явлениями, такими, как «информационная культура», «цифровая культура», «виртуальная культура» и т. п., но имеет самостоятельное существование и обозначает принципиально другой культурный срез настоящего. Онлайн-культура сейчас находится на начальном этапе своего формирования, но темпы ее становления, инспирированные экспоненциальным развитием онлайн-пространства, являются крайне высокими, что обостряет необходимость ее культурфилософского анализа.

Ключевые слова: онлайн-культура; онлайн-платформы; онлайн-пространство; пандемия

CULTURE AS A NATION BRANDING TOOL
WITHIN THE INTERNATIONAL INTERACTION SYSTEM

Oksana Biletska

Candidate of Cultural Studies, Associate Professor,
ORCID: 0000-0003-1785-9607, bel_o@ukr.net,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the study is to clarify the role of culture as a tool for nation branding development, as well as national brand's building and promoting within the global context of the national discourse. To reach the aim of the research, there was carried out the systematisation of the "nation branding" and "nation brand" concepts, as well as the analysis of theoretical and practical aspects of both nation and cultural brand and image of the country in the context of international cooperation. The research methodology consists in using general methods of empirical and theoretical research based on analysis, synthesis and concretisation. It is to analyse and summarise the results to reveal the "culture" factor's importance in the nation branding development as an externally oriented phenomenon, in the context of international interaction providing information about what the country is. The scientific novelty of the study is to clarify the cultural constituent's role in the process of the nation branding development in the context of the "State policy in the field of nation branding"; with the carrying out the analysis of the "culture and heritage" component as a criterion influencing the "Nation Brands" world reputation indexing; looked into the strategies for the Ukrainian culture development as an axis of building a nation brand and international image of Ukraine in the context of cultural diplomacy and intercultural dialogue; with paying attention to the content of the "Study of Ukraine's perception abroad" results as an indicator of the world awareness of Ukrainian culture in the nation branding context. The conclusions point out that today in the system of international cooperation, culture: cultural heritage, cultural diversity and cultural potential of the country — is gaining importance as a tool for building a national brand and is the most effective means of creating a country/state's positive international image in the long run. A successful nation branding allows increasing the level of the state's political influence in the international arena and strengthening international ties, etc.

Keywords: culture; nation branding; nation brand; international image; cultural brand of the country/state; international relations; international interaction; strategy for the development of Ukrainian culture

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Introduction

Nowadays, there is a huge potential for cultural attractiveness in international relations. Thus, we can see an active cultural sector involvement in the foreign policy of different states and international organisations. Moreover, there is a growing European and Ukrainian researchers, philosophers, and politicians' interest in studying and interpreting the "culture" phenomenon in the context of building the nation brand and international image, in particular.

The state is a highly complex object for branding. It is caused by the difficulty of building a positive and holistic image of its perception by target audiences. At the present stage, there is no ready-made universal template for building a nation branding strategy. As states have relatively recently joined the process of conscious nation branding, they are only developing different strategies to achieve their goals. However, there are also some basic, mandatory components of a branding strategy, such as internal and external analysis (to identify current competitiveness), analysis-based strategy planning, and implementation — implementing that strategy in the proper direction.

There are different perspectives on nation branding, such as economic and functionalist, political, and cultural-critical. From these points, nation branding is:

"– discourses and practices aimed at reconstituting nationhood through marketing and branding paradigms;

– means to build and maintain a country's strategic advantage with the purpose of economic growth;

– a powerful political tool to strengthen a country's economic position and to compete against economic, financial or military clouts of superpowers" (The Place Brand Observer, n.d.).

While the nation brand is a set of emotional and rational ideas that influence a certain image's formation of the country. When compared with the national image, the nation brand is more stable. The national image is a variable component of the nation brand (Parshykova, 2020).

The purpose of the nation branding is to ensure the nation brand presence in the global information space, to contribute to the state's recognition on the international arena, to facilitate the inflow of financial resources into the territory through transmitting national decisions and initiatives. Thus, a nation branding must ensure its identification both inside and outside the country. It should be a reflection of the best mentalities and traditions of the country's population, perform an ideological function, thus uniting the population to implement common tasks. In essence, nation branding is the quintessence of the state's mission and development strategy, including the cultural one.

The international relations practice shows that countries with a negative or insufficiently formed holistic national image have certain limitations or difficulties in diplomatic and/or foreign relations and cannot effectively achieve their international success. Creating, developing and implementing a nation branding strategy and building a state's international image require an integrated coherent policy, meaning the ability to act and inform in a coordinated

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manner, constantly emphasising key information messages and topics that are of priority for the country.

Foreign and domestic scientists are engaged in the scientific development of the nation branding, nation and cultural brand, as well as building a state's image and reputation. These are the studies by S. Anholt (2002), pointing out the state/country perception indicators; W. Ollins (1999), underlining the key idea's importance as a nation brand development basis; G. Szondi (2008), paying attention to the nation branding as a means of public diplomacy; Y. Fan (2010), clarifying the notion of nation branding when building an international image of the state; O. Shevchenko (2003), drawing attention to PR-technologies used in nation branding; G. Tulchinskyi (Tul'chinskii, 2013), dwelling about the brands' role in modern business and culture; M. Chernets (2017), looking into the aspects of developing cultural capital as a nation brand development, and others.

Purpose of the article

The research is aimed at looking into "culture" as a tool for the nation branding development within the international interaction system, as well as to substantiate the theoretical and practical aspects of the cultural brand and national image building in the context of the nation branding.

Main research material

Scientists have different interpretations of the "nation branding" concept, as it depends on the state's goals and the results of this process. Some of the research findings consider nation branding in the context of the national identity transformation; others emphasise the strengthening the country's competitiveness to be a priority goal of the state branding process. At the same time, the others express their opinion that nation branding is used to change, improve, and increase the country's international image and reputation.

The nation branding is not associated with the economic level of the state's development but with its ideological policy or historical events. It is caused by the fact a brand not being a static phenomenon. It is challenging for the national brand to be changed, so sometimes it is easier to build new associations with a particular state than to change or destroy the old ones.

The concept of "nation branding" was introduced by S. Anholt (2017), who was the first to use it in the late 1990s. According to him, "nation branding" is a systematic process of harmonising actions, behaviour, investments, innovations and communications of the state to implement the strategy of national security and competitive identity. "Although the term "nation branding" been frequently associated with the act of creating favourable images of countries through marketing communications", the author also points "how the "nation brand" can really be enhanced through strategy, substance, and symbolic actions" (Anholt, 2013) and offers the following typology of the national brand (Anholt, 2007):

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– the country's brand as the image of its first person;

– the country's brand as a model of reliability (its investment in climate, role status in international partnerships, political stability);

– the country itself as a brand of its national production (economic goods and services, haute couture, world intellectual potential, research projects);

– the country's brand as a prospect of its scientific technologies and military-industrial complex;

– the country's brand as a tourist attraction.

In addition, the writer points out that the national image is created by the country itself, its governmental agencies in cooperation with other organisations, while the reputation is built outside the country, though the latter been perceived by people around the world, often depending on their own cultures. S. Anholt calls the need for preliminary analysis and assessment of the state's reputation as it is a crucial element in planning a strategy for shaping the state's international image (Anholt, 2007). In addition, the researcher says the globalisation to have turned the world into a giant supermarket, where countries compete with each other, and governments resort to branding techniques to distinguish their country on the world arena (Anholt, 2002).

The nation brand is made up of a set of characteristics (name, term, sign, symbol, image, slogan, etc.) that sum up the country's idea about itself, contain its exclusive and positive characteristics and distinguish it from other countries (Shevchenko, 2003, p. 62). It can be considered in two dimensions — individual and public. The first one concerns the individual perception of the state, and the latter (public) — the collective perception of the state. The nation brand perception varies even in different social groups belonging to one country. It can be caused by various factors, such as personal contacts with a particular country, stereotypes, hostility, devotion to nationalist ideas and one's own culture, and strengthening of ethnocentric tendencies.

Y. Fan notes that the "nation branding" concept can be referred to the process when, through addressing marketing technology, the government influences the state's image building to fill it in with positive content. Therefore, the nation brand is a general set of the nation (country) perceptions in the minds of the international stakeholders. It consists of the following elements: people, places (territories), culture and language, history, food, fashion, famous people, global brands, etc. (Fan, 2010, p. 98). According to the author, the "nation brand" concept can be interpreted at seven levels, including a simple visual symbol, a slogan, an umbrella brand that supports the components (tourism, exports), the country's image and reputation, its position in the international arena, national competitiveness, the country's "soft" (intellectual, programme, intangible components), and national identity (Fan, 2010, p. 99–100).

G. Szondi (2008) believes that nation branding is a strategic self-presentation of a country in order to build a reputation capital by promoting economic, political and social interests at home and abroad.

That is why the choice of tools for creating a state's international image, as a nation branding's constituent, depends on the preliminary analysis results of the country's reputation, whether it is deserved (caused by negative phenome-

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na in the country) or not (caused by lack of sufficient information). In the first case, there is a need for the country to change its behaviour and carry out internal changes radically. If the reputation is negative, but undeserved, there is expediency in a demonstration (product trial), tourism promotion, and increase in goods and services exports, diplomatic and business visits, cultural and sporting events.

There is a close relationship between culture and brand. The target audience perceives any territory brand as a symbolic embodiment of a country, city or region. Since each geographical area has its own unique culture, the brand, being part of the particular culture, at the same time becomes a kind of its broadcaster. It results in the cultural component impact on the brands' consumer. Thus, in its "summative" aspect, culture becomes a set of material, ideal and spiritual values, representing a specific state of society. In other words, it is a particular characteristic, a community's parameter.

From the cultural point of view, the nation brand is a country's national spirit and cultural values manifestation. It promotes the people's national identity, embodies the harmony of the state's tangible and intangible assets, and indicates the level of the country's cultural industry development. That is why cultural brands play a leading role in nation branding today. These brands are actively used to demonstrate the state's cultural values and their dissemination (Tul'chinskii, 2013, pp. 9–10).

However, the 21st century active involvement of culture in international relations has lead to the change in the very concept of culture. It has become a hybrid construct when the same perception and understanding of culture operate within the nation state and international organisation (local — state — regional — global level) with almost the same form been explicated externally on the international arena (building an international image, implementing cultural diplomacy, developing cultural collaboration, etc.). With culture being a vital element, nation branding has become an inseparable part of many countries' modern political practice (the USA, Great Britain, Japan, France, Spain, Germany, the Netherlands, Poland, etc.).

In this context, culture and heritage is a criterion for the states international indexing. These are the Nation Brand Index and the Country Brands Index, which are considered to show the states' reputation level. The first one uses six criteria for brand indexing, such as tourism, exports, governance, culture and heritage, tourism, and immigration/investment. The second one addresses to the hieratical model of the brand evaluation, such as awareness, knowledge/acquaintance, associations, thoughts, decision about visiting, the respondent's desire to share his/her knowledge about the country.

The Nation Brands 2020 results demonstrate the general decline in the nation's reputation perception with some countries retained their leading positions and others marked by gains and losses. In spite of COVID-19 pandemics, Germany tops the list and ranks #1 out of 50 nations, the UK gains the second position, then there go Switzerland, the USA, Canada, Singapore, Japan, Denmark, France, and the Netherlands (pic.1).

Pic.2 shows how the leading countries are allocated on their sub-categories rating results. With paying attention to the "culture and heritage" criterion that

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Pic.1. Top Strongest Nation Brands. *Source: Nation Brands 2020.*

includes such factors as being influential in arts and entertainment, food the world loves, a great place to visit, rich heritage, an appealing lifestyle, leadership in sports, we may see that Italy tops the list of 2020 culturally branded countries, the second position goes to France, the UK occupies the third position, then there go Germany and the USA.

In turn, the Nation Brands Index, having been held for more than 15 years with "culture and heritage" being one of the global state reputation's decisive criteria, contributed to the EU countries made culture a key objective of their soft power as the one benefiting to a strong nation brand.

In 2016, the European Union approved a new strategy for international cultural relations development, with culture been given a special role. The EU was responsible for the innovative methods of cultural diplomacy development, for cooperation in the field of education and science, for intercultural dialogue building. The adopted strategy's key objectives include (European Commission, 2016):

– to enhance the Member States and the EU's capacity to exploit the economic potential of the creative industries sector, in particular, to stimulate the sustainable development model promotion and to create favourable conditions for investment and new jobs;

– to promote cultural policy both as a factor of peace and social and economic development in the third countries and as a tool for preserving diversity and cultural pluralism;

– to make the EU a stronger global player in the international arena, to use more effectively the historical levers of European "soft power".

Pic.2. Leadership in Image Sub-Categories
Source: Nation Brands 2020.

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Later in March 2017, Florence hosted the first G7 International Summit on Culture, with the Florentine Declaration signed. It is a basic document that enshrines culture as a tool for dialogue between peoples that can help coordinate actions to strengthen the cultural heritage protection ("Europa Nostra Welcomes", 2017).

Based on the analysis of various strategies and declarations in the field of culture, we may conclude that today's culture structurally includes all the "peaceful" means of implementing domestic and foreign policy.

Ukraine has not stayed away from these processes. On 1 February 2016, the Cabinet of Ministers of Ukraine approved the "Long-term strategy for the Ukrainian Culture Development". It is aimed to ensure the leading role of culture in building the future of Ukraine, including all forms of art, cultural expression, cultural heritage and cultural industries, ...which will lay the cultural policy basis of the European level democratic state for the next ten years. The strategic priorities particularly include (Kabinet Ministriv Ukrainy, 2016):

– development of cultural exchange, cultural diplomacy and means of a national culture promotion;

– support for both governmental and non-governmental initiatives that contribute to building and promoting Ukraine's image as the country with original historical culture and a strong creative potential;

– study and adaptation of the international expertise;

– the widest possible presentation of the Ukrainian culture in international dialogue programmes;

– creation of a special institute for spreading Ukrainian culture globally, cultural diplomacy development and international programmes implementation.

This "Long-term strategy for the development of Ukrainian culture" has resulted in establishing the Ukrainian Institute (Ukrainian Institute, n.d.), which is an expert, sustainable and authoritative organisation with playing a systemic role in the international representation of Ukraine through the potential of culture. The main tasks of the Ukrainian Institute are:

– raising recognition of Ukraine through the disseminating knowledge about Ukraine;

– popularisation of the Ukrainian language and culture abroad;

– building international dialogue by supporting international exchanges, ensuring Ukraine's participation in cooperation projects in the field of creative industries, culture, education, science, economy, etc.;

– dissemination of the Ukrainian experience in developing a civil society, state formation, commitment to the values of freedom, democracy, national unity.

With Ukraine ranked 55th one according to the Nation Brands Index 2020, the Ukrainian Institute has recently carried out a comprehensive project "Research on the perception of Ukraine abroad" (Ukrainian Institute, 2021). For the first time, through in-depth expert interviews with foreign institutions representatives in the field of culture, education, science, civil society, and local and central government, diplomatic corps, international organisations, etc., it has

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studied the attitude and expectations of the foreign audiences to Ukraine, the culture and opportunities for cooperation, their awareness of modern culture and cultural heritage of Ukraine. In total, the study covers seven countries — France, Germany, Poland, the USA, Japan, Turkey, and Hungary.

On 24 March, 2021, the Ukrainian Institute presented some results from this series of researches, revealing the attitude to and a level of awareness about Ukraine and Ukrainian culture in Japan, the United States and Turkey. The "Analytical Report: Perception of Ukraine Abroad" shows that when it comes to awareness, interest, general characteristics of the Ukrainian culture, respondents note that (Ukrainian Institute, 2021):

– in general, they perceive Ukrainian culture as Eastern European culture;
– sometimes refer it as being a part of the post-Soviet one;
– point out Ukrainian cuisine, as food/cuisine is now gaining momentum;
– emphasise the generally insignificant awareness of Ukrainian culture and blurred images;
– express a special narrow interest in and demand for Ukrainian culture;
– state that supply creates its own demand, due to lack of information about Ukrainian culture, nothing peaks the interest.

Conclusions

In the context of globalisation, building a nation brand and national image is a complex process that requires comprehensive research and analysis. Based on a territory's positive image, nation branding is aimed at conveying the idea of the state's uniqueness and attractiveness to the target audience, both domestic and foreign. The successful nation branding allows not only to improve the external image of the country, but also to increase the level of the state's political influence in the international arena, strengthen international ties and partnerships, stimulate a sense of national identity, and increase its overall competitiveness.

Culture seems to be the most effective means of influence in the long run, including in the political sphere, not addressing violent methods or unconventional methods of pressure on public relations. Moreover, in the context of developing international cultural relations, culture is a priority in the national strategies of the state and regional organisations.

The Nation Brands Index shows that leading states worldwide pay special attention to the "culture" component as a tool for their nation branding nowadays. Culture is considered a driving force in building a positive international image and nation brand, more and more countries, including Ukraine, are developing new strategies for strengthening and promoting their cultural brand, addressing to innovative methods of cultural diplomacy development, broadening international cultural relations.

Thus, symbolism, language, cuisine, patterns of behaviour, historical heritage, arts — all this is an inexhaustible resource of the nation's cultural potential, aimed at consolidating society within the state and creating a favourable country's image abroad. Therefore, culture is becoming an important tool for

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nation branding. It is one of the most important modern policy tools, both domestic and foreign, promoting a positive image of the country abroad, resulting in the state's reputation increase on the international arena and raising its political influence and global recognition within international interaction, distinguishing the country on the world arena.

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КУЛЬТУРА ЯК ІНСТРУМЕНТ НАЦІОНАЛЬНОГО БРЕНДИНГУ В СИСТЕМІ МІЖНАРОДНОЇ ВЗАЄМОДІЇ

Білецька Оксана Олександрівна

Кандидат культурології, доцент,
ORCID: 0000-0003-1785-9607, bel_o@ukr.net,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета дослідження полягає у з'ясуванні ролі культури як інструменту побудування національного брендингу, а також розвитку та просування національного бренду в глобальному контексті національного дискурсу, задля чого проведено систематизацію понять «національний брендинг» і «національний бренд», а також аналіз теоретичних та практичних аспектів формування як національного, так і культурного бренду та іміджу країни в контексті реалізації міжнародної взаємодії. Методологія дослідження полягає у використанні загальних методів емпіричних і теоретичних досліджень, що базуються на аналізі, синтезі та конкретизації, і зводяться до розгляду та узагальнення отриманих результатів із метою розкриття значення фактора «культура» у формуванні національного брендингу держави як зовнішньо орієнтованого феномену, що в умовах міжнародної взаємодії надає інформацію про те, якою є країна. Наукова новизна дослідження полягає у з'ясуванні ролі культурної компоненти формування брендингу держави в контексті «Державної політики у сфері національного брендингу», аналізі

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складової «культура та спадщина» як критерію, що впливає на формування світового репутаційного рейтингу «Nation Brands», а також розгляді «Довгострокової стратегії розвитку української культури» як вісі побудування національного бренду та міжнародного іміджу України в контексті розвитку культурної дипломатії та реалізації міжкультурного діалогу. Звернено увагу на результати «Дослідження сприйняття України за кордоном» як показника світової обізнаності про українську культуру в аспекті національного брендування. У висновках зазначається, що сьогодні в системі міжнародної взаємодії культура — культурна спадщина, культурне різноманіття та культурний потенціал країни — набуває великого значення саме як інструмент формування національного бренду та є найбільш ефективним засобом створення позитивного міжнародного іміджу країни у довгостроковій перспективі. Успішний брендинг держави дозволяє підвищити рівень її політичного впливу на міжнародній арені, зміцнити міжнародні зв'язки тощо.

Ключові слова: культура; національний брендинг; національний бренд; міжнародний імідж; культурний бренд країни/держави; міжнародні відносини; міжнародна взаємодія; стратегія розвитку української культури

КУЛЬТУРА КАК ИНСТРУМЕНТ НАЦИОНАЛЬНОГО БРЕНДИНГА В СИСТЕМЕ МЕЖДУНАРОДНОГО ВЗАИМОДЕЙСТВИЯ

Белецкая Оксана Александровна

Кандидат культурологии, доцент,
ORCID: 0000-0003-1785-9607, bel_o@ukr.net,
Киевский национальный университет культуры и искусств,
Киев, Украина

Цель исследования — определить роль культуры как инструмента построения национального брендинга, а также развития и продвижения национального бренда в глобальном контексте национального дискурса. Для достижения поставленной цели проведена систематизация понятий «национальный брендинг» и «национальный бренд», а также анализ теоретических и практических аспектов формирования как национального, так и культурного бренда и имиджа страны в контексте реализации международного взаимодействия. Методология исследования заключается в использовании общих методов эмпирических и теоретических исследований, которые базируются на анализе, синтезе и конкретизации, и содержатся в анализе и обобщении полученных результатов с целью раскрытия значения фактора «культура» в формировании национального брендинга государства как внешне ориентированного феномена, что в условиях международного взаимодействия предоставляет информацию о том, какой является страна. Научная новизна состоит в определении роли культурной компоненты формирования брендинга государства в контексте «Государственной политики в сфере национального брендинга», анализе составляющей «культура и наследие» как критерия, влияющего на формирование мирового репутационного рейтинга «Nation Brands», а также рассмотрении «Долгосрочной стратегии развития украинской культуры» как оси формирования национального бренда и международного

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имиджа Украины в контексте развития культурной дипломатии и реализации межкультурного диалога. Обращено внимание на результаты «Исследования восприятия Украины за рубежом» как показателя мировой осведомленности об украинской культуре в аспекте национального брендинга. В выводах отмечается, что сегодня в системе международного взаимодействия культура — культурное наследие, культурное многообразие и культурный потенциал страны, — приобретает всё большое значение, а именно становится инструментом формирования национального бренда и является наиболее эффективным средством создания положительного международного имиджа страны в долгосрочной перспективе. Успешное построение брендинга государства позволяет повысить уровень его политического влияния на международной арене, укрепить международные связи и т. п.

Ключевые слова: культура; национальный брендинг; национальный бренд; международный имидж; культурный бренд страны/государства; международные отношения; международное взаимодействие; стратегия развития украинской культуры

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CULTURE FORMING ASPECT OF PUBLIC SERVICE ADVERTISING

Yurii Horban

PhD in Cultural Studies, Associate Professor,
ORCID: 0000-0001-5837-4409, y.i.gorban@gmail.com,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The advertising space acts as a global axiological translator at the present stage, forming a new anthropological type. Acting as a mechanism of persuasion, advertising has become a particular cultural consumption factor, forming a certain way of life and worldview of a person. Public service advertising is the most up-to-date, dynamic and accessible system among information and advertising technologies as to creativity. The purpose of the article is to analyse the peculiar workings of public service advertising discourse and determine the dominant sphere of advertising impact. The research methodology is based on the use of analytical, structural methods, and also objectivity and consistency standards for identifying the procedure, features and typology of public service advertising and functional features of forms of social advertising impact. The study's scientific novelty consists of public service advertising as a cultural phenomenon, demonstrating the importance of a comprehensive study of cultural, anthropological and philosophical aspects of advertising activities. Conclusions. Thus, focused on the mass environment and reality, advertising is ontologically focused on material mediation and is the most profound intuition of social action. The art of advertising is an ability to convey information, prioritise skills and creativity, and attract the creative realities of a person's identity and the subject of advertising discourse. It is proved that in advertising, virtual reality becomes a broad integrative mechanism in all its connotations, presentation, systems of human functioning and personal identity in the virtus space of contemporary culture. The culture of information and advertising presentations tries to assimilate, on the one hand, a cultural tradition, and on the other — makes it possible to escape from the brutal, primitive reality of complaint, the need to survive, compete for life. The entire advertising system is ontologically immersed in ethics and aesthetics.

Keywords: advertising; public service advertising; culture; art; technology; information

Introduction

One of the cultural and creative aspects of modern life, which enters mass culture, acquiring a highly sharp artistic impulse of the expressive type, is ad-

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vertising. It has become a separate, independent art form with a huge budget and a significant impact on society. Modern advertising messages acquire the characteristics of a performance type, are theatricalised, become serial, form presentations. Cultural, social and economic processes create conditions for the existence of advertising space in a new capacity, namely as a global axiological transmitter, forming a new anthropological type of person, which acquires certain features due to the peculiarities of today's consumer society. New technologies for competitive advertising products are being created at an accelerated pace. New ideas are being produced constantly because an advertising campaign is often based on one specific idea.

At the same time, among information and advertising technologies, the most relevant is public service advertising, the effect of goal setting of which is carried out by a certain sociopragmatics. Public service advertising is also the most dynamic advertising message system and is free in terms of the artistic potentials of the advertising image.

Purpose of the article

The purpose of the article is to analyse the features of the functioning of public service advertising discourse and determine the dominant sphere of advertising action.

The research methodology is based on analytical and structural methods, which made it possible to study public service advertising in information and advertising discourse as a mechanism of culture creation and identify its features and typology. In the study, the principles of objectivity and systematisation are also used to identify regularities and functional features of communication forms, the material mediacy of which is the most profound intuition of the social action of advertisings.

The study's scientific novelty consists of public service advertising as a cultural phenomenon, demonstrating the importance of a comprehensive study of cultural, anthropological and philosophical aspects of advertising activities.

Recent research and publications analysis. L. Romanovska's works (2019), who considers public service advertising an innovative form of social reflection, that uses vast opportunities to spread aesthetic, moral, spiritual and social positive values; M. Hasiuk and V. Shkrabiuk's works (Hasiuk & Shkrabiuk, 2019) devoted to the types and mechanisms of influence of public service advertising on the human psyche, in particular the features of the use of rational and emotional public service advertising in the prevention of addictive behaviour in adolescence; O. Hrabchak (2015), who focuses on the identification of the subject field of the concept of "public service advertising", the role of public service advertising in the processes of self-regulation of society, the features of the functioning of the public service advertising market in Ukraine and the problems of its research are significant for understanding of public service advertising and its impact on human behaviors/psyche. A. Sohorin (2018) examines the advertising impact on the norms and gender stereotypes of consumers and

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analyses the problems of the construction of gender stereotypes in advertising discourse.

Main research material

Advertising is highly diverse in terms of content presentation style, values and ideology. Under its influence, people's worldview can become unsystematic and contradictory. And it is for these reasons, advertising is considered an important factor in the formation of morals, lifestyle, and behaviour. It is especially true for children and young people who do not have the experience for critical comprehension of information yet. Moreover, performing the role of persuasion mechanism, advertising carries the danger of negative impact — the creation of false, extra or harmful needs, the focus on meeting only psychophysiological needs, the increase of prestige. Instead, there is an indirect abasement of spiritual and intellectual values (Hrabchak, 2015).

Advertising discourse is ingrained in the consumer's fibres that it acts as an inevitable cultural consumption factor. Modern society can no longer imagine its existence without advertising. Teenagers sing advertising slogans, and advertising songs are part of children's everyday life. A person promotes oneself, becomes a subject of advertising discourse, and sees no other role in communication than presentational and gaming.

Typologically, advertising is differentiated by genre characteristics: outdoor, transport, verbal type, radio, television. We also single out such type of advertising discourse as inserts in informational messages and works of art, which initially caused shock, but later we got used to them, and it turned out that they are the most effective. The commercialisation of the advertising space shows that advertising is not just a "motor trade"; it has become a kind of regulator of mass culture and everyday culture.

Advertising genres are polarised, and there appears demand for public service advertisings: drug addiction, alcohol, depression, discouragement, etc. require not only treatment of the targeted client but also specific measures of a particular intervention in the human soul. Moreover, advertising as a type of identity and consumption of values in a certain period gets to the model space of artistic images of social goal setting, especially in the context of globalism.

It should be noted that most researchers of public service advertisings consider it either in terms of sociological roles and functions or political science concepts. Public service advertising as a mechanism of suggestion and influence has a clear publicistic direction with its clearly defined syntagmatics (spatial articulation), which forces the design of public service advertising to concentrate its messages, bring them to the aphoristic limit of self-determination. However, the "public service advertising" notion has not got final definitions yet. Any advertising is public. However, "public" refers primarily to advertising that exposes social issues and personifies them.

Public service advertising dramatises the conflict of denial and call for joining to specific values most of all, thus achieving the most significant degree of contrast. The subject of public service advertising is not an individual or a par-

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ticular community but the human race as a whole. It is the horizon, actor and actant of social action. But there is a paradox: the human race as a total does not act. It does not even contemplate. The race is the ultimate abstraction of a person or generic person who lives in real time and space, realises himself in a particular environment.

In public service advertising, the text carrier is a particular type of information, the characteristics of which are publicism, publicity and advertising (Mel'nik, 2010a). It means that the text presentations, although being advertising formally, meet the criteria of publicism meaningfully, and the social media advertising text is understood as one of the mechanisms for the construction of social problems. The category of the problem becomes a constant in social and advertising discourse. The feature of public service advertising as publicity is variable, which is manifested by the explication of the initiating subject of advertising activity, which is not typical for public service advertising discourse. "The advertising nature of the information presented in the text of public service media advertising is understood as the ability to pass representative information through the basic modules of advertising impact: segmentation, positioning, image-making, branding. Considering this, the brand name expressed implicitly in the structure of the text of public service media advertising and, correspondingly, implemented poorly in the process of influence of such basic module as branding, it becomes necessary to reconsider views on the role that grows in the process of the promotion of socially significant ideas, positions and image of the social object that is advertised, which perform a compensatory function in this case" (Mel'nik, 2010b). A brand as a trademark, as a "quality guarantor" does not play a leading role in public service advertising. Any subject of the discourse is already a generic subject. And thus, the branding issue disappears.

Thus, the manifestation of modern social problems is defined as a contrasting dispositive, where good and evil are polarised. And, in fact, public service advertising is included in similar categories: social propaganda, socially-oriented advertising, socially responsible advertising, non-commercial advertising, public advertising, public service advertising discourse, etc. Thus, the nominative nature of public service and advertising discourse only emphasises its uncertainty. So, the space of "public service advertising" indicates that society acts as a mask, as a metaphor for other problems. A person in society, a person outside society, a person as a generic being that fits in and does not fit into society, produce an ideological complex of public service advertising, which is religious in its essence. "Religare" — connection of people, connection with the absolute — with the absolute good, that eliminates metaphysical evil, exposes metaphysical guilt or, conversely, raises it to a pedestal — these are the mechanisms that work in public service advertising implicitly.

Public service advertising needs to treat social ulcers. Therefore, its visualisation and aggressive problem definition make it possible to exacerbate counterfactual realities. That is, to deny the destructive reality at the level of the deep metaphysical foundations of its emergence and suggest "radical medicines" that give the possibility to be sure that a person will become different. The text of the public service advertising has its communicative specifics and

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semiotic reality, which manifests social problems and forms the need for their elimination.

At the same time, verbal and visual markers of public service advertising are only its phenomenological features. Behind them, there is the image's poly-modality, absoluteness of the ideal, absoluteness of life and denial of death, denial of disease, degradation, stagnation. One of the most important principles of public service advertising discourse is contrast. Most often, there is death — life, illness — health, degradation — development, disharmony — harmony. They correspond to the desired ideal categories: life, health, success, ideal, harmony, etc. The problem of the dispositive of public service advertising consists not in binarity and opposition but the search for the dispositive as a system of reconciliation of contradictions, but reconciliation by the intensification of the social problem, which in the verbal and visual context of the discourse is determined by the semantic continuum of radical elimination of evil. Instead of "nothingness" (the antithesis of being), there is an image of creation, transformation into a real, integral being of a person. It is always a utopian path, which leads mainly to visionary, suggestion. In the art aspect, this path is a romantic manifestation of the self-realisation of the author's idea. But public service advertising does not smooth away or level out problems but, on the contrary, aggravates them trying to find a positive way out of the negative. "The possibility of such mutual understanding regarding the criteria, models, standards of a correct decision in all human life situations implies speech mutual understanding in every possible language game, which is a priori connected with the rules that can be established not by "convention", but, on the contrary, make "convention" possible. In my opinion, these meta-rules of all conventionally established rules belong not to certain language games or life forms, but a transcendental language game or an unlimited communicative community", notes communication theorist Karl-Otto Apel (1982).

Thus, there is not only verification of certain meanings of life but also an event in public service advertising. That is the symbolic reality of problematised existence presented on a particular stage. And here, it is vital to apply the category of "act". Everyone who participates in the discourse becomes actants, causing this act. The act of problem presentation can be simultaneous, which solves all the problems in an instant, or it can eliminate them in the future and never solve them. The range of temporalities from one moment to eternity, solution and non-solution of the problem at all — is the distance in which the dispositive of the discourse of public service advertising is formed. The dispositive is not a concern for oneself, according to M. Foucault, and not a problem of comprehension of a reasonable solution. This solution is rather aesthetic, visionary, mystical.

V. Muzykant, analysing the theory and practice of modern advertising, gives a detailed phenomenology of advertising discourse according to T. Smith: "The first time people look at any given ad, they don't even see it. The second time, they don't notice it. The third time, they are aware that it is there. The fourth time, they have a fleeting sense that they've seen it somewhere before. The fifth time, they actually read the ad. The sixth time they thumb their nose at it. The

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seventh time, they start to get a little irritated with it. The eighth time, they start to think, "Here's that confounded ad again". The ninth time, they start to wonder if they're missing out on something. The tenth time, they ask their friends and neighbours if they've tried it. The eleventh time, they wonder how the company is paying for all these ads. The twelfth time, they start to think that it must be a good product. The thirteenth time, they start to feel the product has value. The fourteenth time, they start to remember wanting a product exactly like this for a long time. The fifteenth time, they start to yearn for it because they can't afford to buy it. The sixteenth time, they accept the fact that they will buy it sometime in the future. The seventeenth time, they make a note to buy the product. The eighteenth time, they curse their poverty for not allowing them to buy this terrific product. The nineteenth time, they count their money very carefully. Finally, the twentieth time prospects see the ad; they buy what is offering" (Muzykant, 1988, p. 39).

When public service advertising is created, it is important to consider the age and social characteristics of the target audience. If the recipients of public service advertising are young people, the source of dissemination must be the Internet (in particular, social networks) and less — television. Informational messages of public service advertising should be directed not only to the object of influence but also to its environment. The rational component of public service advertising should contain information about the harmful effects of alcohol, tobacco or drugs on the human body, as well as about difficulties in addiction and problems that can potentially arise in various spheres of life. The emotional one is more influential when using positive motivation, stimulating a sense of responsibility and duty. Therefore, it is especially important to use the short-term insertion of emotional advertising in rational advertising to increase the recipient's attention (Hrabchak, 2015).

Advertising as a way of identity is utterly archaic. Thus, K. Sal'nikova (2001), who studied the motives of identification in advertising, writes: "Advertising constantly calls for the use of products, to consume them in all substantial, essential forms. It is a general sustain purpose of advertising. The direct realisation of the excitatory vector in action is the motive of eating. In advertising plots, any food theme is natural, the consumption of products as if without a trace, in its pure form, in the literal sense, that is, consumption as such. <....> Beauties and handsome men eat, closing their eyes and freezing almost in ecstasy. The close-ups of the delighted faces are intertwined with extra-large plans of erotically moving lips. The characters of other types, especially simpletons, eat "tastefully" and joyfully, with moderate and excessive physiological optimism. Families eat in a melodic minor or major, perfectly simultaneously. Food is a pleasure that is accessible to everyone. And that's why food is a "unity", a yummy association that unites the entire potential audience of people equal about food from birth. People of different appearance, gender, age, social status, character, profession, intelligence — all people are created equal to eat something" (pp. 17–18).

In advertising, there is always the effect of identity totalisation, which is carried out simply by "communion" to the things, "eating" the advertising

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image. Haptic eating, the impact of searching for the most profound identification systems, simplifies communicative discourse and homogenises it. The homogeneity of advertising is defined so much that the boundary between male and female is overcome. Advertising becomes androgynous. The androgyny of advertising universalises information transmission systems even more. It is especially noticeable in the post-Soviet space: the purely female type of attractiveness and glamour does not work because people are in a difficult situation; they can not buy everything. And the strong-willed male impulse is reduced in advertising because society suffers from political fights, new rich people, millionaires; that's why androgyny arises in one or another genre dimension, a figurative flash image that presents either men or women as subjects of consumption. Therefore, advertising should not be considered as an auxiliary phenomenon. It becomes a total communication discourse. And the first of the main tasks of advertising is the need to be relevant. Advertising is always focused on the replacement of the subject with a flash image, brand, trend. Thus, the perfect item is always advertised. However, the function of advertising is not to make a person buy a particular thing or service but encourage them to buy.

Advertising becomes polyphonic; advertising genres become polarised. The communicative space of advertising is acquiring the signs of the poetics of Postmodern art, including such broad relations as land art, for what it's worth an advertising campaign about repainting rocks in red, green, blue colours. On the one hand, it is the determination of industrial markers of nature, and on the other hand — advertising of paints. Performance advertising tricks are also involved when advertising turns into a particular myth design.

Advertising becomes one of the aesthetic and cultural dimensions of everyday culture and is closely integrated into popular culture. Advertising begins to work in the field of protest simulacra, in particular, putting up non-commercial political posters in unapproved places, production areas of products contradicts the advertising discourse in general but actualises attention to itself in contrast. Media and multi-activity of advertising become highly aggressive, which begins to offend the recipient immediately. There arises a need to humanise advertising messages and form certain communicative ethics of advertising. P. Ricoeur (1995) writes: "The violence of speech should be considered not only as a formal truth but also be spoken of as the imperative of the commandment "Thou shalt not kill" at any time, even when it cannot be fulfilled. The one who keeps this commandment always recognises the other as an intelligent being and respects him in every possible way" (p. 146).

There are also specific strategies implemented in the advertising culture as effective mechanisms for information presentation and transmission. It is about the balance of presentation and management. The codes of sign systems according to Kh. Kaftandzhiev (2006) are defined as a system of rules by which signs are used when a message is created and perceived. They include: "rules of alphabetising, semantics, syntactics and pragmatics. The alphabetic code is a system of rules by which we structure the alphabets of sign systems. The semantic code is a system of rules that we use to structure and express meanings.

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The syntactic code is a system of rules according to which we combine characters into texts. The pragmatic code is a system of rules that help to use signs depending on the corresponding communication situation" (p. 34).

It should be emphasised that the means of information transmission are changing, but the communicative and semiotic context remains the same. A balanced presentation also has a significant role in integrating advertising technologies, as equipment prices are reducing. It is not difficult to imagine a time when the walls of the exposition will be made entirely of digital panels. However, traditional materials and demonstration tools will balance informative and communicative opportunities for information presentation.

An essential aspect of advertising is the management and maintenance of media technologies. Content can quickly transform from the most modern means of imagination to the most routine ones. Such changes should be programmed as certain cyclical fluctuations in the information and advertising space, using the possibility of eliminating outdated items, not to mention regularly updating positioning systems. It is about the exposition of the information field, although these problems belong to a culture. Each of the identified areas of information and advertising presentation performs a specific function based on its tasks. After all, the temporality of information presentation, the focus on its constant updating and capacity, understandable codes of its transmission, and, at the same time, its effectiveness and attractiveness — this is the supertask of all cultural practices of advertising.

So, advertising brings its unique locus to everyday culture. It is focused on a condensed expressive manner of image presentation, unfolding it into infinity (public service advertising), as well as on a balanced information presentation (sociopragmatics of advertising messages), which tries to subject (criticism) all other information messages to complaints, to consolidate its image as a dominant one. Advertising performs the material intermediary function of the imaginative construction (verbal, visual, figurative, subject). The information construction as a pattern, gestalt of the advertising message characterises the unity of all determined aspects, their cultural and historical integrity.

Conclusions

It was found out that the culture of information and advertising presentations as a kind of art is defined in ontological realities that have been institutionally formed in the space of the environment of the objective world. Since advertising is focused on the environment, reality, then it is concentrated on the material mediation or conversion of all other auditory, visual, symbolic, sign forms of communication into the code of a thing ontologically, material mediation is the most profound intuition of the social action of advertising. Thus, a thing, a symbol, a sign, an image represent the ontology of advertising messages as a human-dimensional space, a reality with artistic features. The art of advertising is defined as the ability to convey information, formulate its priority skilfully and as creativity — to attract the creative realities of a person's identity and the subject of advertising discourse.

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It is essential to understand the integrative locus, the mechanism of culture formation. In our opinion, virtual reality in all its connotations, all modes of its presentation, systems of functioning and self-determination of a person as a being in the virtus space of contemporary culture become a broad integrative mechanism. After all, virtus man does not have a mortal form of existence. On the contrary, a human consumer receives a guarantee of immortality by purchasing a particular product or service. In fact, this is an archaic code of culture creation — the elimination of death. Still, it is not brought to the surface because this archetype is devalued in the context of modern sociopragmatics of communication. The immortality of the "homo" genus appears in portraits — the faces of people who have already achieved it. The cyborg warriors, victims of disasters, legendary artists, singers are combined in one comprehensive course of the dynamics of information messages of everyday culture, in which advertising performs the role of a director, an arranger and a seductive image.

Thus, it is possible to state that the culture of information and advertising presentations tries to assimilate, on the one hand, cultural tradition, and on the other hand — provides an opportunity to escape from the brutal, primitive reality of the complaint, the need to survive, compete for life and more. The whole system is ontologically immersed in ethics and aesthetics. It should be also noted that advertising has a reduced aesthetic reality, in particular, "tragedy" as an aesthetic category is almost not defined in it. We will not see tragic videos in advertising, and they are more focused on the comic than the tragic.

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КУЛЬТУРОТВОРЧИЙ ВИМІР СОЦІАЛЬНОЇ РЕКЛАМИ

Горбань Юрій Іванович

Кандидат культурології, доцент,
ORCID: 0000-0001-5837-4409, y.i.gorban@gmail.com,
Київський національний університет культури і мистецтв,
Київ, Україна

На сучасному етапі рекламний простір виступає як глобальний аксіологічний транслятор, що формує новий антропологічний тип. Виконуючи роль механізму переконання, реклама стала певною нормою культурного споживання, формуючи певний спосіб життя та світосприйняття людини. Найбільш актуальною, динамічною та вільною в плані художніх потенцій системою серед інформаційно-рекламних технологій є соціальна реклама. Метою статті є аналіз особливостей функціонування соціального рекламного дискурсу та визначення домінантної сфери рекламної дії. Методологія дослідження ґрунтується на використанні аналітичного, структурного методів, а також принципів об'єктивності та системності для виявлення механізму, ознак і типології соціальної реклами та функціональних особливостей форм соціальної дії реклами. Наукова новизна полягає у дослідженні соціальної реклами як феномена культури, демонструючи значущість комплексного вивчення культурологічного, антропологічного та філософського аспектів рекламної діяльності. Висновки. Отже, орієнтована на масове середовище та реальність, реклама онтологічно зосереджена в речовинному опосередкуванні та є найглибшою інтуїцією соціальної дії. Мистецтво реклами визначається вмінням донести інформацію, майстерністю визначити її пріоритетність, і творчістю — залучити креативні реалії ідентичності людини та суб'єкта рекламного дискурсу. Доведено, що в рекламі широким інтегративним механізмом стає віртуальна реальність у всіх її конотаціях, презентаціях, системах функціонування та самовизначення людини в просторі virtus сучасної культури.

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Культура інформаційно-рекламних презентацій намагається засвоїти, з одного боку, культурну традицію, а з іншого — дає можливість втечі від брутальної, примітивної реальності рекламації, необхідності виживати, змагатися за життя, а весь рекламний комплекс онтологічно занурений в етику і естетику.

Ключові слова: реклама; соціальна реклама; культура; мистецтво; технологія; інформація

КУЛЬТУРОТВОРЧЕСКОЕ ИЗМЕРЕНИЕ СОЦИАЛЬНОЙ РЕКЛАМЫ

Горбань Юрий Иванович

Кандидат культурологии, доцент,
ORCID: 0000-0001-5837-4409, y.i.gorban@gmail.com,
Киевский национальный университет культуры и искусств,
Киев, Украина

На современном этапе рекламное пространство выступает как глобальный аксиологический транслятор, который формирует новый антропологический тип. Выполняя роль механизма убеждения, реклама стала определенной нормой культурного потребления, формируя определенный образ жизни и мировосприятие человека. Наиболее актуальной, динамичной и свободной в плане художественных потенций системой среди информационно-рекламных технологий является социальная реклама. Целью статьи является анализ особенностей функционирования социального рекламного дискурса и определение доминантной сферы рекламного воздействия. Методология исследования основана на использовании аналитического, структурного методов, а также принципов объективности и системности для выявления механизма, признаков и типологии социальной рекламы и функциональных особенностей форм социального действия рекламы. Научная новизна заключается в исследовании социальной рекламы как феномена культуры, демонстрируя значимость комплексного изучения культурологического, антропологического и философского аспектов рекламной деятельности. Выводы. Итак, ориентированная на массовую среду и реальность, реклама онтологически сосредоточена в вещественном опосредствовании и является самой глубокой интуицией социального действия. Искусство рекламы определяется умением донести информацию, мастерством определить ее приоритетность, и творчеством — привлечь креативные реалии идентичности человека и субъекта рекламного дискурса. Доказано, что в рекламе широким интегративным механизмом становится виртуальная реальность во всех ее коннотациях, презентациях, системах функционирования и самоопределения человека в пространстве virtus современной культуры. Культура информационно-рекламных презентаций пытается усвоить, с одной стороны, культурную традицию, а с другой — дает возможность побега от грубой, примитивной реальности рекламации, необходимости выживать, бороться за жизнь, а весь рекламный комплекс онтологически погружен в этику и эстетику.

Ключевые слова: реклама; социальная реклама; культура; искусство; технология; информация

THE SIMULACRUM NARRATIVE OF HISTORY INTERPRETATION IN POST-TOTALITARIAN CULTURE

Tetiana Humeniuk[1a], Yurii Lehenkyi[2a]

[1]DSc in Philosophy, Professor,
ORCID: 0000-0001-9210-6424, t_gumenyuk@ukr.net,
[2]DSc in Philosophy, Professor,
ORCID: 0000-0002-6567-4730, y.legenkiy1949@i.ua,
[a]Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to highlight the features of contemporary national culture as a special artistic meaning of the Gesamtkunstwerk, which is formed by a reflection of a predominantly historical pattern. The research methodology consists of a set of scientific methods of general and special nature. Methods of analysis and synthesis, as well as historical, cultural and systemic approaches, were used to reveal the essence of virtual reality of super narratives in the information space, which are the impetus for the formation of ethical, aesthetic and artistic consensus. The relevance of the research is determined by the need to study the postmodern paradigm, which gives the rise to the new discourses that replace the narratives of the communist era in the interpretation of the history of the post-totalitarian space. The scientific novelty of the study is that it shows post-Soviet culture as an inertial phase of post-totalitarianism, which has an image simulative tottalogy of reality. Conclusions. The article demonstrated that the artistic meaning of the Gesamtkunstwerk of the post-Soviet space is a desirable reality, but it has stopped at the level of the fairy-tale narrative, which is formed by a reflection of a predominantly historical pattern. The time and space of culture in the dimension of the simulacrum world appear as another kind of aesthetics virtus. It has been noted that the cultural reality of post-totalitarianism is at a stage when it is necessary to realise that the invented reality of the fairy-tale type is not art. So, the hybridity of creative efforts, post-coloniality, hypercriticism as a way of being, vital energy represent a set of motives that adds little to the understanding of the situation of postmodern creativity in Ukraine. Conversely, national slogans indicate the need for a national identity, because time is waiting for the manifestation of creative initiatives of artistic synthesis.

Keywords: art; culture; history; interpretation; Gesamtkunstwerk; modelling principle; post-Soviet space; post-totalitarian

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Introduction

Gesamtkunstwerk as a universal work of art in the contemporary world is a dimension of the interpretation of the state of culture forming, where art plays a leading role as a modelling principle for cultural development. The artisation of cultural practices defines another dimension of the understanding of this space. Along with the political culture and culture of everyday life, there is a new extremely powerful cultural movement associated with art, which has the potential to harmonise the reality of the development of national cultures in the era of globalisation.

The post-Soviet space becomes an all-encompassing art, because Stalin's Gesamtkunstwerk, according to B. Groys (1993), is a totality of culture, created by great suffering, by groans of millions of martyrs, by "cultural" means of destroying everything human in a man. Therefore, post-Soviet culture as an inertial phase of post-totalitarianism falls into a different context of the unity of the visual and verbal worlds of information presentation. Its virtual space looks like a work of art with a new tottalogy of reality, an image simulative one. We can speak of artisation as virtualisation, the application of artistic art configurations in other cultural dimensions of human existence.

Purpose of the article

The purpose of the article is to highlight the features of national culture in the post-Soviet space as a special artistic meaning of the Gesamtkunstwerk, which is formed by a reflection of a predominantly historical pattern.

The research methodology consists of a set of scientific methods of general and special nature. The systemic approach made it possible to identify the post-Soviet state of culture, where the leading place is occupied by art as the principle of shaping the development of culture. The methods of analysis and synthesis were aimed at studying virtual constructions of historians in the information space and their definition as phantasmagoria of interpretative simulacrums. The historical and cultural approach is determined by a comprehensive study of the use of artistic art configurations in other cultural dimensions of human existence.

The scientific novelty of the study is that it shows post-Soviet culture as an inertial phase of post-totalitarianism, which has an image simulative tottalogy of reality.

Recent research and publications analysis. The development of post-Soviet culture is one of the important issues in research on post-totalitarianism. Thus, Ye. Bystrytskyi (1995), studying the culture forming direction of national cultures in the era of globalisation, notes that "post-communist freedom is freedom in the specific concept of liberation from the old without having sufficiently defined social ideals and regulative ideas" (p. 30). While previously creative artists with independent thinking perceived the intrinsic value of art and the value of the author's position, using the principle of "lying with the truth", according to H. Skliarenko (2006), then with the collapse of the total-

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itarian system, postmodernism became a consolidating factor for some time. Moreover, "as a legacy from previous times, there is a complete destruction of the language for describing reality in social realism, the spread of false autonomous objects of pseudo-reality" (p. 377). In particular, V. Chernetskyi (2013) notes that social and cultural transformations have led to the emergence of the "second world", social art, magical realism, carnival and heterotopia, corporeality and sexuality, the national, queer aesthetics, etc. in post-Soviet literature. Also, V. Propp (1986) notes that the emergence of fairy-tale images and attempts to "find a historical basis has brought the fairy tale to life" (p. 113) or new historical myths, such as Ya. Tudorovskii (2017) about the execution of the Tsar's family.

At the same time, the issues of alternative concepts of post-modernity, which are formed by reflection of a predominantly historical pattern, have been insufficiently covered.

Main research material

Postmodernism combines the culture of the post-Soviet space in the art dimension of the creator's self-actualization. The art reality of culture formation becomes the environment for the emergence of the newest systems of identity of the creative subject, an authentic dimension of the artistic activity of a person, close to Western traditions. However, the postmodernist paradigm is an extremely aggressive attractor (the search for harmony in a modern, chaotic environment), which gives rise to new discourses that replace the narratives of the communist era. Still, these narrations return in the form of a dreamlike, virtual world, taking shape as artistic transformations of the time and space of history. The post-modern man finds himself in a series of alternative conceptions, systems of evidence, and stage interpretations, where the reflexion of interpretation becomes art.

A phantasmagoria of interpretative simulacrums can also be called "historians' competitions" in the information space as virtual constructions, which are easily transformed into a fairy-tale narrative after the execution of the Tsar's family. Thus, a version is produced that no one shot the family of Tsar Nicholas II, but that front men were shot. This is justified by collusion between representatives of the West and the virtual liquidators. According to this version, the Tsar's family was rescued in order to gain access to the Tsar's financial resources in Western banks. The most interesting thing about the proposed story is that Tsarevich Alexei was "scenically" transformed, underwent a rite of communist initiation, got a new biography, and became none other than Alexei Kosygin (Tudorovskii, 2017).

Such a fairy tale is no longer a fairy tale, since the rather energetic structure of the fairy-tale narrative leads one to believe in a miracle, in the extraordinary. We see the emergence of "historians" who assure others that these things are well-known facts. Thus, the recipient of the informational discourse finds himself in a situation of possible worlds. The fairy-tale narrative becomes a visual pattern, a picture, a virtual reality. There are also surprises with other historical

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figures. For example, A. Hitler escaped and lived in Africa, just like Brezhnev, who did not die, but went on to live in the same Africa with his young mistress.

The dominant popular image of the "life after death" verification or death's postponement, its transformation. Notably, the Russian Orthodox Church has not agreed that the found remains of the family of Nicholas II are real. The action of opening Alexander III's crypt to take a DNA test was also unethical. But the pursuit of the "truth" is so compelling that it cannot be found. Contemporary culture is in an artistic space where history is constructed as an adventure discourse or western. Parallel versions and "newer" facts emerge.

However, problems also arise. In fact, culture as Gesamtkunstwerk is reflected in the artistic artefacts of the post-Soviet space. It turns out that Ukrainian culture in its artistic realities, particularly literary ones, is better known by Western theorists than by domestic art historians. Of course, interpretations of the post-Soviet space, emerging from the West, have a postmodernist paradigm as their horizon. And innovativeness of Ukrainian post-communist culture is linked to the destruction of socialist realism and Soviet reality.

Let us define the stages of the domestic postmodern transition through a destructive interpretative and modelling period: The first is the emergence of social art. Stalin becomes a game character in visual installations. Reality lends itself to a kitschy interpretation in the form of a stylisation of Stalinist discourse in glamour culture, which is carried out in the context of an adaptation to thrash culture. In the 90s of the 20th century, interest in Soviet reality was so high that a certain hypercriticism, a discourse of negation for the sake of negation emerged. For example, G. Bruskin paints *The Fundamental Lexicon* as a montage narrative of pictures-events depicting slices of life in the USSR, showing the puppetry of "socialist reality", and this piece was sold for a record sum of £200,000.

Then the niche of the art reality deconstruction was filled, and other impressions, styles, and directions of construction of the "Soviet world" emerge, but they all fit into the fabulous narrative of diffuse consciousness, which is formed as a virtus quasi-reality. The Ukrainian fiction writer B. Shtern (2005) creates a quasi-biography of A. Chekhov, in which he reports that Chekhov did not die. His post-death life is described as follows: Chekhov was dying on a boat while crossing a river. Anton Pavlovich felt ill and asked for champagne, but there was no champagne; instead, pure alcohol was found. Chekhov got a glass of pure alcohol, drank it and suddenly recovered. After his recovery, he set up a foundation in his name, and the money he asked for in the West was used to bribe the Bolsheviks to dissuade them from the revolution. The revolution did not happen.

So we see a new story, a reflection on history, a fairy-tale narrative. We are invited to believe this fairy tale, just as, incidentally, to believe the fairy tale of Tsarevich Alexei Kosygin. It is worth recalling the model of fairy-tale space by B. Propp (1986), where the characters are as follows: the one who sends out the protagonist, the one who challenges him, the helper who helps him carry out his plans, the enemy who creates obstacles, the princess who agrees to marry the conquering protagonist. So the fairy-tale plot literally becomes the

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prescription for creating the latest interpretations of history. So we find ourselves in another test of post-Soviet culture, namely, the test of the fairy-tale narrative, from the anecdote genre, where peculiar oxymorons reign, to quasi-historical studies.

N. Man'kovskaya (2008) notes that a variety of problems without political or national borders have been conceptualised in the 20th century as global problems of modernity. The concept of "globalisation" is being introduced to reflect this, meaning a new kind of internationalisation of fundamental planetary trends, in which barriers to the exchange of information, movement of capital, agents of material production, etc., disappear. (p. 25). This approach contributes to the characterisation of a non-classical type of consciousness. That is, the avant-garde or post-avant-garde, postmodernist worldview indicates that artistic language is being transformed, and the type of information transmission is changing itself. It is being transformed, moreover, the descriptive temporality or the chronology of the sequence of events is being changed.

The inverted type of presentation of the cultural-historical narrative becomes one of the most important, which begins with the creation of a new paradigm of worldview. It has the appearance of a variation, of a possible reality. In general, the symptomatology of the reconstruction of possible worlds brings to the fore such globalising signs of industry in artistic space, which are easily associated with the postmodern type of communication. N. Man'kovskaya (2008) writes that contemporary theatre directing is influenced by destructive transformations that are most defined in literature. Fantasy interpretations of history have little to do with real history, but they take it as "degree zero" of writing and on its scaffolding create a certain theatrical exercise. The postmodern typology of history is formed as a symbiosis of thrash, glamour, and kitsch vocabulary. Thus B. Zholdak, who directed Solzhenitsyn's *One Day in the Life of Ivan Denisovich* and Chekhov's *The Seagull*, subsequently transforms the ancient drama *Phaedra* in avant-garde interpretations. The stage postmodern *Phaedra* is a fantasy world of Stalinist madness in a madhouse. Phaedra turns into the wife of a big party official, Vira Pavlovna.

A synthesis emerges, a combination of various historical, cultural, mental and even virtual realities of ancient Stalinist existence as an eclectic stage reality. A certain insular ontology is formed, according to E. Morin, the drama is realised as a theatre of the absurd, a kind of reconstruction of Bolshevik ideology and mentality. *Phaedra* shows that a new type of vision, or a kind of suprematism of the optics of seeing through Chekhov's "lens", is taking shape. However, this technique is not new. For example, as part of his documentary film *Ordinary Fascism*, M. Romm makes cuts from photos of people taken by a concentration camp photographer. These people were then executed. Romm used the portraits in striped pyjamas as a kind of super-reality that correlates with Malevich's suprematism and surrealism. The virtual optics of supervision, or surrealism "without the unconscious", as F. Jameson aptly described, reproduces a kind of imaginative installation space which can be defined as a globalist text, an image of the contemporary theatre and cinematographic scene.

V. Chernetskyi (2013), an American researcher of Ukrainian origin, creates a certain mapping of post-communist culture, provides a rather detailed description of literary works, mainly by Russian and Ukrainian authors, and systematises them. The reasoning behind his focus on the cultures of these countries is that these are the two most populous Slavic and post-Soviet nations, which offer advantages to various "post"-discourses in their national context (post-modernism in Russia and post-colonialism in Ukraine). The events of the Orange Revolution of November-December 2004 put Ukraine in the international spotlight and "raised all doubts about the fundamental negation of the ways in which these national cultures have moved in recent years and established them as two paradigmatic cases in the post-Soviet space" (p. 15). The researcher also notes that the globalisation of culture does not necessarily lead to a certain type of colonisation life as American or otherwise, which suggests certain constructions of everyday life, etc. An approach to interpreting culture, defined as "mapping", is now taking shape. That is, certain post-Soviet cultural development maps are being formed, such as mental, ideological, aesthetic, which are virtual enclaves of the postmodern Gesamtkunstwerk, where the worldview exists in a certain space that can be called a modelled and volumetric reconstruction. A certain scanning of the cultural landscape is taking place. The terms of computer technology are appropriate here, where visual realities form a landscape not in a plane, but on a certain imaginary volume of four-dimensional space, where time becomes one of the virtual dimensions.

This visualisation and certain map chart of actions, events, cultural developments becomes a relevant and interesting way of cognitive mapping, which makes it possible to model the artistic space of culture in general. The researcher enters the space of dual modelling-artification and self-reflection, becoming a kind of art phenomenon. However, if the image represents only the image and the object is the pleonasm of imagery or the intention of mapping, then there is a decalcomania, which, according to G. Deleuze and F. Guattari (1990), interprets everything as a map.

Such a model approach is not new; it simplifies the cultural landscape and brings it to certain systems, which can be called a regeneration of technocentrism in cultural reconstruction. The mechanism of mapping as a horizon of four-dimensional space is purely avant-garde, since it is reshaped in postmodern reflection. Postmodernity forms a schizophrenic world of a thousand plateaus, a thousand definite points that form the space of quasi-reality.

An analysis of the interpretation of post-Soviet culture reveals a system of visions of Ukrainian literature by the dominant of works by Yu. Andrukhovych and V. Yeshkiliev. "For Yeshkiliev, postmodernism is mainly a "situation" in contemporary art that needs to be "dealt with"; he offers his own vision of a new "demiurgic" art, which is paradoxically based on the mass-cult fantasy genre. … Andrukhovych offers not so much a refutation as a summary of some descriptive points, … which lead to a reassessment, based on cognitive mapping as the underlying philosophy, in the authors' individual research projects and studies. This productive tension between the visions and approaches of the two co-editors made the encyclopaedia project, which ideologically is … also a work

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that has made a strong intervention in national cultural policy" (Chernetskyi, 2013).

That is, we have a moderate analysis of Ukrainian postmodern discourse, a reflection on postmodern culture in literary work. "Andrukhovych creates a parodic alphabet of negative epithets with which postmodernism has been awarded, and which are based on the belief that postmodernism is merely a manifestation of literary narcissism. According to Yu. Andrukhovych, this flow of stereotypes can only be dealt with through personal, subjective attributes and definitions, through the question "where am I?" In other words, he strongly defends the philosophical paradigm of cognitive mapping," says V. Chernetskyi (2013, p. 79). Consequently, a kind of boundary opens up where, on the one hand, an apophatic thesaurus is reproduced which is not strictly postmodern and, on the other, there is an unshakable postmodern horizon based on which our own reflections are built and many other interpretations arise.

V. Chernetskyi (2013) introduces the term "postcolonialism", which he adopts in parallel with "postmodernism". Such parallels are quite applicable. Thus, Ye. Bystrytskyi (1995) writes that the culture of post-communism is basically an enclave of postmodernism. But apart from the prefix "post", it did not go beyond phenomenological comparisons. That is, postmodernism is broader than the 1000 plateaus, according to G. Deleuze, since its shape-forming potencies are not limitless. Post-Soviet consciousness is not "post-colonial", but rather post-imperial, which is difficult to dissect into its components as elements of the post-modern game. I And no matter how much we project the realities of postmodernity onto this consciousness, the destructive alphabet studied by Yu. Andrukhovych remains monolithic.

Thus, post-communist "colonialism" is described in the context of allegorical prose or metaphor, which produces certain national myth-making potencies or a national way of interpreting reality. But allegoricality itself is demonstrative. Allegory as a mechanism of rhetoric or imagery is more of a persistent social code, where the object thesaurus (sphere of the denotative) is replaced by symbolic (verbal) connotations. There is, however, a clear system for interpreting the replacement of an object with an image-sign. Unfortunately, or fortunately, in postmodern discourse we cannot see such a substitution. The cognitive mapping method is a kind of numbering of images based on the implementation of certain map charts or gestalts of the cultural landscape. That is, there is a visualisation of the literary language, the text, by means of certain routes or peculiar maps of the object that is being mapped.

V. Chernetskyi (2013) analyses the works of such Russian post-conceptualists as D. Prigov, L. Rubinstein, who have created an interesting poetic system in which the world becomes assembled from debris, combining fragments of different spheres of human experience of Soviet reality. The texts appeal to the folkloric depths of the 20th century urban environment. Anyway, in contrast to V. Pelevin's philosophical poetics, and the explicitly stylised discourse of V. Sorokin, their works are of an endless deconstruction nature. Deconstruction for the sake of deconstruction, which looks like a virtual space, shaped without the involvement of a computer, without the involvement of any screen.

Yeshkiliev, one of the interesting poetic deconstructionists, in his poem *Art is the property of the masses* models in a humorous form the peculiar realities of modernity as an ironic unexpected context of clashing images, and the need to have a quality poetic product. The absurdity in such social art discourse looks like a kind of flamboyant picture that quickly became boring to everyone. It is therefore difficult to consider that there is an era of change or literature transformation behind this.

V. Sorokin is certainly more relevant with his close stylisation of discourse. But he is surpassed by A. Platonov, who is literally a chronicler of Soviet space. However, he has nothing in common with postmodernism. Platonov's work was the antipode of totalitarianism within a totalitarian system, and now it is the horizon of all deconstructions. No one can reach the philosophical depth of *The Foundation Pit*, the mighty mythology of "the nature of existence". Even if postmodernist literary figures were NOT to twist the discursive space, they would still remain captive to thrash culture.

V. Chernetskyi (2013) introduces the category of literary "heterotopia", which characterises other spaces of human civilisation (p. 149). The typology of heterotopic dimensions within the space that exists here and now is relevant. The extreme virtual proximity to the human virtus as anti-virtue, anti-masculinity, anti-reality is manifested. These are mad asylums, self-publishing libraries, anti-image fairs, anything that can be anti-world. However, the possibility of realisation of the anti-world in the world is not an anti-system but another location of the cultural landscape in word, painting. We can recall the formation of the vertical of empty drawers that the surrealist Salvador Dali once drew. The most important thing is that all the drawers are open but empty. We put what we want in there and close them. We put things in and close them. This is actually what modern surrealists and those who create literary heterotopias do.

Mikhail Kuraev, a Russian screenwriter who worked in the routine space of socialist film scripts, made an anti-scenario in late 1989, which was his first novel, *Captain Dickstein*, where there is actually a deconstruction of the Soviet and post-Soviet space as a shared image of fictional characters. The novel's characters make references to Dostoyevsky, the story takes on the appearance of an inverted discourse as voyeuristic adventurous scenery, spied through a keyhole, or reflected in a mirror that stands in a dumpster. The novel is a classic technique for defining reality, a dialogue of Dostoevsky described by Bakhtin, or a dialogue of dead souls by Gogol. The fictitious non-existent reality takes on more significance, more figurative significance, than reality itself. V. Chernetskyi (2013) focuses on Kuraev's style and emphasises the focus on the little man as a victim of history, drawing parallels with the Gogol tradition and the St. Petersburg works of Dostoevsky and Andrei Bely (p. 156).

In the end a little man's philosophy emerges. It is a good philosophy that suddenly ends with the death of the philosopher. We can say that man's existence in the world of heterotopia and his exit from it happens suddenly, once, and we cannot go back to "our" world any more. That is, what Pelevin defines as fantasy, imaginative adventure, here looks like a kind of stroll within the text, like a stopover at the crossroads of different streets, different dead ends of

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the mind, which cannot be crossed. You will surely do something when you get run over by a history machine, or pass out. Such radical catastrophism is much needed to assess, to make sense of the post-Soviet space. Here everyday life becomes a realm of victory over spirit, over culture. Every day and every night becomes an open space. And, if so, the real world does not exist.

Therefore, we have a definite syndrome of total search for the cemetery of the Tsar' family. There was no place in the Kremlin wall for Tsarevich Alexei, because he was a low-ranking Central Committee bureaucrat. The Tsar himself is buried in the cemetery in Nizhny Novgorod. His wife, who died in a monastery in the Donbas, was also buried here. The girls died in different villages, also buried under different surnames. One of them was the most "lucky" and married Stalin's security guard. What can be said about such facts? It is the decadence of post-Soviet space, which is tragic, virtual and at the same time does not have the deep, powerful reality that Dostoevsky and Gogol had.

This is not the steppe, described by Gogol in *Taras Bulba*, with its smells, with the swaying of the stalks. It is not the goodbye when a mother embraces her sons for the last time. This is not Taras Bulba's cry: "Do you hear me, son? Such a world no longer exists in the post-Soviet space. The father cannot ask the son, and the son will not hear the father. It is an ironic, deconstructed reality, praised in the West as travellers of literary heterotopias actually break with the past, fit into a postmodern discourse. Deconstruction is radical criticism, hypercritical discourse leads to an unfortunate interpretation where all verbal nominations look like an ironic oxymoron, which can hardly even be called irony. The extremes that combine due to the pressure of Western globalisation cannot be called integration, synthesis of arts, figurative unity, as they lose their figurativeness, imagery, and are maps — flat elements of the cultural decalomania. All tracing is removed and immediately discarded.

Let us ask, what is the loss of the reality of culture? What is deconstruction inflicted from the outside? How are the globalising intentions of another will, another soil and another civilisation changing the reality of traditional Slavic cultures? However, these are rhetorical questions. Let us rather say that cultural colonisation and the critical logic of hyper discourse are capable of destroying any culture, any civilisation. After all, we can determine that the processes of cultural globalisation are not a simple destruction, a suggestion, an opportunity to catch up, with our cultures enthusiastically playing with postmodern aesthetics. No, they are creating, like Yeshkiliev, a negative alphabet. The temptation to deconstruct, to mentally fracture the space that existed before, is very great. Speech is breaking down, discourse is breaking down, and space is losing its fourth dimension which is time. However, by losing time, post-Soviet space becomes an abstract, overly modelled construct, which can be called flat and trivially interpreted as a map.

Trying to map postmodern and postcolonial Ukrainian literature, V. Chernetskyi (2013) identified three main paradigms: carnivalisation, heterotopia, and irony, although in discussing Ukrainian contemporary literature it is worth dealing with its distribution according to the generation of imaginative national settings or regional principles. Deconstruction, irony and heterotopia are

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the paradigms of the universal globalisation map of modern history, in which Ukraine has a special role to play. However, these are more the means of poetics, behind which something else is hiding. There is a hidden destruction as a principle of deconstruction of proven self-sufficient subjectivity. However, if we are to define national culture, art in aesthetic terms, we must point to the self-sufficiency of the destructive, dense quasi-reality that is created in the postmodern alliteration of the artistic worldview.

The contemporary symbiosis of visual and verbal arts in Ukraine is characterised by a baroque approach centred on the idea of the new baroque of the post-Soviet space. After all, the new baroque is problematic, however attractive it may be. Even Yurii Illienko's film *Mazepa*, with its baroque embellishments, the infrastructure of its poetics and spectacular baroque paradoxicality, proves that this approach is "laboratory", if we use the terminology of L. Kurbas. The shots of the film look like a puppet, a strange game where a living hand sticks out of the sarcophagus and pulls in not only the viewer, not just the director, but the whole country. That is, baroque allusions remain theatrical, cinematographic and literary super-realities of that imaginative toolkit, which cannot become an Image in any way. There are enough Images, no new Absolute of baroque aesthetics emerges.

As in painting, there are groupings in the literary space of modern Ukraine, a kind of foundations that have a purely theatrical, synthetic, burlesque nature. These include the *Bu-Ba-Bu* group, comprising Yurii Andrukhovych, Oleksandr Irvanets, Viktor Neborak. The attraction of collaborative writing in Ukrainian literature was evident in the poems of the *Lu-Ho-Sad* group (Ivan Luchak, Nazar Honchar, Roman Sadlovskyi), as well as of the *Propala Hramota* (The Lost Letter) group (Yurko Pozaiak, Viktor Nedostup, Semen Lybon). All this, shall we say, bacchanalia is reminiscent of the 20s of the 20th century with their permanent artistic totality.

Thus, hybridity of creative effort, post coloniality, hypercriticism as a way of being, and vital energy represent a set of motives that adds little to the understanding of the situation of postmodern creativity in Ukraine. The postcolonial syndrome imposed on us does not represent colonisation. Colonisation is the external arrival of the colonisers and the creation of the space that the Spanish colonisers created in the West. In Latin America, with Quetzalcoatl and the other gods left in the dungeon, the gods of Catholicism come in, imposing a new religion. The country is left without an authentic religion. If we consider that Ukraine was colonised, then by whom? By Russia? Yet the religion is the same. By the Bolsheviks? The Bolsheviks did not colonise other countries, they turned society into an experimental space where religion was completely destroyed, the latest quasi-religion of atheism was formed. That is, the message of colonisation is not genuine, is purely Western.

Post-Soviet countries are being offered Western-style modernisation, which is colonisation. That is, we find ourselves in a situation of global simulations, a fairy-tale narrative from which it is impossible to escape. Postmodernist discourse is not natural for the post-Soviet space, but is an absolutely external colonizing deconstructionism. If the post-Soviet space is virtual, it may not

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become a work of art. Art artefacts define dead ends, roads, paths, crossroads of spiritual ascent. The artisation of cultural practices becomes a transfer of the poetics of art into everyday life, artistic translations of images into other practices appear as a superficial assimilation of visual and verbal territory or the dynamics of interaction between visual, verbal artefacts in a reality that has nothing to do with art.

The cultural reality of the post-Soviet space is at a stage where we need to realise that the invented reality of the fairy-tale type is not art. It is a modern post-totalitarian fairy tale, where there are witnesses to the story of the shooting of innocent people, which supposedly did not happen, but the shooting took place. M. Bulgakov asks in the finale of *The Master and Margarita*: "Was there an execution?" Yes, it was. Was Ukrainian culture, Ukrainian nation executed in the space of postmodern globalisation transformations? No, it has not been executed. It has remained, and the national culture has remained alive forever. No system, no matter how it colonises, no matter how it shows up with all sorts of slogans, can execute a culture where there is a nation that is the bearer of national identity. Why? Because it belongs to traditional Christian cultures.

By analysing visual art, including scenography, theatrical costumes and partly fashion, and architecture, we can say that the underground, the whole "post" reality that existed in Soviet space, is coming out of the underground. Many groups emerged, which formed over several years and then disappeared. H. Skliarenko characterises the last decades of the 20th century as the beginning of a great new period in the development of Ukrainian art, characterised by a diversity of creative directions, a reinterpretation of the artistic values of the Soviet era, and the expansion of the boundaries of types of art. "The mid-1980s went down in history as the time of Perestroika, the collapse of the USSR, and Ukraine's gaining independence in 1991. This period was the time when art was liberated from ideological oppression, new principles of cultural creation were formed, and Ukraine was searching for its place in the world space" (Skliarenko, 2006, p. 353).

Consequently, postmodernism does not have the premise of a group, but is symptomatic of an inherently anti-group. Therefore, the postmodern mode of artification of culture appears as a kind of colonial project. *Bu-Ba-Bu* group is the final postmodern cultural aesthetic of the post-Soviet space. It cannot be compared to the groups that emerged during the Executed Renaissance during the 1920s and 1930s. So we can say that the avant-garde space of literature, the visual arts of the avant-garde was close to the Ukrainian baroque, an excessive space of transgressions of all real and imaginary boundaries of culture. Baroque redundancy, brightness, expression, the intimacy of worlds to the touch in the realities of the Ukrainian steppe, the roads are an endless blue sky, white clouds, angels in the sky.

The Ukrainian Virgin Mary walks in the field by "paths, borders" near the village, as she was described by P. Tychyna in *The Mourning Mother*. The dramatic figure of the Ukrainian Virgin Mary shows that art is not a game. The worldview range of poetry reveals the boundaries of the human world, good and evil, the sublime and the inferior.

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Conclusions

The study demonstrates that the artistic meaning of the Gesamtkunstwerk is a desirable reality, but it has stopped at the level of the fairy-tale narrative, which is formed by a reflection of a predominantly historical pattern. After all, this reflection has not become an interpretation of time. The time and space of culture in the dimension of the simulacrum world appear as another kind of aesthetics virtus. And if researchers try to show the avant-garde, postmodern nature of Russian, Ukrainian culture as a horizon, an achievement of the fate of the "post-Soviet" period, then this is only a banal and inadequate statement. Ukrainian culture at the turn of globalist intentions is more voluminous and universal. Homogenisation, modernisation, adaptability as the leading mechanisms of cultural globalisation in the system of the national culture of Ukraine have the appearance of a pale tracing of the cultural landscape mapping. The globalisation of culture is not self-sufficient and comprehensive. Postmodernism becomes a consolidating factor that unites artists from independent countries, but for a while. However, the culture of the post-Soviet space with its indefinite mentality as a virtual fairy-tale reality of super narratives has not formed into an artistic space, and is only a stimulus for the formation of a moral, aesthetic and artistic consensus.

Consequently, we can argue that national culture is a special work of art. If art degrades, it negates the very meaning of national culture. There are national slogans that indicate some need for a national identity because time is waiting for the manifestation of creative initiatives of artistic synthesis.

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СИМУЛЯКРОВИЙ НАРАТИВ ІНТЕРПРЕТАЦІЇ ІСТОРІЇ В КУЛЬТУРІ ПОСТТОТАЛІТАРНОГО ПРОСТОРУ

Гуменюк Тетяна Костянтинівна[1a], Легенький Юрій Григорович[2a]

[1]*Доктор філософських наук, професор,*
ORCID: 0000-0001-9210-6424, t_gumenyuk@ukr.net,
[2]*Доктор філософських наук, професор,*
ORCID: *0000-0002-6567-4730, y.legenkiy1949@i.ua,*
[a]*Київський національний університет культури і мистецтв,*
Київ, Україна

Мета статті — показати специфіку сучасної національної культури як особливий мистецький сенс Gesamtkunstwerk, що формується рефлексією переважно історичного зразка. Методологію становить сукупність методів наукового дослідження загального та спеціального характеру. Методи аналізу і синтезу, а також історико-культурологічний та системний підходи використовувалися для розкриття сутності віртуальної реальності супернаративів в інформаційному просторі, які є спонукою до утворення етичного, естетичного та художнього консенсусу. Актуальність зумовлена необхідністю дослідження постмодерної парадигми, під впливом якої народжуються новітні дискурси, що замінюють наративи комуністичної доби в інтерпретації історії посттоталітарного простору. Наукова новизна розвідки полягає у тому, що показана пострадянська культура як інерційна фаза посттоталітаризму, що має симулятивно-іміджеву тотологію реальності. Висновки. Доведено, що мистецький сенс Gesamtkunstwerk пострадянського простору є бажаною реальністю, але вона зупинилась на рівні казкового наративу, що формується рефлексією переважно історичного зразка. Час і простір культури у вимірі симулякрового світу виглядає ще одним різновидом естетики virtus. Зауважено, що культурна реальність посттоталітаризму перебуває у стадії, коли треба зрозуміти, що намріяна дійсність казкового типу не є мистецтвом. Отже, гібридність творчих зусиль, постколоніальність, гіперкритика як спосіб буття, життєва енергія — це той набір спонук, що мало додає розуміння ситуації постмодерної творчості в Україні. І навпаки, національні гасла свідчать про потребу в національній ідентичності, адже час чекає на виявлення креативних ініціатив художнього синтезу.

Ключові слова: мистецтво; культура; історія; інтерпретація; Gesamtkunstwerk; моделюючий принцип; пострадянський простір; посттоталітаризм

СИМУЛЯКРОВЫЙ НАРРАТИВ ИНТЕРПРЕТАЦИИ ИСТОРИИ В КУЛЬТУРЕ ПОСТТОТАЛИТАРНОГО ПРОСТРАНСТВА

Гуменюк Татьяна Константиновна[1a], Легенький Юрий Григорьевич[2a]

[1]*Доктор философских наук, профессор,*
ORCID: 0000-0001-9210-6424, t_gumenyuk@ukr.net,
[2]*Доктор философских наук, профессор,*
ORCID: 0000-0002-6567-4730, y.legenkiy1949@i.ua,
[a]*Киевский национальный университет культуры и искусств,*
Киев, Україна

Цель статьи — показать специфику современной национальной культуры в качестве особенного художественного смысла Gesamtkunstwerk, который формируется рефлексией преимущественно исторического образца. Методологию составляет совокупность методов научного исследования общего и специального характера. Методы анализа и синтеза, а также историко-культурологический и системный подходы использовались для раскрытия сути виртуальной реальности супернарративов в информационном пространстве, которые склоняют к созданию этического, эстетического и художественного консенсуса. Актуальность обусловлена необходимостью исследования постмодерной парадигмы, под влиянием которой рождаются новейшие дискурсы, заменяющие нарративы коммунистической эпохи в интерпретации истории посттоталитарного пространства. Научная новизна исследования состоит в том, что показана постсоветская культура как иннерционная фаза тоталитаризма, имеющая симулятивно-имиджевую тотталогию реальности. Выводы. Доказано, то художественный смысл Gesamtkunstwerk постсоветского пространства является желаемой действительностью, но она остановилась на уровне сказочного нарратива, формирующегося рефлексией преимущественно исторического образца. Время и пространство культуры в измерении симулякрового мира выглядит еще одной разновидностью эстетики virtus. Замечено, что культурная реальность посттоталитаризма находится в стадии, когда нужно понять, что воображаемая действительность сказочного типа не является искусством. То есть гибридность творческих усилий, постколониальность, гиперкритика как способ бытия, жизненная энергия — это тот набор побуждений, который мало что добавляет в понимание ситуациии постмодерного творчества в Украине. И напротив, национальные лозунги свидетельствуют о потребности в национальной идентичности, ведь время ждет проявления креативных инициатив художественного синтеза.

Ключевые слова: искусство; культура; история; интерпретация; Gesamtkunstwerk; моделирующий принцип; постсоветское пространство; посттоталитаризм

EVOLUTION OF THE CULTURAL MODEL OF THE UKRAINE IMAGE IN THE INTERNATIONAL INFORMATION SPACE

Oksana Koshelieva

Senior Lecturer,
ORCID: 0000-0002-1653-2103, renisenb@ukr.net,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to determine the sociocultural determinants of the transformation of Ukraine foreign image under the influence of domestic and foreign political events and the state of its coverage in the information space; to ascertain the evolution of the cultural model of the image of Ukraine in the international information space. The research methodology consists in the use of interdisciplinary methods and approaches to identify information and communication technologies aimed at the formation of the international image of Ukraine; the principle of historicism allowed determining the stages of changes in the information space and the transformation of the geopolitical situation around Ukraine; the structural and comparative methods were used to determine the international media positions on Ukraine, their influence on the formation of its image. The scientific novelty of the research is in the presentation of the Ukraine image as an expression of the mentality of a particular cultural and historical community, an indicator of cultural meanings, unique design, mechanism of realisation of a national culture through a set of sign objectivations formed within a particular cultural and historical space and consolidated in the mental representations of individuals. Conclusions. It is proved that the negative image of Ukraine created by Western media affected the development of its tourism sector, the promotion of national cultural heritage and the investment climate significantly. The modern image of Ukraine is undergoing reformatting; there are significant cultural, political, and economic changes. The cultural model of the positive image of Ukraine in the international information space is determined by a properly structured state cultural policy and the effective use of modern image-making tools that can set it on the path of cultural, political and economic stabilisation.

Keywords: international image; national culture; information space; Ukraine; cultural policy; media

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Introduction

The modern development of the information society of Ukraine dictates new approaches to the political self-organisation of citizens and the formation of the state image. In the period of globalisation, the country's image is an important factor in international relations and an indicator of the international community's trust in a particular country. Furthermore, it contributes to the protection of national cultural treasures. The success of foreign policy and the development of trade and economic, sociocultural relations with other countries depend on a positive international image; it also helps to "consolidate" political success on the world scene. That is why the formation and implementation of an effective cultural policy to create a positive image, which should not only serve as a benchmark for future development but also present Ukraine in the world, should be an important strategy of the Ukrainian authorities. An important experience of changing the image of Ukraine in the international information space is the events of 2010–2014.

Recent research and publications analysis. In the context of political self-affirmation, self-identification and self-expression, Ukraine needs to continue developing communication technologies and improve external information flows purposefully, thereby forming an international information space in which the creation of a positive image occupies a prominent place. In the cultural space, an image is determined by encoding, consolidating, transforming, and translating cultural meanings through figurative and sign objectivations.

Many researchers have paid attention to forming the international political image of the leading countries of the world and Ukraine. In particular, the expert in the field of strategic communications, D. Bohush (2010), analysed the international image of Ukraine after the 2010 elections and conducted operational monitoring of influential global media in 2000–2009. Furthermore, experts' forecasts on the development of the political situation in the short and long term perspective of the Ukrainian Centre for Independent Political Research are found in N. Hasanenko's (2002) study Political Risk of Investment Activities in Ukraine. At the same time, it is important to understand political risks, which, according to A. Gorshkova's observations, are determined by "the probability of adverse consequences of political decisions made under conditions of uncertainty, lack of resources (time, information, etc.)", which can lead to the probability of fulfilment of undesirable events (Gorshkova, 2001).

Determining the state political image, D. Olshanskii notes that the supposed image of a certain state is formed in the minds of citizens of the country and foreign audience in the process of communicative interaction of subjects of economic, social and political life both inside and outside the country (Ol'shanskii, 2002, p. 166). O. Shvets' work (2006) is devoted to the formation of the political image of Ukraine in the international information space. At the same time, "the perception of Ukraine abroad remains spontaneous and fragmentary", so the formation of the image of the country should be consolidation of actions that reflect the strategy of Ukraine (Hastynshchykov, 2010). O. Shchurko's opinion (2007) that the attractiveness of the international image

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of a country depends on the influence of regional peculiarities, national traditions, historical memory, ideology is also important. All these components create a unified image, based on which a certain state among the entire world community is identified. At the same time, there are not enough studies devoted to analysing changes in the image of Ukraine in the international information space from the standpoint of culturology.

Purpose of the article

The purpose of the article is to determine the sociocultural determinants of the transformation of the international image of Ukraine under the influence of domestic and foreign political events and its coverage in the information space. The study's objective is to show the evolution of the cultural model of the image of Ukraine in the foreign information space. The research methodology consists of using interdisciplinary methods and approaches to identify information and communication technologies aimed at forming the international image of Ukraine. The principle of historicism allowed determining the stages of changes in the information space and the transformation of the geopolitical situation around Ukraine. The structural and comparative methods were used to determine international media positions on Ukraine, their influence on image formation, as well as to group and present factual material.

Main research material

The process of state image formation depends on many factors — the success of the foreign policy, economic efficiency, the specifics of society's mentality, the promotion of cultural heritage and others. As a factor of awareness of interactions between states by the world community, the political image reveals the scale and complexity of the construction of the modern political system in the era of transformation of new state images (Shvets, 2006). Therefore, the formation and further development of the image of Ukraine on the world stage requires strategic planning and organisation in many areas of political, economic, sociocultural activities. It is important to understand clearly that a favourable geographical location or the presence of a centuries-old historical and cultural heritage does not guarantee a positive perception of the country by the international community. National culture, as a subject of intercultural communication and, at the same time, an object of image communications, plays an important role in the implementation of both processes: in the first aspect, it serves as a context, the study of which becomes a necessary element of successful, non-conflict presentation of the nation and its culture abroad (intercultural communication), and in the second — as an image activity, national culture can form the basis of the content of image communications (representation of culture).

The international image based on external and internal factors, strengths and weaknesses of the state should take into account its capabilities, as well as threats to national security, the national democracy, spirituality and culture

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level. External factors represent foreign policy; national interests and priorities; membership in international organisations; development of relations with strategic partners; investment climate, etc. Internal ones are the welfare of the population; the democracy development and observance of constitutional rights, corruption, crime and the shadow economy; social well-being, etc. The strengths of Ukraine are favourable territorial location; high transport potential; ancient history and culture; high level of population education; space technologies; 30% of the world rich black soil; ethnically and culturally homogeneous population. The weaknesses are instability and unpredictability in politics and economy; lack of a clear strategy for the country development; energy dependence on external energy sources; low economic growth; social and legal population insecurity; corruption in government bodies; infrastructure ageing; investor insecurity.

The threats to Ukraine are lack of guarantees of territorial integrity, delimitation and demarcation of borders with Russia, Belarus, Moldova, Romania have not been conducted yet; separatism; high population mortality; tuberculosis epidemic, the rapid spread of diseases; weak security of transport highways and pipelines. The positive perspective of Ukraine is determined by significant agricultural potential; regional leadership; the opportunity to turn into a cultural centre of Europe; production and sale of military equipment; resort areas (mountains, seas); participation in world projects on space programmes; equal membership with the European community; favourable investment climate; tangible and intangible cultural heritage as an element of the system of national values. Psychological aspects of the perception of a positive image of Ukraine are also important.

At the same time, it should be emphasised that the most significant negative factors of the international image of Ukraine are the unstable economy, the high corruption level, the low level of interest in the process of the formation of a modern brand of Ukraine as a promising European state and responsibility for it. In addition, the leading foreign media that do not have their correspondents in Ukraine often provide biased information about Ukraine (Hastynshchykov, 2010, p. 33). In particular, the researches of the Razumkov Centre show that the idea of foreign journalists about our country is superficial, fragmentary and mostly negative.

The English-language media (for example, New York Times, Global Post, The Nation, The Guardian, Minn Post) provide consumers with information that forms our state image as such that has just embarked on the path of democratic and economic reforms (without appreciable progress in recent years), where corruption has acquired a significant scale, human rights are not observed, and which, therefore, poses a risk to investment and business development (Zubyk, n.d.). North American media write mainly about the corruption of the Ukrainian government, the rise of crime, economic destitution; the topic of the Chernobyl disaster is also relevant. The positive image of Ukraine is promoted by the publications about important scientific and technical developments, sports achievements, cultural and artistic projects. The only negative information in such reports is about the miserable working conditions of Ukrainian scientists, athletes, artists and cultural figures.

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Ukrainian experts conduct a lot of monitoring of foreign media publications, based on which it is possible to trace changes in the information field around Ukraine. For example, after the 2010 presidential election, the operational monitoring of influential international media conducted by Bohush Communications showed that "when it's going about Ukraine, people often tend to mention Chernobyl, double-digit inflation, corruption, mafia schemes. However, it is also worth emphasising the strength of civil society, cultural life, freedom of speech, which cannot be compared to freedom in other post-Soviet countries, as well as the extraordinary ability, which the Ukrainian people have demonstrated in recent years to resolve contradictions and disagreements in the political scene peacefully. And indeed, these people learned more than anyone else in the 20th century what violence means" (French monthly political newspaper Le Monde diplomatique) (Bohush, 2010). The Economist, an international weekly English-language newspaper, writes: "Ukraine remains a better and more civilised country than it was before the revolution. It has freer media and a more assertive citizenry. But those achievements have been won by the orange crowds, not by the politicians they once lionised" (Bohush, 2010).

Highlighting the development of democracy and freedom of speech in Ukraine, as well as the ability of civil society to resolve political contradictions peacefully, English-language media emphasise the inability of the Ukrainian political elite to confront the posed challenges: fight against corruption, economic development, social inequality, defending the country interests at the international level, etc.

Thus, in the Polish socio-political magazine Polska, it can be read: "Ukraine remains a weak democracy, and this country has been experiencing a real economic decline for a long time" (Bohush, 2010). Transparency International, the global civil society organisation leading the fight against corruption and conducting researches on corruption in the world, considers: "Political instability in Ukraine has led to political corruption involving the public and private sectors, which is accompanied by a high tolerance level among citizens for such practices and leads to a bad image" (Bohush, 2010).

The online magazine Eur Activ produces the following opinion: "Ukraine finds itself at yet another crossroads. The Orange Revolution may be a thing of the past, but its legacy will live on: its achievements should not be forgotten but built upon. It is up to Ukraine's leadership and political elites to create a climate of political and economic stability and deliver some tangible results to the long-suffering population, rather than continuing with the destructive infighting" (Bohush, 2010).

Euro 2012 hosting could be a positive step in promoting Ukraine on the international scene and the formation of opinion about it as a promising and hospitable state. Still, this event was overgrown with negative images in the foreign media, thereby forming a country's negative image.

Foreign media actively criticised Ukraine for racism, xenophobia and lack of a democratic regime. For example, in April 2012, the German magazine Der Spiegel accused Ukraine (article Visiting the Mafia) of gouging hotel prices. It

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broke off contracts with operators deliberately, which was the result of the influence of bandit groups (Bidder & Eichhofer, 2012).

As a result, the number of people attending the championship was less than expected, especially from European countries. However, since the first day of the Championship, which was attended by 940 journalists from Europe and the CIS, the content of reports about Ukraine changed dramatically. 50% of the publications were positive, and 15% were negative. Despite some shortcomings, Ukrainians were perceived as friendly and hospitable people. The visiting fans did not see the racism and riots that the media warned about. The New York Times noted the Ukrainian capital, Kyiv, as one of the most vibrant cities (Jones, 2012).

English journalist Oliver Holt in The Daily Mirror suggested apologising to Ukraine for accusations of racism (Holt, 2012). CNN noted that Euro 2012 is a great success for Ukraine and an effective platform for further promotion in the world. Forbes equated the level of the championship with that held in Belgium and the Netherlands in 2000 ("Svitovi ZMI", 2012).

The change in attitude towards Ukraine can also be seen in the example of the action held by English fans in Donetsk. In protest at comments made by former football player Sol Campbell not to travel to the country where racism and crime flourished, and from where, he said, they could come back in a coffin, the English walked along the streets of Donetsk with a coffin painted in the colours of the English flag and posters that read "Sol was wrong", "You're wrong, Campbell!", "We'll do what we want". All this shows that the Ukrainians managed to dispel the imposed image of a dangerous and criminal country (Harvey, 2012).

After all, Euro 2012 had a positive impact on the image within the country: 57.3% of Ukrainians consider that the championship contributed to the unification of the country, 40.0% of citizens felt proud of Ukraine, and 75.0% of respondents consider that the image of Ukraine in the world improved after Euro 2012 (Savchenko, 2012).

It should be noted that foreign media workers had a superficial and mostly biased view of our state at that time. The Western European media paid much attention to Ukrainian scientists' scientific and technical achievements, whom they considered worthy competitors; on the other hand, the level of poverty of the Ukrainian people and the constant attacks on freedom of speech by the authorities were always mentioned.

Regarding the media in Central and Eastern Europe, it is worth noting that they showed a better attitude towards Ukraine. However, the articles by journalists from these countries also concerned the Ukrainian mafia and information about Ukrainian illegal migrants. At the same time, led by the Polish media, they understood the need for our country's political and economic development to stabilise the regions of Central Europe. From the perspective of foreign journalists, Ukraine is a state with significant scientific and technical potential. Moreover, it is rich in resources (natural, human), and the main problem of Ukrainians is, in their opinion, the misuse and mismanagement of their resources.

According to foreign press reports, Ukraine continues to be a "post-Soviet" and "grey area" territory located between Russia and the European Union; the

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high level of corruption undermines the independence of the Ukrainian state, which is reflected in the level of life and "democratic imperfection" (Demokratychni initsiatyvy, 2013).

In 2013–2014, Ukraine became the object of special attention of the international community again, which was facilitated by the phenomenon of national resistance called Euromaidan. Wikipedia gave the following definition: "Euromaidan (also Euro Square, the 2013 Ukrainian Revolution, Revolution of Dignity) is a national-patriotic protest action in Ukraine, primarily, against corruption, social inequality, the arbitrariness of law enforcement agencies and special forces, as well as in support of the European vector of the foreign policy of Ukraine" ("Yevromaidan", 2020). This resonant event shook the whole world. A sharp information struggle between Ukrainian and foreign media began. Euromaidan was watched by international organisations and political leaders, political scientists and historians who tried to analyse this phenomenon, comparing it with other revolutions.

The events in Ukraine became the top topic of the world press — Euromaidan was on the front pages of newspapers and online media. For example, to understand better which the opposition seized buildings and which were under the control of the authorities, the world largest agency, the BBC, distributed a map of Kyiv among its readers. Leading English-language media (The Financial Times, The Washington Post, The Guardian, The New York Times, etc.) published information about the events in Ukraine almost daily. The political situation in our country became the main topic of the French newspaper, Le Monde, in which the article with the title Ukrainians Have Risen and the subtitle Europe Must Support the Democratic Aspirations of Kyiv was published. Mustafa Naiiem's face, a journalist of the online newspaper Ukrayinska Pravda and Hromadske TV, graced the cover of the Polish national newspaper Gazeta Wyborcza. The amount of material grew every day, and the media openly expressed support for the Ukrainian people in their struggle (Chornokondratenko, 2013).

It should be noted that the Euromaidan phenomenon has become international. The protesters gathered in the central squares of cities outside of Ukraine. In this way, Euromaidans were held in more than ten European cities (Paris, Berlin, Stockholm, Brussels, Vienna, Geneva, Strasbourg, Milan, Oslo, Bruges, Warsaw, London), as well as in Canada, the USA and Israel.

The image of Ukraine changed in the course of these events completely. In the West, they spoke of Ukraine as an independent free country and the "unconquerable Ukrainians". It should be noted that the cultural component, reaching the depth of historical memory, plays one of the leading roles in the structural model of the image of the country as a historical and culturally dominant, which has a symbolic character as an important element of the legitimacy of state power, state and territorial independence.

The activities of the Ukrainian authorities of that time did not go unnoticed by the world media. It is going about adopting legislative amendments on 16 January 2013 (which were later repealed) by the Verkhovna Rada, which automatically turned Ukraine into a dictatorship. These events were comment-

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ed on by The Independent, Financial Times, The New York Times, BBC, The Guardian, Deutsche Welle, Die Welt, Spiegel-online. For example, in the article, Ukraine Passes Anti-protest Laws, The Independent listed in detail most of the introduced changes in legislation and the provided penalties (Polityuk, 2014).

A significant role in Euromaidan was played by social networks, which activists used to establish communication better. However, we should not consider that only social networks and the Internet became key elements in the course of the revolution. The use of the Internet only created additional opportunities. The decisive role in Euromaidan belonged to the active position of citizens who went to rallies and protests in the real world.

The social network Facebook became an active information platform for Ukrainians. On this network, the first call for mobilisation of civilians, asking them not to be indifferent and join the protests, was made. Almost 140,000 Facebook users followed the news of the EuroMaidan community, and 18,000 followed Euromaidan SOS. The EuroMaidan community has become a real guide to news gathered from all independent sources, both Ukrainian and foreign. The important information from reputable Facebook users was also published on the page (Chornokondratenko, 2013).

On Facebook, public activists and media representatives published their analytics, created forecasts of the events, shared their impressions. Such information was often overwhelmed with emotions. The freedom of speech of the Internet space made activists a kind of newsmakers — their Facebook posts were more informative and truthful than traditional media ones. The social network structure and features contributed to its transformation into a blogosphere (the unlimited design of posts turns them into columns). Ordinary users entered into discussions, having the opportunity to share their thoughts, impressions, versions of events with others.

In addition, Facebook became a means of solving a wide range of issues: the groups such as KyivHost (in this group, participants offered housing to those who came to Euromaidan from other cities); Euromaidan SOS (the group provided legal support and published information about lost/found people, necessary assistance, organisation of events) were created. In this way, the users were able to draw the attention of foreign media to the events taking place in the country (YevromaidanSOS, n.d.).

However, information posts also had negative aspects, including the following: "clogging" the news feed with messages that are no longer relevant; spamming and panic-mongering; misinformation; distribution of fake pictures, and so on.

Journalists and analysts associate a significant number of stereotypes that existed both in Ukrainian society and abroad with the events of Euromaidan and its public perception.

Nowadays, the most effective approach to forming the country's international image is to create a multi-level context of associative relations with the country; within its framework, information about the state would be interpreted in a predetermined, desirable way. It should be noted that in the conditions of political, economic and social tension, unpredictability and uncertainty, the

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constant change in the geopolitical situation around Ukraine, the dangers and threats to national values, the real and forecast capabilities of the country to respond to these threats were not taken into account. The international information space, in its turn, was full of reports about Ukraine; the tense situation forced foreign media to fill their pages with "pro-Ukrainian" materials.

So, the ambiguous interpretation of the image of Ukraine in the information flow provides an opportunity to change or increase meanings, which are usually considered within culture as a process of constant expansion of semantic horizons. Thus, the cultural policy tools perform the function of forming a picture of the world for a person because it is the cultural component in the image communications of the state that covers the most incredible resource for effective image positioning in the international space of communications.

Conclusions

An image is an indicator of cultural meanings, a unique design, a mechanism of realising a national culture through a set of sign objectivations formed within a particular cultural and historical space and consolidated in individuals' mental representations. In 2010, the Western media formed the image of Ukraine, which had just embarked on the path of reforms (without appreciable progress), where corruption of the Ukrainian authorities had acquired a significant scale, human rights were not observed, the population was poor and which poses an investment risk. This negative image affected the fact that much fewer people came to the Euro 2012 championship significantly. Some European officials questioned the holding of the championship or refused to visit the country, which worsened the development of the tourism sector, the promotion of national cultural heritage and the investment climate. However, Ukrainians showed themselves as a friendly and hospitable country; Kyiv was recognised as one of the most vibrant cities in the world. The Revolution of Dignity of 2013–2014 shook the whole world once again, and the phenomenon of Euromaidan became international. The image of Ukraine changed in the course of these events completely. In the West, they spoke of Ukraine as an independent free country and the "unconquerable Ukrainians".

So, the image of Ukraine continues to be at the stage of reformatting — significant cultural, political, economic changes are taking place, although the situation remains unstable and quite critical. But a properly structured state cultural policy and the use of image-making tools will help the country to embark on the path of political stabilisation, which, in its turn, will strengthen and form a positive image.

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ЕВОЛЮЦІЯ КУЛЬТУРОЛОГІЧНОЇ МОДЕЛІ ІМІДЖУ УКРАЇНИ В МІЖНАРОДНОМУ ІНФОРМАЦІЙНОМУ ПРОСТОРІ

Кошелєва Оксана Борисівна

Старший викладач,
ORCID: 0000-0002-1653-2103, renisenb@ukr.net,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — визначити соціокультурні детермінанти трансформації закордонного іміджу України під впливом внутрішньо- та зовнішньополітичних подій і стан його висвітлення в інформаційному просторі; з'ясувати еволюцію культурологічної моделі іміджу України в міжнародному інформаційному просторі. Методологія дослідження полягає у використанні міждисциплінарних методів і підходів для виявлення інформаційних та комунікаційних технологій, спрямованих на формування міжнародного іміджу України; принцип історизму дав змогу визначити етапи зміни інформаційного простору і трансформації геополітичної ситуації довкола України; структурний та метод порівняння застосовувалися для визначення позицій міжнародних ЗМІ щодо України, їхнього впливу на формування її іміджу. Наукова новизна дослідження визначається в представленні іміджу України як вираження ментальності окремої культурно-історичної спільноти, показника культурних смислів, унікальної конструкції, механізму реалізації національної культури через сукупність знакових об'єктивацій, що формуються в межах окремого культурно-історичного простору та закріплені в ментальних уявленнях індивідів. Висновки. Доведено, що негативний імідж України, створений західними ЗМІ, суттєво вплинув на розвиток її туристичної сфери, популяризацію національних культурних надбань та інвестиційний клімат. Сучасний імідж України проходить стадію переформатування; відбуваються значні культурні, політичні, економічні зміни. Культурологічну модель позитивного іміджу України в міжнародному інформаційному просторі визначає

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

правильно вибудувана державна культурна політика та ефективне використання сучасних іміджетворчих інструментів, що здатні вивести її на шлях культурної, політичної й економічної стабілізації.

Ключові слова: міжнародний імідж; національна культура; інформаційний простір; Україна; культурна політика; ЗМІ

ЭВОЛЮЦИЯ КУЛЬТУРОЛОГИЧЕСКОЙ МОДЕЛИ ИМИДЖА УКРАИНЫ В МЕЖДУНАРОДНОМ ИНФОРМАЦИОННОМ ПРОСТРАНСТВЕ

Кошелева Оксана Борисовна

Старший преподаватель,
ORCID: 0000-0002-1653-2103, renisenb@ukr.net,
Киевский национальный университет культуры и искусств,
Киев, Украина

Цель статьи — определить социокультурные детерминанты трансформации заграничного имиджа Украины под влиянием внутри- и внешнеполитических событий и их освещения в информационном пространстве; выяснить эволюцию культурологической модели имиджа Украины в международном информационном пространстве. Методология исследования заключается в использовании междисциплинарных методов и подходов для выявления информационных и коммуникационных технологий, направленных на формирование международного имиджа Украины; принцип историзма позволил определить этапы изменения информационного пространства и трансформации геополитической ситуации вокруг Украины; структурный и метод сравнения применялись для определения позиций международных СМИ по отношению к Украине, их влияния на формирование ее имиджа. Научная новизна исследования определяется в представлении имиджа Украины как выражения ментальности отдельной культурно-исторической общности, показателя культурных смыслов, уникальной конструкции, механизма реализации национальной культуры через совокупность знаковых объективаций, формируемых в рамках отдельного культурно-исторического пространства и закрепленных в ментальных представлениях индивидов. Выводы. Доказано, что негативный имидж Украины, сформированный западными СМИ, существенно повлиял на развитие ее туристической сферы, популяризацию национальных культурных ценностей и инвестиционный климат. Современный имидж Украины проходит стадию переформатирования; происходят значительные культурные, политические, экономические изменения. Культурологическую модель позитивного имиджа Украины в международном информационном пространстве определяет правильно выстроенная государственная культурная политика и эффективное использование современных имиджевых инструментов, которые способны вывести ее на путь культурной, политической и экономической стабилизации.

Ключевые слова: международный имидж; национальная культура; информационное пространство; Украина; культурная политика; СМИ

REPERTOIRE TRADITION OF THE UKRAINIAN DRAMA THEATRE: HISTORICAL AND CULTURAL ASPECT

Kateryna Matvieieva

PhD student,
ORCID: 0000-0002-9245-5373, kmatvieieva@gmail.com,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to find out the repertoire traditions of Ukrainian theatre from the first professional theatre to the present day. The research methodology applies an interdisciplinary approach. In particular, the principle of historicism is an opportunity to trace the change in the repertoire policy of theatres under the influence of socio-political circumstances. Structural-functional and macrodynamic methods to study the theatre at different stages of development are methods of analysis and synthesis used to identify the main artistic phenomena and trends in theatrical activities. Scientific novelty. Based on the analysis of the repertoire plays of five Ukrainian theatres: the Theatre of Coryphaei, Taras Shevchenko Kharkiv Academic Ukrainian Drama Theatre, Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre, Ivan Franko National Academic Drama Theatre, Maria Zankovetska Theatre — trends in the development of the repertoire policy of the Ukrainian theatre are identified, the influence of traditions and society on the work of leading Ukrainian theatre figures is justified; the boundaries of the concept of "repertoire traditions" are expanded. Conclusions. The article examines the peculiarities of the development of Ukrainian theatre from the creation of the first professional theatre in Ukraine to the present day, highlights the impact of repertoire censorship. Five stages of the formation of the repertoire traditions of Ukrainian drama theatres are described: the period of the birth of Ukrainian drama (I. Kotliarevsky); further repertoire traditions in Tsarist Russia era; the formation of modern Ukrainian theatre (Les Kurbas); the period of World War II and post-war times, when there were attempts to transform the Ukrainian theatre into a Soviet one. It was found out that a unique feature of modern Ukrainian theatre is performances on second stages, one-person production, and the use of advanced technology.

Keywords: repertoire traditions; Ukrainian theatre; National Drama; Theatre of Coryphaei; first drama theatre; modern theatre

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Introduction

Artistic, aesthetic and political ideas are the main components of the theatre's repertoire policy, which is one of the means of influencing the cultural consciousness of society, its views and world view and contributes to the understanding of the problems of the audience. The play revives or instils a sense of national identity, the unity of society and can inspire you to get acquainted with the play in the original. Theatrical culture preserves authentic Ukrainian traditions and transforms them, forming new modernised visual forms of effective influence on the viewer's perception of information.

The study of the Ukrainian professional theatre repertoire traditions is relevant because there are gaps in the study of its repertoire policy peculiarities in terms of political periods in general and the influence of Ukrainian theatre figures on its development in particular.

Recent research and publications analysis. Many scientific works of historians of Ukrainian culture, art critics, artists, etc. are devoted to studying Ukrainian theatre traditions. Research concerns both theatrical art as a whole and the activities of individual theatres, the creative heritage of dramatic artists. In particular, B. Kokulenko (2018), researching the artistic heritage of M. Kropyvnytskyi, emphasises that the artist's world view was significantly influenced by the travelling troupes performances, which he saw in the county school and, creating a Ukrainian democratic theatre, sought to bring the stage closer to the masses. The book by S. Tobilevych (1947) is an essays-portraits collection devoted to the first professional Ukrainian theatre prominent figures: M. Kropyvnytskyi, M. Starytsky, P. Saksagansky, M. Zankovetska, I. Tobilevych, M. Sadovska-Barilotti, M. Sadovsky.

Analysing the work of M. Kulish and L. Kurbas, Marco Robert Stech (2017) emphasises that their unconquered spirit "proved to be more powerful than the brutal force of Stalin's murderers. Their legacy was the basis for the revival of Ukrainian theatre decades later and remains a key element of our cultural wealth".

O. Kazakevych (2017) was engaged in the censorship policy of the Russian Empire regarding the Ukrainian language and Ukrainian theatrical art in the second half of the 19th century because this policy covered the life of the entire society, pursuing a single goal — to preserve the existing structure. However, Ukrainian artists were looking for the ways to overcome censorship barriers, using the corruption of officials, their own authority. They managed to create a Ukrainian professional theatre.

T. Shpakovska's (2001) exploration is devoted to the Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre; as the first professional theatre in Ukraine, which has come a long way from its founding in 1918 to the present. The authors note that the theatre has always been highly professional. And just as world-famous artists "served" there in the 1920s, today, highly professional pop symphony orchestra and ballet dancers work there.

We see the views of the Ivan Franko National Academic Drama Theatre general director and artistic director M. Zakharevych (2015), who ex-

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plores the theatre history from the team formation and its "travelling period" (1920–1923) to the "path of stabilisation" (before 2001). The author calls the theatre an "artistic child" who is "capable of self-organisation contrary to Soviet ideological guidelines", revealing the dynamics of socio-cultural transformations (pp. 4–5). H. Veselovska's (2019) monograph devoted to the Ivan Franko National Academic Drama Theatre, provides an author's view of creative activity during the Bohdan Stupka leadership. However, the issues of the theatre's repertoire policy, which have influenced the world view of the society, are insufficiently covered and require additional research.

Purpose of the article

The purpose of the article is to analyse the Ukrainian professional theatre repertoire traditions and to find out the repertoire policy development tendencies from the first professional theatre times to the present.

The research methodology applies an interdisciplinary approach. In particular, the principle of historicism is an opportunity to trace the change in the theatres' repertoire policy under the influence of socio-political circumstances. Structural-functional and macrodynamic methods to study the theatre at different stages of development are methods of analysis and synthesis used to identify the main artistic phenomena and trends in theatrical activities.

The study analysed the repertoire of Ukrainian theatres, including the Theatre of Coryphaei, Taras Shevchenko Kharkiv Academic Ukrainian Drama Theatre, Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre, Ivan Franko National Academic Drama Theatre, Maria Zankovetska Theatre.

The scientific novelty of the research is in outlining the trends in the repertoire policy development of the Ukrainian theatre, substantiating the traditions and society influence on the work of leading Ukrainian theatrical figures; study the peculiarities and expanding the boundaries of the "repertoire traditions" concept.

Main research material

The theatre's repertoire primarily consists of performances based on literary works. As I. Lypa noted, "literature is the thread that connects the unit with the whole nation, when over the years the people read their writers, they develop unanimous and unambiguous ideals" (Zakharevych, 2015). It is the theatre that connects writers with the people, revives traditions and unites generations. The plays' plot, which has become the literary basis of Ukrainian professional theatre performances, traditionally covers the problems of misunderstanding between generations, feelings, war, national oppression, the struggle for independence, the language issue, etc. Transforming over time, they are relevant today.

The viewer can fully feel the character of a particular nature and the essence of the play through the stage design, the actors' skill and immersion in

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the living atmosphere of a literary work. The quality of the theatre's repertoire policy forms the cultural consciousness of the spectator. To engage the public and reveal acting talents, the theatre must expand its multi-genre range, from light, entertaining vaudeville and operettas to thought-provoking dramatic plays and operas. Ukrainian theatre is filled with satire, humour, tragedy and romanticism at the same time, and the use of the latest technologies helps to attract a new, even "lazy" audience. Viewers with different views and characters perceive the play personally, individually but are related to both the problem and the country. A theatre or a play can bring together people close to ideology and values and unite society. We will consider the theatres' repertoire policy of different regions in different historical periods from the 19th century to identify repertoire traditions in the Ukrainian theatre.

It is impossible to objectively study the history of Ukrainian theatrical art without considering the linguistic and political aggression of the Russian Empire, under the pressure of which Ukraine was at the time of the birth of the Ukrainian drama theatre. In opposition to Ukrainian culture, in 1818, the tsarist authorities organised a permanent professional theatre in Poltava — the Russian Theatre in Ukraine — to Russify the Ukrainian population. I. Kotliarevsky was appointed the head of the theatre. Later, theatrical figure M. Shchepkin joined this work. The central theme of the plays revolved around the "advanced ideas of the socio-political life of tsarist Russia in the late 18th century, D. Fonvizin's anti-serfdom comedy "Underage" with its sharply satirical condemnation of unlimited arbitrariness, savagery and despotism of landlord power; exposing play "Yabeda" with its scathing ridicule of judicial bureaucracy, embezzlement and bribery, etc." (Isichenko, n.d.). The cultural progress process, modernisation of society, but without immersion in Ukrainian issues, mentality, national culture, and without the "Ukrainian heart", distracted from his people's folk art and traditions. This process was the impetus for the Ukrainian theatre culture development and the formation of a kind of square of Ukrainians with the sprouts of local artistic traditions.

I. Kotliarevsky wrote the first Ukrainian play, "Natalka Poltavka", the premiere of which took place in 1819. This date is considered to be the Ukrainian drama beginning. The artist's works reflect his love for the Ukrainian people, because "in creating his plays, he started from real, national life; at the same time, he made extensive use of the creative experience of the best Russian writers, in particular playwrights" (Isichenko, n.d.).

Already in the 1840s, amateur troupes were formed in various cities and towns. Thus, cultural figures founded the theatre "Russian Conversation" under the direction of O. Bachynsky in Lviv in 1864, and the first Ukrainian professional theatre — "Theatre of Coryphaei" was founded under the direction of M. Kropyvnytskyi and M. Starytsky in Yelysavetgrad (Kropyvnytskyi) in 1882.

M. Kropyvnytskyi had a flair not only for drama, directing but also for acting. Performances were held with great success wherever he has been — in Odesa, Galicia, Crimea, St. Petersburg. The artist laid the foundation for professional theatrical art development in the cities of Ukraine and Crimea. In the 60s and 70s of the 19th century, The Yalta Ukrainian troupe toured the cities of

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southern Ukraine. Still, the active development of dramatic theatrical art — the Ukrainian amateur art movement of Crimea — began after the visit of M. Kropyvnytskyi — actor and then leader of the troupe to Sevastopol.

At the end of the 19th century, performances in Ukrainian were staged only after a Russian-language play. However, Ukrainian theatre was developing rapidly and powerfully, accumulating Ukrainian artistic and spiritual experience. The Coryphaeians were beginning with the production of plays based on the principles of Enlightenment realism, which covered psychological and property issues, serfdom and ignorance. Plays by renowned masters of Ukrainian drama: "The Courtship at Goncharivka" by H. Kvitka-Osnovianenko; "Slave" by T. Shevchenko (directed by M. Kropyvnytskyi), "Zaporozhets za Dunayem" by S. Hulak-Artemovsky; "Follow the two hares", "Oh, don't go, Hrytsia, and to the party" by M. Starytsky; "Give freedom to the heart, lead it into captivity", "After the audit" by M. Kropyvnytskyi and others were forming the repertoire of theatres.

The name "Theatre of Coryphaei" was mentioned first in the work "Coryphaei of the Ukrainian stage", published by Ukrainian artists anonymously in 1901. Leading actors of the Theatre of Coryphaei were: M. Kropyvnytskyi, Tobilevych brothers (I. Karpenko-Kary, M. Sadovsky, P. Saksagansky), M. Tobilevych-Barilotti, M. Zankovetska; other talented actors were invited from the people.

The true love for the Ukrainian people, its folklore and the desire to overcome complex social challenges united the Ukrainian theatre titans. The Coryphaeians sought to serve the native cause for the sake of raising the Ukrainian moral spirit most of all, awakening the audience's consciousness: their "performances called for the struggle against the despotism of the "fraternal people "and class inequality, awakened the consciousness of the masses" (Tobilevych, 1947, p. 68).

Bright variety, multi-genre theatre and opportunities for opera singing, unsurpassed Ukrainian voices together with the national idea inspired composers to create musical masterpieces. Thus, M. Lysenko has written the musical accompaniment to the play "Thresholds are beating", sad singing to the will of T. Shevchenko "When I die, bury" to enhance the impact of the play on the audience. All Ukrainian drama, being under the tsarist government oppression and the revolutionary-populist movement influence and the work of Taras Shevchenko, is permeated by the vibrating string of the liberation movement.

The Russian Empire's intolerance of Ukrainian plays manifested itself in various prohibitions. Russian Emperor Alexander II signed one of these decrees, known as the Ems, in 1876 in the German city of Bad Ems. The latter was aimed at eradicating the use of the Ukrainian language. The third paragraph of the decree forbade the use of the national language during public readings, stage performances, in texts to musical notes. The performances could be shown only after censorship by state structures and obtaining a special permit on the territory of Ukraine, which was forcibly part of the Russian Empire. Some of them underwent this procedure in part — part of the work or the actor's remark may not have passed; Often the works were submitted to the censor for

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verification two or three or more times under different names (for example, "Shepherd" — "Burlaki", "Pidpanki" — "Before the World" — "Filimon Sidor-ovich" — "Not so ladies as punks" I. Karpenko-Kary and other plays). "The titles of the works had to be indicated on the posters, and if others were performed, their names should have been written on the back of the poster, and this infor-mation should have been submitted to the Head Administration" (Kazakevich, 2017, p. 51). We can assume that such demands were explained by the tracking of individual actors in patriotic roles. Later, Alexander III again tightened cen-sorship to strengthen the autocracy and published the "Provisional Rules of the Press" in 1882 (Savchynskyi, 2008). The Ems decree, already known to us, led to the unification of Ukrainian forces in Galicia, which was under the rule of the Austro-Hungarian Empire at the time.

In 1889, M. Starytsky wrote: "They began to ban the showing of plays not only from the intellectual life, but also merchant and bourgeois, and even to ban previously permitted historical and domestic plays only through lan-guage ("Bohdan Khmelnytsky" M. Starytsky, "Broken Heart" and "Tatarivna" by M. Kropyvnytskyi, "Roman Volokh" by I. Karpenko-Kary) (Kazakevych, 2017, p. 56). The authorities, realising the influence of the national language on the consciousness of the Ukrainian people, tried to restrain the development of Ukrainian culture by various prohibitions. However, the Coryphaeians man-aged to circumvent censorship. For example, S. Rusova signed the play with her Swedish surname Lindfors when the censor refused to sign several Ukrainian works by one author.

The years of fruitful work of the Ukrainian reformer Les Kurbas were an important period in the formation of modern Ukrainian theatre. Works by Ukrainian classics: "Natalka Poltavka" by I. Kotliarevsky, "The Courtship at Goncharivka" by H. Kvitka-Osnovianenko, "Give Your Heart Freedom, Take Captivity" by M. Kropyvnytskyi, etc. were mostly in the repertoire at the begin-ning of the director's career — the creation of a theatre group "Ternopil Theatre Evenings" (1915). Such modern Ukrainian works and plays of world classics as "Black Panther and Polar Bear" and "Bazaar" by V. Vynnychenko, "King Oedi-pus" by Sophocles, "Woe to the Liar" by F. Grillparzer, were staged in the days of philosophical, intellectual Les Kurbas Theatre (this is the Young Theatre). The productions were also directed by Hnat Yura, Valerii Vasyliev, and Semen Semdor, in addition to Les Kurbas. In particular, actor and director Hnat Yura, founder of the Ivan Franko National Academic Drama Theatre (1920), staged "Sin" by V. Vynnychenko, "Candida" by B. Shaw, "Flooded Bell" by G. Haupt-mann. Les Kurbas allowed the actors of the studio theatre to realise all talent facets, supported those who wanted to develop directing skills: in particular, the play "Tartuffe" by Moliere, created by V. Vasiliev, "Enemy of the People" ("Dr Stockman") by H. Ibsen, created by Semen Semdor.

Researchers of L. Kurbas's work define the next stage of the artist's creative path — the activity of the Berezil art association — as "political". The thea-tre's repertoire included foreign (mostly staged by L. Kurbas) works — "Gas" by G. Kaiser, "Jimmy Higgins" by E. Sinclair, "Macbeth" by W. Shakespeare. Perfor-mances based on plays by Ukrainian authors were performed mainly by the art-

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ist's students — B. Tyagno ("Gas Masks" by S. Tretyakov, "Armoured Train" by V. Ivanov), F. Lopatynsky ("Sava Chaly" by I. Karpenko-Kary), Yaroslav Bortnyk, (V. Yaroshenko's "Span") and others. The creative team also performed joint productions ("October", "Ruhr", "1905 at HTZ", "Birth of a Giant", etc.).

M. Kulish added the Ukrainian spirit to the stylistically formed theatre, which still depended on the repertoire of other countries. After all, it was a period of the awakening of national identity for L. Kurbas. Two giants of Ukrainian theatrical art jointly created such masterpieces as "People's Malachi", "Pathetic Sonata", "Eternal Revolt", but they were banned after the first show. For a long time, these performances were considered nationalist as questioning the foundations of communist ideology. The last performance of the artists at large was "McLean Grass" — a philosophical drama that "essentially strikes with its deep pessimism, rebellious in contrast to the obligatory false optimism of socialist realist peacocks to the Soviet government" (Stech, 2017). Les Kurbas fell into the "trap" of Soviet power and completed his career in the camps of the White Sea-Baltic Canal (he was shot in 1937). His plays based on the works of M. Pogodin "Aristocrats", L. Slavin "Interference", O. Sukhov-Kobylin "Death of Tarelkin", "Patlen's Lawyer" and the camp operetta "Dream on Vian-Guba" (created by Les Kurbas and M. Irčan, Czech composer Urbanek) saw the world there.

Theatres were evacuated from their hometowns in Ukraine at the beginning of World War II. "Staffs created at the theatres were included: chief of staff, head of the literary and organisational part, the dispatcher for relations with organisations responsible for repertoire developing and creative staff of concert brigades, organising and conducting performances in military units, hospitals, stations and mobilisation points, etc." (Romanenko, 2015, p. 68). However, the theatres did not choose the routes themselves; "Front departments sent applications to the Main Directorate of the Workers' and Peasants' Red Army, which determined the number of required creative brigades and their routes …" (Romanenko, 2015, p. 69).

In particular, the Lviv Maria Zankovetska Theatre was evacuated to the North Caucasus to the village of Labinska. Later (due to lack of work), he was evacuated to Siberia, in Tobolsk. Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre was evacuated to Kazakhstan. Taras Shevchenko Kharkiv Academic Ukrainian Drama Theatre was divided: part of the troupe — "M. Krushelnytskyi, I. Maryanenko, and V. Chystyakova found themselves in Ashgabat, a large group of actors, led by director L. Dubovyk, was evacuated to the city of Marxstadt, Saratov region, and others, led by V. Meller, the main artist of the theatre, were in Semipalatinsk" (Zakharevych, 2015, p. 160). Only seven months later, the troupe was able to unite in Voronezh, where it showed a play "Bohdan Khmelnytsky" by O. Korniychuk. The production of a politically credible playwright, which did not contradict Soviet ideology, helped unite the Ukrainian theatre with the Russian audience and provided an opportunity to work freely. Later, the theatre worked in Kyzyl-Kyiv (Kyrgyzstan) and other places of forced deployment. His troupe was constantly changing location. And the Ivan Franko National Academic Drama Theatre

found himself in Tambov, later moved to Semipalatinsk (Kazakhstan). His first performance was I. Franko's play "Stolen Happiness". In 1941–1942, the people of Ivan Franco Theatre staged the productions: "Oh, don't go, Hrytsia, and to the party", "Marusya Boguslavka" by M. Starytsky, "Stolen Happiness" by I. Franko, "Talentless", "Vanity" by I. Tobilevych, "Platon Krechet" by O. Korniychuk, "Natalka Poltavka" by I. Kotliarevsky, "Nazar Stodolya" by T. Shevchenko and others.

Wartime dictated the demand for theatrical and concert activities to lift the army spirits. Patriotic and defensive performances became especially popular ("In the steppes of Ukraine", "Front", "Bohdan Khmelnytsky" by O. Korniychuk, "Shelmenko-batman", "Russian people" by K. Simonov). Humorous acts, one-act or collective performances, pop numbers, recitations, etc., were added to concert programs.

Theatres began to form a new planned repertoire in peacetime. The traditions of the plays remained, but the political influence was still quite strong. The country was experiencing waves of repression, so some directors' performances dreamed of staging were not restored.

Cultural figures and scholars began to be awarded the annual Stalin Prize from 1940 to 1953. Thus, in 1951, I. Kobrynsky, the director of the Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre, received the third-degree award for the play "Forever Together" by L. Dmyterko; Hnat Yura, director and artistic director of the I. Franko Drama Theatre, won the second degree twice in 1949 and 1951.

"Developed socialism" also did not change the party's policy, which continued to struggle with the culture of Ukraine, its national manifestations. Thus, the works of V. Vynnychenko, O. Konysky, P. Kulish, Olena Pchilka, I. Dniprovsky, M. Kulish and many other masters continued to be banned.

The repertoire of the Taras Shevchenko Dnipro National Academic Ukrainian Music and Drama Theatre in the 60s of the 20th century under director I. Kaznadiy, a student of People's Artist M. Krushelnytskyi, consisted of classical literature works and modern drama of that time. The purpose of this repertoire policy was to bring the theatre closer to the people and promote meaningful dialogue with the audience, which would help solve problems that arise in society and give people a holiday. "The classical repertoire in this period consisted mainly of Ukrainian plays. And it was represented by all genres approved by censorship. M. Starytsky's "Bad Fate" ("Gypsy Aza") and "May Night" (after M. Gogol); "Talentless" and "Sin and Repentance" by I. Karpenko-Kary; "Taras Bulba" by M. Gogol; "On Sunday morning the potion dug" by O. Kobylyanska; "Until the sun rises, the dew will come out of M. Kropyvnytskyi's eyes"; "In the Forest" by Lesya Ukrainka; "Shelmenko-batman" and "The Courtship at Goncharivka" by H. Kvitka-Osnovianenko were a great success. And the best examples of Western European drama "Tartuffe" by Moliere, and "A lot of noise in vain" by W. Shakespeare (Shpakovska, 2001, p. 80) were next to the poster. Plays of the "light genre" or operetta, the nuances of which were well felt by directors I. Kobrinsky, S. Smiyan, A. Belgorodsky, were staged in addition to classical productions. The music orchestra and ballet troupe contributed to

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the high-quality design of Yury Milutin's "Trembita", G. Plotkin's "At Dawn", L. Lyadova's "Under the Black Mask", and others. The combination of music and drama of the Shevchenko Theatre artists emphasised and strengthened the Ukrainian theatre picturesqueness, such as singing and musicality.

The repertoire of I. Franko Drama Theatre in the 70s and 80s consisted of works: "Marusia Boguslavka" by M. Starytsky, "Cassandra" by Lesia Ukrainka, "Adventures in the Kingdom of Myasopotamia" by P. Kshesinsky, "Laurel Wreath" by L. Dmyterko, "Chocolate Soldier" by B. Shaw, "Rear" by M. Zarudny, "Macbeth", "A Midsummer Night's Dream" by W. Shakespeare, "Talentless" by I. Karpenko-Kary, "The Witch of Konotop" by H. Kvitka-Osnovianenko, Belarusian play "Evening" by O. Dudarev, "Mata Hari" by N. Yordanov. Performances for children included: "Vikentiy the Wise" by Yaroslav Stelmakh, "Twelve Months" by S. Marshak, "Santa Claus and Santa Claus" by I. Ilovaysky, "Christmas Night" by M. Gogol, and others.

Modern Ukrainian theatre has freed itself from the pressure of the colonial system during independent Ukraine, and the "old methods" respond in part only in the views of some directors. Many talented Ukrainian artists consider modern world trends and raise Ukrainian culture to a higher level, expand the scope and change the forms of national theatre culture. It is worth noting the active formation of the Ukrainian spiritual theatre, which is associated with Bohdan Stupka — actor, People's Artist of Ukraine and director of the I. Franko Drama Theatre in 2001–2012. Under the direction of the famous artist experiments were carried out, Ukrainian ideas were embodied, directors from other countries and theatres of Ukraine were invited (Georgian director R. Sturua, Canadian director of Ukrainian origin G. Gladiy, director V. Kozmenko-Delinde et al.), who also expanded the creative boundaries of theatrical culture.

Analysis of the Ivan Franko National Academic Drama Theatre repertoire as "the first stage of Ukraine" in 2001–2012 found that the classic Ukrainian plays were presented on the Big and Small Stages since 2001. The directors embodied such performances as: "Tragedy-comedy about the resurrection of the dead" by G. Koninsky (dir. A. Prykhodko), "Primer of Peace" by G. Skovoroda, or "The Conversation of Five Travelers on the True Happiness of Being" by V. Shevchuk (O. Anurov), "Paradise Work" by I. Malkovych (dir. A. Prykhodko), "Nazar Stodolya" (directed by Yury Kochevenko), "Natalka Poltavka" by I. Kotlyarevsky (directed by O. Anurov), "Inspector" by M. Gogol (directed by I. Afanasyev), "After Two Hares" by M. Starytsky and "Martin Borulya" by I. Karpenko-Kary, "The Kaidasheva Family" by I. Nechuy-Levytsky (dir. P. Ilchenko), and others.

Later, the repertoire was enriched with new productions, inspired by the work of playwright I. Franko: "Overture, Goodbye" by his short prose, "Cain" Byron translated by I. Franko, "…In the middle of paradise on the square…" — a modern understanding of the last days of the excellent artist earth life and "Crossroads" — a staging of the famous symbolic and modern Franko's story" (Veselovska, 2019, p. 75). Lesia Ukrainka's works were also screened — "Lawyer Martin" dir. O. Miroshnychenko, "In the Field of Blood" (directed by Yury Rozstalny) and prose works by O. Kobylyanska — "Early on Sunday, the potion

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dug" (directed by D. Cherepyuk). In addition, plays represent the works of other cultures and peoples: "Othello" by W. Shakespeare (directed by V. Malakhov), "The Guest of the Old Lady" by F. Durrenmatt (directed by D. Cherepyuk), "Carmen" by P. Marime (A. Zholdak-Tobilevych, directed by A. Hostikoyev), Moliere's "Tortuff, or …" (directed and scenographed by V. Kozmenko-Delinde, assistant directed by B. Benyuk), "King Oedipus" by Sophocles. R. Strua, dir. P. Ilchenko), "The Caucasian Cretaceous Circle" by B. Brecht (dir. L. Zaikauskas), "The Wedding of Figaro" by P.-O. Beaumarchais (dir. Yu. Odynoky), "The Old Woman Hatches" by T. Ruzhevych (dir. Z. Khshanovsky). Such productions presented modern plays as "Hymn of Democratic Youth" by S. Zhadan (directed by Yuriy Odinoky), fantasy play "The Lion and the Lioness" by I. Koval (directed by S. Moiseev), monoperformance "Sarah Bernard, Despite Everything" by Z. Khshanovsky, L. Kadyrova and others.

Today, M. Zakharevych, the principal director and artistic director of the Ivan Franko Theatre, organises the theatre's activities so that performances appear on the stages in a completely new style. A striking example of this is the "Buna" play by V. Makova (directed by D. Petrosyan), shown on the Chamber Stage (officially opened in 2012 on the initiative of B. Stupka to the 75th anniversary of S. Danchenko). The peculiarity of the play is the lack of actors makeup, which emphasises the high professionalism of their reincarnation, which was unsurpassed by the young actress H. Fedorak ("Grandma Buna"). The current problems of Ukrainian society are covered — misunderstanding of generations, stereotyping of thinking, imposing one's life experience, knowledge, skills on young people. The cultural issues of the 2000s are really reproduced — workers go abroad in search of a happy fate. Even though new times produce other problems, the world is moving, and society is evolving, so tradition must also be transformed, adapted to a certain time. However, we see the opposite in the play "Buna" — the unwillingness of the older generation to change and keep up with the times.

Traditions live for a millennium, are passed down from generation to generation. We can assume that they "prescribe" specific laws of world order, unshakable principles and principles of adaptation in society, the laws of communication and further development. National classical works are imbued with the Ukrainian people traditions, and the theatre's repertoire as a centre of national culture includes traditional performances necessarily. Repertoire traditions are performances of Ukrainian drama classics with the source of the sacred, deep essence of the people's existence, staged by directors during the historical development of the Ukrainian theatre, reproducing the picturesqueness features and historical facts of the Ukrainian people and culture by integrating national values and Ukrainian identity.

Conclusion

It is noted that domestic works reflect the Ukrainian people mentality and character, picturesqueness and traditions, as well as the historical experience of the Ukrainian nation (plays by T. Shevchenko, Lesya Ukrainka, I. Franko,

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M. Starytsky, M. Kropyvnytsky, M. Kulish, V. Vynnychenko etc.). However, the presence of classical works of prominent Ukrainian and foreign playwrights, writers and poets in the repertoire is also characteristic of theatres. In turn, classical works of other cultures acquaint the Ukrainian audience with the traditions of different peoples — national songs, choreography, values, etc. (works of W. Shakespeare, Molière, H. Ibsen, B. Shaw, etc.)

Analysing the trends in the formation of repertoire traditions and features of censorship policy in Ukrainian theatres from the time of the first theatre to the present, we highlight the following periods:

1. Origin of Ukrainian drama — I. Kotliarevsky created the first Ukrainian drama, "Natalka Poltavka", the premiere of which took place in 1819. This date is considered as the beginning of Ukrainian drama.

2. Ukrainian Theatre in Tsarist Russia times — Theater of Coryphaei, established in 1882, whose repertoire consisted of works by Ukrainian writers T. Shevchenko, I. Franko, H. Kvitka-Osnovyanenko, M. Starytsky and others.

3. The period of modern Ukrainian theatre formation — the work of director Les Kurbas. It can be divided into three stages — the development of theatre (the repertoire consists mainly of classical Ukrainian works), philosophical (work based on plays by European playwrights and modern works) and political (special attention is focused on the artist's collaboration with Ukrainian playwright M. Kulish).

4. Ukrainian theatre during the Second World War and the postwar period was under the close supervision of the communist authorities. It was possible to create in part the Ukrainian language and preserve the culture of speech under conditions of political engagement. Authorities awarded the Stalin Prize to the individual figures in the Ukrainian art class but encouraged the gradual transformation of the Ukrainian theatre into a Soviet one.

5. 50s of the 20th century are remarkable with artificial theatrical performances with the wrong vector of theatre development. During this period, many Soviet theatres disappeared altogether (for example, Jewish or Polish). Still, Ukrainian theatre changed the repertoire, style and manner of playing thanks to adaptation partially, but with the revival of the deep essence of Ukrainian traditions and language.

6. "Liberation" of theatres in the days of independent Ukraine was the continuation of anachronistic processes. The new consciousness only sprouted, so there was significant inertia of the theatre. And a manifestation of the Ukrainian spirit strength, when the theatre played with colours and an explosion of patriotic emotions, took place only after the Russian aggression in 2014.

7. Today, positive and negative changes are taking place in the theatres of Ukraine. A feature of modern Ukrainian theatre is performances on second stages, mono production, and advanced technology. Classical performances have also not lost their relevance because traditional problems do not leave society: the division of property, misunderstandings between generations, issues of ignorance, the desire for "easy" enrichment, and others. Performances are primarily shown in the official language.

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Modern theatre is not limited in its repertoire choice, accumulating productions of plays by different peoples of Ukraine and the world. It has become a tradition to stage Jewish, Tatar, and English plays translated into Ukrainian. It would be unethical to talk about the development of Russian drama during the war, but there is no oppression here either. Therefore, productions of Russian plays can be presented in Ukrainian theatres at the request of talented Ukrainian artists. There are no bans; the theatre is free.

The repertoire traditions of performances based on the works of classics of Ukrainian drama carry the source of the sacred, deep essence of our people. Directors stage productions, taking into account the picturesqueness, features, historical facts, and culture in general, integrate national values and Ukrainian identity into modern society. The repertoire is being modified and modernised by theatrical figures. The problems raised in the literature are being transformed because of current realities, which determines the prospects for further research.

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РЕПЕРТУАРНА ТРАДИЦІЯ УКРАЇНСЬКОГО ДРАМАТИЧНОГО ТЕАТРУ: ІСТОРИКО-КУЛЬТУРНИЙ АСПЕКТ

Матвєєва Катерина Вікторівна

Аспірантка,
ORCID: 0000-0002-9245-5373, kmatvieieva@gmail.com,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — з'ясувати репертуарні традиції українського театру від часу створення першого професійного театру до сьогодення. Методологія дослідження передбачає застосування міждисциплінарного підходу. Зокрема принцип історизму як можливість прослідкувати зміну репертуарної політики театрів під впливом суспільно-політичних обставин. Методи аналізу й синтезу використані для виявлення основних мистецьких явищ і тенденцій у театральній діяльності, структурно-функціональний і мікродинамічний методи — для дослідження театру на різних етапах розвитку. Наукова новизна. На основі аналізу репертуарних п'єс п'яти українських театрів — Театру корифеїв, Харківського державного академічного українського драматичного театру ім. Т. Г. Шевченка, Дніпровського національного академічного українського музично-драматичного театру ім. Т. Г. Шевченка, Київського національного академічного драматичного театру ім. І. Франка, Національного академічного українського драматичного театру ім. М. Заньковецької — виявлено тенденції розвитку репертуарної політики українського театру, обґрунтовано вплив традицій і суспільства на творчість провідних українських театральних діячів; розширено межі поняття «репертуарні традиції». Висновки. Досліджено особливості розвитку українського театру від створення в Україні першого професійного театру до сьогодення, висвітлено вплив цензури на репертуар. Охарактеризовано п'ять етапів формування репертуарних традицій українських драматичних театрів: період зародження української драматургії (І. Котляревський); подальші репертуарні традиції за часів царської Росії; формування сучасного українського театру (Лесь Курбас); період Другої світової війни та повоєнні часи, коли були спроби трансформувати український театр у радянський. З'ясовано, що особливістю сучасного українського театру є вистави на малих сценах, мvистави, використання новітніх технологій.

Ключові слова: репертуарні традиції; український театр; національна драматургія; театр корифеїв; перший драматичний театр; сучасний театр

РЕПЕРТУАРНАЯ ТРАДИЦИЯ В УКРАИНСКОМ ДРАМАТИЧЕСКОМ ТЕАТРЕ: ИСТОРИКО-КУЛЬТУРНЫЙ АСПЕКТ

Матвеева Екатерина Викторовна

Аспирантка,
ORCID: 0000-0002-9245-5373, kmatvieieva@gmail.com,
Киевский национальный университет культуры и искусств,
Киев, Украина

Цель статьи — выяснить репертуарные традиции украинского профессионального театра в разные политические периоды — от времен первого профессионального театра до сих пор. Методология исследования предусматривает применение междисциплинарного подхода и принципа историзма как возможности проследить изменение репертуарной политики театров под влиянием общественно-политических обстоятельств. Методы анализа и синтеза использованы для выявления основных художественных явлений и тенденций в театральной деятельности; структурно-функциональный и микродинамичный методы — для исследования театра на разных этапах развития. Научная новизна. На основе анализа репертуарных пьес пяти украинских театров — театра корифеев, Харьковского государственного академического украинского драматического театра им. Т. Г. Шевченко, Днепровского национального академического украинского музыкально-драматического театра им. Т. Шевченко, Киевского национального академического драматического театра им. И. Франко, Национального академического украинского драматического театра им. М. Заньковецкой — выявлены тенденции развития репертуарной политики украинского театра, обосновано влияние традиций и общества на творчество ведущих украинских театральных деятелей; расширены границы понятия «репертуарные традиции». Выводы. Исследованы особенности развития украинского театра от создания в Украине первого профессионального театра до сегодня, освещено влияние цензуры на репертуар. Охарактеризованы пять этапов формирования репертуарных традиций украинских драматических театров: период зарождения украинской драматургии (И. Котляревский); репертуарные традиции во времена царской России; формирование современного украинского театра (Лесь Курбас); период Второй мировой войны и послевоенное время, когда предпринимались попытки трансформировать украинский театр в советский. Определено, что особенностью современного украинского театра являются спектакли на малых сценах, моноспектакли, использование новейших технологий.

Ключевые слова: репертуарные традиции; украинский театр; национальная драматургия; театр корифеев; первый драматический театр; современный театр

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

THEORETICAL AND METHODOLOGICAL PRINCIPLES OF DIGITALISATION OF CULTURAL SPACE IN THE PROCESS OF CREATIVE INDUSTRY DEVELOPMENT IN UKRAINE

Khrystyna Pletsan

PhD in Public Administration, Associate Professor,
ORCID: 0000-0002-8179-7896, k.pletsan@gmail.com,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsa, Kyiv, 01133, Ukraine

The purpose of the article is the theoretical and methodological substantiation of the peculiarities of the digitalisation process in the creative industries of Ukraine through the prism of the cultural aspect. The study highlights and substantiates the conceptual foundations of the evolution of the transfer of cultural and creative space to the digital environment. The historical and cultural aspect of digitalisation implementation in the creative industries of Ukraine is analysed. The study describes the main strategic priorities of digitalisation of creative industries. The research methodology involves the following methods: historical and analytical method is used for primary data collection and analysis; system analysis identifies the theoretical and methodological foundations of the concept of "digitalisation" in the cultural and creative space; logical generalisation is applied for the theoretical justification of the historical and cultural aspect of digitalisation in the creative industries of Ukraine; fundamental knowledge is used to identify digital platforms, digital tools, and technologies as a mechanism for cultural products promotion and communication with consumers; the predictive method is applied to summarise the results and understand the importance of digitalisation in the creative industries of Ukraine in the historical and cultural aspect. The scientific novelty lies in the theoretical and methodological systematisation of the evolution of digitalisation in the creative industries of Ukraine through the prism of the historical and cultural dimension. The study focuses on the three-dimensional aspect of digitalisation of creative industries: as a need, as a requirement, and as a driving force for innovation in the cultural space through the prism of human-centrism. Conclusions. It is proved that in the historical and cultural aspect the concept of the implementation of digitalisation has radically modernised the creative industries of Ukraine and opened new opportunities for the creation of new ideas, innovative projects, collaborations, and readiness of Ukrainian artists to join world tendencies.

Keywords: creative industries; cultural space; digitalisation; historical and cultural dimension; evolution; digital communications; digital tools; digital products; globalisation; transformation processes

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Introduction

This article discusses the issue of the modern globalization trends in the development of the socio-cultural environment as a complex, multilevel formation, the main characteristics of which are time, movement and space of social realities and the reset of thinking of Ukrainian society in the digital age. The changes actualise the problems and needs of the introduction of the latest technologies in the formation and development of the innovative and creative nature of the cultural space.

In general, the sphere of creative industries plays a threefold role in the national innovation process: by definition, it is the main source of innovative ideas and the emergence of new goods and services; it offers services that can be a resource for innovation of other enterprises, which belong or do not belong to the creative sector; it intensively uses new technologies and often requires their counterparties to adapt to changes in market demand, the introduction of technological change, thereby forming innovative impulses for technology manufacturers, as determined by the specifics of creative industries.

Transfer of creative and cultural space to the digital environment. At the same time, the implementation of digital technologies, in particular digitalisation trends, is both an opportunity and a threat to the creative industries and the cultural environment in general. The needs of consumers of the creative space, the evolution of the socio-cultural environment, and the COVID-19 pandemic declared by the World Health Organization in March 2020 as one of the main measures to prevent the spread of the virus are important reasons for the active introduction of digitalisation in the creative industries. Today, digitalisation is a necessary condition for creative industries and cultural space, creative work, and competitiveness. Thus, in order to achieve its communicative goals, a cultural product must first be "legalised" on the Internet, gain recognition, popularity, and demand, otherwise, it simply will not be able to compete with those products that are already available in the global community.

Problem Statement. The conceptual principles of the evolution of the cultural and creative space encourage the introduction of innovations and active collaboration with industries of different segments. In this context, there is a need for the availability of cultural heritage and cultural resources. This is an important prerequisite for socio-cultural development, the creative realisation of personality and is a new trend for the future of creative industries in Ukraine. Today's new realities are the new challenges for the creative industries of Ukraine. According to the survey on the impact of COVID-19 on segments in Ukraine, 72% of the respondents identified the creative industries as more vulnerable and sensitive ("Kreatyvna ekonomika", 2020). That is why we are convinced that the introduction and effective implementation of the digitalisation process in the creative industries is a need and necessity. The active introduction of digitalisation is also conditioned by the desire of artists to constantly increase the level of their competitiveness, in accordance with the changing time, which is reflected in differences and similarities in terms of challenges and opportunities for cultural production and results.

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Thus, the identification of the key strategic priorities of digitalisation of creative industries becomes one of the most important tasks for modern science and for researchers of the system, the processes of organising the future socio-cultural environment of Ukraine. The evolution of the information society, the scale of social networks, and interactive digital tools provide an opportunity to use them in the format of digital communication with consumers of creative industries. In general, modern technologies contribute to the adaptation of creative sectors to the globalisation processes of society and to implement creative ideas in a slightly different way.

The recent research and publication analysis allows us to generalise that the dynamics of modern scientific research are marked by a wide range of researched issues. Scientists identify the essence, principles, patterns, components and functional features of the digital process. It should be noted that scientists mostly consider digitalisation in the economic aspect. In the spectrum of cultural and creative industries, the issue has been little explored.

Despite the debatability and lack of consensus on the concept of "digitalisation", we consider it appropriate to understand the process of digitalisation in the creative industries as innovative development, a factor in forming a holistic digital ecosystem with the introduction of digital technologies. The historical and cultural dimension of digitalisation, which could be considered as an indefinite part of the general issue, in our opinion should be viewed in three dimensions: as a need, as a requirement and as a driving force of innovation in the creative industries of cultural space through the prism of anthropocentrism. This determines the relevance of this article.

Purpose of the article

The purpose of this study is the theoretical and methodological understanding and justification of the peculiarities of the process of digitalisation in the creative industries of Ukraine through the prism of the cultural aspect.

To achieve the goal of scientific research, the following tasks are identified:

– to reveal the theoretical and methodological principles of the concept of "digitalisation" and basic scientific research in a cultural and creative environment;

– industries of Ukraine, at the same time as an issue of preserving the uniqueness of the creative product, and on the other hand as an opportunity to create conditions for creative activity and competitiveness of cultural and creative space in accordance with today's requirements.

Main research material

In conditions of fierce competition of the socio-cultural environment, an important tool is the collaboration of cultural and creative industries with business structures in modern digital content. As today's requirements determine the culture of change in the promotion of cultural products of creative industries through digital transformations, the development of this area in providing

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conditions for the creation and launch of digital platforms of the new genera-
tion, the promotion of digital initiatives. All this is the key to understanding the
current and future audience.

Analysing the etymology of the concept of "digitalisation", we should note
that translated from English digitalisation is transliterated as "digitisation". In
a broad sense, it means the transition of the information field to digital format
for effective use on modern electronic devices ("Slovo roku", 2019). At the same
time, comprehensive research by scientists has formed the basic theoretical
foundations of digitalisation. Let us consider them in more detail.

From the large number of interpretations, we will present those that, in
our opinion, are most relevant to the research topic. In particular, in the con-
text of the emergence and development of digitalisation associated with the
historical features of the formation of Ukrainian society, its gradual transfor-
mation is considered by M. Dubyna and Kozlianchenko (2019). The author in-
terprets digitalisation as a phenomenon that is a manifestation of a new type
of socio-economic system, implemented through the introduction of scien-
tific and technological progress and innovative methods, intellectualisation
of human capital, use of new technologies, prioritisation of knowledge and
services, creative mentality, effective, efficient, rational business. L. Ligonen-
ko, A. Khripko and A. Domanskyi (2018) offer their vision, revealing digitali-
sation as a process of transferring information into digital form. In turn, dig-
italisation in its second sense describes the processes of interpenetration of
the virtual and physical worlds, the introduction of computer programs in
everyday practice, the impact of information technology on the creative in-
dustries. Kawashima (2010) explores the issue of copyright enforcement at
the legislative level in the creative industries. The author emphasises the im-
perfections of the legal mechanism of copyright protection. In turn, K. Kup-
rina and Khazanova (2016) consider digitalisation as a tool for transforming
information into digital forms. I. Salvador, J. Simon and P. Benghozi (2019)
focus on the negative manifestations of the impact of the process of digital-
isation on creative industries and cultural space. The researchers emphasise
the destructive ways of development, implementation and dissemination of
technological dynamics in the context of the value of innovation in the cul-
tural and creative industries.

In our opinion, a fundamental theoretical and practical tool for imple-
mentation in historical, sociological, philosophical and cultural contexts, the
process of digitalisation should be considered as a technology that allows us
to trace the evolution and uniqueness of the cultural product of creative in-
dustries. We fully agree with the vision of V. Sheiko and O. Kravchenko (2009)
that the intensification of communications and intercultural interactions, the
development of information technology contribute to the further diversifi-
cation of the diverse world of cultures, and not only and not so much their
absorption by a particular universal culture. In this context, it is appropriate
to pay attention to the multiple use of the term "digitalisation" in all spheres
of society, including in the creative industries in comparison with previous
years.

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According to the official website of the Ministry of Digital Transformation, the word "digitalisation" in 2019 was recognized as the word of the year (Ministerstvo ta Komitet tsyfrovoi transformatsii Ukrainy, 2019). In general, the interpretation of the essence of digitalisation in the scientific literature should be considered through the prism of appropriate approaches: cultural, informational, process, structural, business-oriented. In particular, according to the information approach, digitalisation should be considered as a set of information resources (data processing), human resources (knowledge, abilities), which arise due to the introduction of information and communication technologies. Through the prism of the process approach, digitalisation is seen as a way to use new technologies, new flows of information and data. Structural — as a way of transformational transformation, business-oriented — as an opportunity to create new business models in order to benefit from the use of advanced technologies that handle a large flow of information (Dubyna & Kozlianchenko, 2019). Revealing the culturological aspect, in our opinion, digitalisation should be considered as an innovative development; as a process and result of the formation of an integrated digital ecosystem of creative industries with the introduction of digital technologies that provide storage, transmission, data processing.

For a comprehensive understanding of the issue, elaboration of sources allowed us to identify the main structural elements of the digitalisation process. In particular, the main factors that are a prerequisite for the digitalisation process include: the formation of the concept (define the main directions, build a strategy, define goals, resources and processes); human resources (training of specialists with a high level of digital competence); technologies (providing technologies for the digital future) (Dlihach, 2020). Note that the process of digitalisation is formed on the basis of appropriate stages, in particular: analysis of processes and strategic opportunities for effective development, minimizing risks; forming a team to develop and implement the strategy of new technologies in the process; implementation of digital processes; comprehensive analysis of the implementation of digital solutions (Husieva & Lehominova, 2018). The development of digitalisation is realised in accordance with the influence of such general factors as: the emergence of new digital technologies, the formation of new needs and demands of consumers; creation of new values, product properties; changing conditions of the competitive environment; changes in public policy; improving the legal framework focused on the information development of mobile telecommunications, digital television, radio and technology computing substructure, virtualization, data storage and revision of cybersecurity tools (Trushliakova, 2018).

To reveal the theoretical and methodological principles of digitalisation, it is necessary to focus on modern digital technologies that realise the ability of the creative industries to meet modern trends. It is digital technologies that provide interactive interaction of stakeholders with cultural managers of creative industries; contribute to the search for new goals, horizons and opportunities; implement a combination of technologies and creative projects of creative industries aimed at digital transformation.

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The following digital platforms are the system-forming factor in the use of digital technologies, which provides innovative approaches in combination with the classic types of communication with consumers in the creative space (Table 1).

Table 1

The effective digital-platforms of digitalisation
in the creative industries

Digital-platforms	Characteristic	Result
Platform hover.link	Event-platform of online-interaction, which creates an opportunity to be an active participant of the festival during the online-broadcast. The spectator has the opportunity to see an interactive map of the festival, where there are three stages, entertainment areas, a food court, competitions from partners. Images of each artist can be rotated 360 °.	Maximum reproduction of the atmosphere of the music fest in reality, expansion of the target audience, popularization of the music sector.
Platform Europeana	The platform where the contextual information (metadata) of the elements of the cultural heritage of Europe is formed, including. The search engine finds what it needs, immediately goes to the source site, which contains all the necessary content, say, images or audio.	Opportunity to digitize the entire cultural heritage of Europe by 2025, which will be available to the world community.
Platforms Prometheus, EdEra, Coursera	Educational platforms that provide an opportunity to learn and master new competencies, improve skills, engage in self-education for free anywhere in Ukraine.	Implementation of self-analysis, increasing the level of competence, mastering new knowledge.
Platform Mailchimp	Universal marketing platform that realises the possibility of effective email marketing, quickly create useful mailings for consumers of organizations and enterprises of the creative sector.	Automation of communications and information, sending letters, messages to a wide range of stakeholders.
Platform Amazon	A platform that allows creators to publish their creations and maximize the geography of consumers.	Development and scaling of products and services in Ukraine and the world.
Platform Spotify SoundCloud	Streaming platform and web-site that provide opportunities for musicians and vocalists to publish their compositions, promoting the music sector.	Dissemination of digitized audio information, which helps to expand the target audience.

Digital media in the format of digital communications	Digital media platforms using innovative technologies to provide the media market with a competitive product and competitive professionals, to provide feedback to the target audience.	Actualization of issues, independence and impartiality of the submission, addressability of information and inquiries.
Google Arts&Culture	An online platform featuring collections of exhibits from 1,200 museums, galleries and other organizations in 70 countries. The platform allows users to make virtual tours of museum galleries, get acquainted with physical and contextual information about works of art and create their own virtual collections.	Scaling access to high-definition images of works of art, expanding knowledge about the cultural heritage of the world.
Platform Takflix	An online platform with Ukrainian films, based on the principle of "video on demand", legal viewing of a film after theatrical release. Ukrainian films are being re-actualized on the platform, as well as discussions with film directors.	Promotion of Ukrainian cinema for viewers from Ukraine and abroad.
Platform Microsoft Power BI	A data visualization platform that provides a better understanding of user behaviour and aids in planning exposures and making funding decisions.	Implement opportunities for artists to digitize exhibits, providing access to online viewing.
Platform OpenTheatre	A platform for video recordings of performances, which realises the opportunity to increase the number of consumers of cultural products by virtually transferring Ukrainian modern theatre to the digital space. The platform also provides online broadcasting of performances and concerts within the festival "Gogolfest Dnipro".	Transformation of performing arts into digital-performative, contributing to the expansion of stakeholders.

Source: generated by the author according to the data given in Vlasenko & Pozniak, 2020; Myhashko, 2020; Lelyk, 2019; Skakun, 2019; Kulesz, 2020; Mihelj, Leguina & Downey, 2019.

The culture of change in the creative industries contributes to the activation of digital culture, which penetrates both in the ways of communication between art and the audience, and, in fact, in the way of creating works of art. Among the key and effective means of digitalisation in the creative industries, we single out the following digital tools (Table 2).

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Table 2

The effective digital- tools and technologies of digitalisation
in the creative industries

Digital-tools and technologies	Characteristic	Result
Cloud technologies	Implement the ability to place digitized books, paintings, ornaments, old films, etc. on a remote server.	Popularization, accessibility, expansion of the circle of consumers.
Technology Quick response code (QR-код)	An augmented reality element that allows you to get detailed information about the creation, features, characteristics, activities of historical and cultural monuments, books, museums, objects, etc.	Openness, expanding the range of consumers, availability of information.
Technology blockchain	Demonstrates great potential in terms of forming a fundamentally new digital mechanism for exchanging "valuable" data. Gives the consumer the opportunity to work directly with the manufacturer. It is a distributed database technology based on an ongoing chain of records and resistant to falsification, revision, hacking and theft of information in all sectors of the creative industries.	Improving reliability, ensuring the reliability of information.
Scrum-technologies	Project management tool that can be used in various processes to optimize and manage risks in creative industries.	Effective teamwork in product development, implementation and improvement.
3D sculpting	Technology for creating photorealistic 3D monuments, historical sites, sculptures, art, tourist attractions, works of art, antiques, artefacts, exhibits, bas-reliefs, etc.	Promotion, preservation, innovative approach, expansion of consumers.
YouTube-channel	Provides free access to all video content of the creative industries sectors. Realises the opportunity for musicians, directors, theatregoers, designers, artists and others to publish their work.	Promotion, preservation, accessibility, expansion of the circle of consumers.
Facebook, Instagram pages	Provide the opportunity to create relevant content for cultural and creative projects, institutions of creative industries.	

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Telegram-channel, podcasts, page in Instagram Live	The most effective and popular way to interact with consumers.	Promotion, preservation, accessibility, expansion of the circle of consumers.
Website	The website as a tool provides the opportunity to place the most popular content, promote a cultural product, communicate with the audience and provides a broad functional role to meet the needs of consumers.	Realisation of possibility of access, openness to products of creative sectors, expansion of a circle of consumers.
ZOOM, Meet	Video communication services that provide an opportunity to implement a creative approach to the activities of projects, institutions of creative industries online.	
Asana	A mobile application that allows you to assign tasks, set priorities and deadlines, share ideas about important details and visually display your progress.	Effective organization of cultural and creative projects.
Quik	A program in which you can create free video content for projects, enterprises of creative industries with the help of transitions, tools and effects.	Innovation and accessibility of projects and institutions of creative industries.
Bring your own device,BYOD, Near Field Communication, NFC	Tools that implement the ability to perform work in absolutely effective ways, which increases the productivity of creative industry institutions by improving communications.	Effective interaction in the institutions of creative industries.
AppStore, Google Play Market, Amazon, Appstore, Opera, Mobile Store	Mobile applications that implement the possibility of projects and institutions of creative industries to: create a technical specification for the development of a mobile application; discussion with the client of the phases and progress of the project; building program architecture; direct programming; work with designers; support for mobile applications; work with testers on debugging and testing programs; assistance in creating instructions for working with the application; effective document management.	Effective activity, popularization, preservation, accessibility, expansion of the circle of consumers.

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GogolFest_LSD	Laboratory for finding digital solutions for cultural projects, which provides the reproduction of art beyond its classical understanding.	Effective activity, popularization, preservation, accessibility, expansion of the circle of consumers.

Source: generated by the author according to the data given in Vlasenko & Pozniak, 2020; Myhashko, 2020; Lelyk, 2019; Marusei, 2020; "Tsyfrovi instrumenty", n.d.; Skakun, 2019; Dihalievych, 2020; Kulesz, 2020; Mihelj, Leguina & Downey, 2019.

Conceptual understanding of dynamic processes of new ways of creating, presenting and disseminating cultural products of creative industries, human mobility and cultural pluralism, formation and development of innovative digital model and creation of digital strategies becomes extremely important in the era of global transformations. Given these positions, it is conceptually important to develop and disseminate creative industries as a driving component of the cultural sphere, which have significant potential for cultural diversity, influencing human development, synergistically combining culture, traditions, cultural values, culture and personality, culture and society, innovative ideas and digital-technologies that can be formed and presented in the appropriate model as shown in Figure 1.
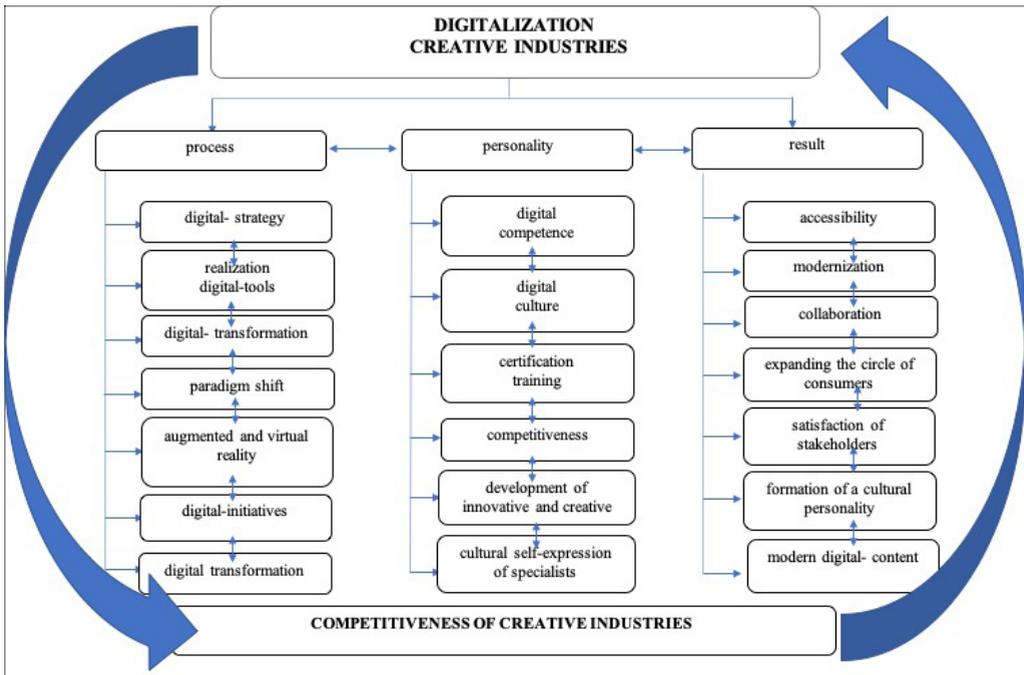
Figure. 1. Model of digitalisation in creative industries [formed by the author]

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We are convinced that it is conceptually important to consider digitalisation in the environment of creative industries as a complex system that forms successive transformations of the socio-cultural code of Ukrainian society and has an impact on all sectors. At the same time, the principles of inclusiveness, innovation, active participation, efficiency, reproducibility, and accessibility are the starting points in the implementation of the digitalisation process in the creative industries. While forming the model, we proceed from the premise that the creative product of creative industries should be accessible to the general public, spreading the cultural code across the boundaries of time and space.

Opening the second task of the study, to understand the features and factors of digitalisation of creative industries, we analyse the introduction of digital technologies in the cultural and creative space of Ukraine. In particular, through the prism of analysis, we note that at each historical stage of development of Ukrainian society, the concept of cultural and creative space has changed, there has been cultural globalisation. Thus, at the beginning of its formation, in the 90s of the twentieth century, under the influence of globalisation trends in the cultural and creative space, digital tools began to appear, spread, modernise and consolidate. In general, it was the use of the Internet through websites and information segments, which contributed to a qualitative and quantitative increase in the circulation of cultural values and dissemination throughout Ukraine.

However, it should be noted that in the period from 1991–2013, cultural and creative industries were not priority areas of public policy. Conflicts of interest between different organizations, communities, and non-governmental organizations became more frequent. In general, the sphere of culture was in a situation of self-survival, self-interaction and self-support. Investments and development of creative industries in the historical and cultural dimension will be attributed to the period from 2014 to 2021. We could state that starting from 2014, it was the beginning of the renewal of creative industries with the realisation of political, social, economic, social and cultural rights of citizens, promoting the introduction and development of innovative knowledge and digital technologies, preservation and promotion of cultural and spiritual heritage, stimulating creative expression and formation of competitiveness both in Ukraine and in the international market.

The effective period of the use of digital technologies in creative industries should be separated from 2015. At this time, Ukraine has become a participant in the Creative Ukraine programme. The programme is aimed at supporting cultural and humanitarian projects and provides financial support, modernisation and investment in the development of the creative sector. At the same time, the activities of the National Bureau of the Creative Europe Programme provide information transparency and openness.

The Doctrine of Information Security of Ukraine, which was approved in 2017 by the Decree of the President of Ukraine, promotes the development of digitalisation in the creative industries of Ukraine (Prezydent Ukrainy, 2017). The document provides a mechanism for implementing cultural diplomacy in the process of coordinated information work of foreign diplomatic missions of

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Ukraine, participation in international cultural events to present national culture and identity, introduction of international cultural festivals in Ukraine to promote Ukrainian culture. The conceptual principles of digitalisation at the state level are laid down in the Strategy of Innovative Development of Ukraine for the period up to 2030 (Kabinet Ministriv Ukrainy, 2019) as effective implementation of competitive advantage in the global space "Industry 4.0". The Ministry of Digital Transformation and the Ministry of Culture and Information Policy will discuss the stages and trends of digitalisation in Ukraine and its impact on the development of the cultural sector of Ukraine.

In general, since the end of 2017, the principle of digital transformation as a driver of competitiveness has been actively implemented in the activities of cultural and creative industries in Ukraine. The basis of digitalisation is the digitalisation of social production on the basis of "Industry 4.0", which is implemented through mass distribution in the sectors of creative industries. Thus, in the field of education, digital technologies make it possible to provide illustrations, a virtual supplement to the educational material; in the field of tourism — to provide virtual guides, transport, and logistics of tourist routes, virtual advertising and travel organization, virtual guides, virtual demonstration of services and IT-advertising materials. Digital technologies are radically changing the gaming and show business, including offering virtual games with the effect of the presence of a participant in the game. Digital technologies radically modify the entire field of retail, advertising, and printing, management and marketing, as well as provide opportunities to obtain objective data on changes in market conditions in real time.

Considering the evolution of the implementation of the digital process of cultural and creative space, it is appropriate to note the importance of the 2018 seminar "Technical Assistance and Information Exchange" ("Kreatyvna ekonomika", 2020). The event was organized by the European Commission together with the Ministry of Culture of Ukraine. During the seminar, participants of a wide range of creative industry institutions and organizers identified and discussed the main tools for building the institutional digital capacity of creative industries in Ukraine.

The need to integrate modern digital trends and technologies into the cultural and creative space of Ukraine was clearly emphasised during the forum "Digitalisation: Business Talk. Open Opportunities", which was important for the development of digitalisation of creative industries in Ukraine. It is also determined that the Ministry of Culture has an important task to organically integrate modern digital trends and technologies into the cultural and creative space of Ukraine (Ministerstvo kultury ta informatsiinoi polityky, 2021).

In 2019–2020, in accordance with the challenges of the time and with the support of the Ministry of Culture and Information Policy of Ukraine, the Ukrainian Cultural Foundation, the Ukrainian Institute under the Ministry of Foreign Affairs of Ukraine, the State Agency of Ukraine for Cinema, the Ukrainian Book Institute, the National Centre for Digital Transformation and the Ministry of Digital Transformation Creative Europe, the process of digitalisation in all sectors of the creative industries of Ukraine is gaining significant scale and

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is becoming an important condition for activity. This period is characterised by digital transformations, wide opportunities of digital space, implementation of virtual and augmented reality spectrum, three-dimensional animation, the introduction of interactive technologies and systems, which promotes active development of creative industries and ensures competitiveness both domestically and internationally.

From 2021, the system of digitalisation of creative industries in Ukraine continues to develop even more actively and innovatively. Today, digitalisation in the creative industries as a complex system has an impact on all sectors: music, film and audiovisual industry, book publishing, theatre and opera, museums and galleries, libraries and archives, video games, tourism, design. Important for the intensification of digitalisation of creative industries was the signing in February 2021 by the Ministry of Digital Transformation of Ukraine and the Ukrainian Cultural Foundation of a Memorandum of Cooperation (Ministerstvo ta Komitet tsyfrovoi transformatsii Ukrainy, 2021). The document is based on the consolidation of efforts to promote the implementation of state policy in the field of digital transformation, digital innovation, digital skills in the cultural and creative space.

Currently, the Ministry of Culture and Information Policy is very active in the direction of digitalisation of creative industries. One of the examples of effective implementation of digitalisation is the projects of digital transformation in the field of culture and tourism for the next three years. By the end of 2023, 4 large-scale digital projects should be implemented (MKIP, 2021):

e-Heritage — the digital transformation of cultural heritage protection: digital infrastructure of museums; register of cultural heritage; register of intangible heritage; museum fund of Ukraine;

e-Art — the digital transformation of art: repository of documents of educational and methodical literature for teachers of education; system of administration of applications for industry awards, scholarships, grants and their award,

e-Tourism — digital transformation of tourism and resorts: register of tourism entities of Ukraine;

e-Book — the digital transformation of libraries and book publishing: national automated library information system; Ukrainian Digital Library; software for working with project grants.

Thus, the introduction and implementation of an effective system of digitalisation of cultural products will ensure the development and modernisation of creative industries of Ukraine, the realisation of the value of ecosystems of creative enterprises, implementation of innovative programmes to modernise creative industries to make Ukraine the most creative and convenient for everyone.

Conclusions

Summarising the above, we note that the historical and cultural analysis of digitalisation in creative industries makes it possible to consider the issue in three dimensions: as a need, as a requirement, and as a driving force of inno-

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vation in the creative industries of cultural space through the prism of a man. Based on the theoretical and methodological foundations of the study, we conclude that digitalisation in the creative industries is an issue of preserving the uniqueness of the creative product, which, on the other hand, contributes to creating conditions for creative activity and competitive space. At the same time, digital technologies provide an effective communication process with the audience of consumers, popularisation of cultural and creative heritage, and projects of creative industries following the requirements of today.

In the modern world critical discourse, the introduction and implementation of digital technologies provoke positive and negative tendencies of this process in the cultural and creative space of Ukraine. The following positive trends have been highlighted in our research: availability of modern forms of creative industries; cultural self-expression of creative industry specialists; exchange and mobility of creative people and ideas; open access to information; implementation of innovative activities, use of new technological opportunities; simplification of work with information, accessibility and expansion of the audience, increasing interest in the cultural product; improving the activities of creative industries; preservation and dissemination of cultural heritage; opportunity to create a national register of cultural monuments; improvement of communications, cross-sectorality, formation of better quality content; saving time, increasing productivity, optimizing the workflow; increasing the cultural participation of the territorial community; popularisation of all sectors of creative industries and opening of new perspectives. The research also deals with the negative trends: copyright infringement and the spread of piracy; digitization, which affects the main cultural producers, shifting the focus to intermediaries; loss of emotional contact with the audience; levelling of physical products of creative sectors and their displacement by digital ones; risks of standardisation and loss of uniqueness, etc. Accordingly, taking into account the existing competitive advantages, the content of the cultural product of the creative industries is changing and the interaction and cooperation between consumers and creators of the creative industries are expanding.

The study shows that in the historical and cultural aspect, the concept of the implementation of digitalisation has radically modernised the creative industries of Ukraine and opened new opportunities for new creative ideas, innovative projects, collaborations, and willingness of Ukrainian artists to join global trends.

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ТЕОРЕТИКО-МЕТОДОЛОГІЧНІ ЗАСАДИ ДІДЖИТАЛІЗАЦІЇ КУЛЬТУРНОГО ПРОСТОРУ У ПРОЦЕСІ РОЗВИТКУ КРЕАТИВНИХ ІНДУСТРІЙ В УКРАЇНІ

Плецан Христина Василівна

Кандидат наук із державного управління, доцент,
ORCID: 0000-0002-8179-7896, k.pletsan@gmail.com,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті: теоретико-методологічне обґрунтування особливостей реалізації процесу діджиталізації у креативних індустріях України крізь призму культурологічного аспекту. У дослідженні виокремлено і обґрунтовано концептуальні засади еволюції перенесення культурно-креативного простору в цифрове середовище. Проаналізовано історико-культурний аспект впровадження діджиталізації у креативних індустріях України. Охарактеризовано основні стратегічні пріоритети діджиталізації креативних індустрій. Методологія дослідження передбачає застосування методів: історико-аналітичного — для збору та аналізу первинних даних; системного аналізу — для виокремлення теоретико-методологічних засад поняття «діджиталізація» в культурно-креативному просторі; логічного узагальнення — для теоретичного обґрунтування історико-культурного аспекту впровадження діджиталізації у креативні індустрії України; фундаментального пізнання — для виокремлення діджитал-платформ, діджитал-інструментів і технологій як механізму популяризації культурних продуктів і комунікації зі споживачами; прогностичного — для узагальнення результатів, осмислення значення впровадження діджиталізації у креативних індустріях України в історико-культурному аспекті. Наукова новизна полягає в теоретико-методологічній систематизації еволюції діджиталізації у креативних індустріях України крізь призму історико-культурного виміру. Акцентовано увагу на тривимірному аспекті діджиталізації креативних індустрій: як потребу, як вимогу і як рушійну силу інновацій у культурологічному просторі крізь призму людиноцентризму. Висновки. Доведено, що в історико-культурному аспекті концепція впровадження діджиталізації радикально модернізувала креативні індустрії України та відкрила додаткові можливості для створення нових творчих ідей, інноваційних проєктів, колоборацій та готовність українських митців долучитись до світових тенденцій.

Ключові слова: креативні індустрії; культурний простір; діджиталізація; історико-культурологічний вимір; еволюція; діджитал-комунікації; діджитал-інструменти; діджитал-продукти; глобалізація; трансформаційні процеси

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ТЕОРЕТИКО-МЕТОДОЛОГИЧЕСКИЕ ОСНОВЫ ДИДЖИТАЛИЗАЦИИ КУЛЬТУРНОГО ПРОСТРАНСТВА В ПРОЦЕССЕ РАЗВИТИЯ КРЕАТИВНЫХ ИНДУСТРИЙ В УКРАИНЕ

Плецан Кристина Васильевна

*Кандидат наук по государственному управлению, доцент,
ORCID: 0000-0002-8179-7896, k.pletsan@gmail.com,
Киевский национальный университет культуры и искусств,
Киев, Украина*

Цель статьи: теоретико-методологическое обоснование особенностей реализации процесса диджитализации в креативных индустриях Украины через призму культурологического аспекта. В исследовании выделены и обоснованы концептуальные основы эволюции перенесения культурно-креативного пространства в цифровую среду. Проанализирован историко-культурный аспект внедрения диджитализации в креативные индустрии Украины. Охарактеризованы основные стратегические приоритеты диджитализации креативных индустрий. Методология исследования предусматривает применение методов: историко-аналитического — для сбора и анализа первичных данных; системного анализа — для выделения теоретико-методологических основ понятия «диджитализация» в культурно-креативной сфере; логического обобщения — для теоретического обоснования историко-культурного аспекта внедрения диджитализации в креативных индустриях Украины; фундаментального познания — для выделения диджитал-платформ, диджитал-инструментов и технологий как механизма популяризации культурных продуктов и коммуникаций с потребителями; прогностического — для обобщения результатов, осмысления значения внедрения диджитализации в креативных индустриях Украины в культурно-историческом аспекте. Научная новизна заключается в теоретико-методологической систематизации эволюции диджитализации в креативных индустриях Украины через призму историко-культурного измерения. Акцентировано внимание на трехмерном аспекте диджитализации креативных индустрий: как потребность, как требование и как движущая сила инноваций в культурологической сфере через призму человекоцентризма. Выводы. Доказано, что в историко-культурном аспекте концепция внедрения диджитализации радикально модернизировала креативные индустрии Украины и открыла дополнительные возможности для создания новых творческих идей, инновационных проектов, коллабораций и готовность украинских художников приобщиться к мировым тенденциям.

Ключевые слова: креативные индустрии; культурное пространство; диджитализация; историко-культурологическое измерение; эволюция; диджитал-коммуникации; диджитал-инструменты; диджитал-продукты; глобализация; трансформационные процессы

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WORK OF NIKOLAI TSIVCHINSKII: CONTRIBUTION OF THE BOYCHUK SCHOOL TO THE ART OF KAZAKH TAPESTRY

Sergali Suraganov[1a], Zubaida Suraganova[2b]

[1]Senior Lecturer,
ORCID: 0000-0003-0319-8115, sersuraganov@mail.ru,
[2]PhD in History,
ORCID: 0000-0001-9893-6461, suraganova_zk@mail.ru,
[a]S. Seifullin Kazakh Agro-Technical University,
Zenis Ave., 62, Nur-Sultan, 010000, Kazakhstan,
[b]Bozoq State Historical and Cultural Open-Air Museum
of the Ministry of Culture and Sports of the Republic of Kazakhstan,
54 Tauelsizdik Ave., block 6, Nur-Sultan, 010000, Kazakhstan

The purpose of the research is to introduce the creative achievements of N. Tsivchinskii into scientific use in the context of the formation of the art school of the Ukrainian avant-garde of Mykhailo Boychuk. The study's objectives are to determine the origins of the formation of the muralist and arts and crafts master N. Tsivchinskii's work, his contribution to the shape of the history of the Kazakh professional tapestry. His work reflects the penetration and deep insight into the significance of traditional cultural identity, the Boychuk school's monumentalism inherent. One of the few surviving Boychukists who were scattered to the four corners of the earth by fate, N. Tsivchinskii developed the versatile skills, artistic language, and tradition of the Boychuk school also became one of the brightest figures in the Kazakh decorative and applied arts. The life path and work of N. Tsivchinskii reflect the most critical and tragic chapters of the country development thoroughly, which is no longer on the map. The research methods used are biographical, source-based, and historical. The methodological innovation of the research is the use of the biographical approach along with the historical one in the framework of the "new comparative history" as an effective tool for studying the artistic heritage of Kazakhstan and Ukraine in the Soviet era. The scientific novelty of the study is determined by the introduction of new information about the artist, whose work was only mentioned in the context of the Boychuk school scholars' activities, a significant part of whose followers were destroyed during the years of the Red Terror. Conclusions. The work of N. Tsivchinskii is considered in the context of the activity of the art school of M. Boychuk, where he became an arts and crafts master. In the 1930s, in Kazakhstan, N. Tsivchinskii continued the traditions of the Boychukists, became the founder

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of the first carpet cooperative craft society, which became a truly significant phenomenon in the history of the formation of professional decorative and applied art in the republic.

Keywords: Boychukists; tapestry; arts and crafts; Kovrovshitsa cooperative and trade craft society; Kazakhstan; Nikolai Tsivchinskii; Ukraine; Mykhailo Boychuk school; All-Russian Decorative Art Museum

Introduction

The relevance of the research is determined by the fact that many chapters of the history of the twentieth century and the history of art in the Soviet period remain insufficiently studied today. There is one chance only to restore the integrity of the picture of the events and processes of that time slowly, following Ariadne's clue — the few available facts. This chance was the "Ornamental Rhythms of the Eurasia. From Antiquity to Modernity" exhibition, held in 2018 at the site of the National Museum of the Republic of Kazakhstan (the Kazakh NM, Nur-Sultan) as part of "Heritage of the Commonwealth. Traditions for the Future" multi-year programme, carried out by the All-Russian Decorative Art Museum (the Russian DAM, Moscow) with the support of the Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation of the CIS.

The exhibition was intended to use the museum collections of both museums: the Russian DAM and the Kazakh NM. In the spring of 2018, during the selection of photographs of museum objects from the Russian DAM collections, one of the exhibits, the Baiga tapestry, attracted the museum staff's attention immediately. It was hard to miss it. As follows from the information about the exhibit, the tapestry originated from Kazakhstan and dated back to 1939. The staff of the National Museum of the Republic of Kazakhstan, who was present at the selection, were solidly for exhibiting the tapestry at the exhibition in the capital of Kazakhstan. The tapestry became, in fact, the excellent reason to start a systematic study of the work of its author. Interest was aroused both by the plot depicted on the tapestry, Baiga (traditional Kazakh's horse tiltyards), and the "Stalindjk ul Konstitutsia çasasn" inscription — "All Hail the Great Stalin Constitution" in the upper border, as well as the history of its creation.

Figure 1. Baiga. N. Tsivchinskii. 1939. Tapestry, wool, cotton, metal threads, lint-free hand weaving. From the Russian DAM collection. At the "Ornamental Rhythms of the Eurasia. From Antiquity to Modernity" exhibition. Astana. National Museum of the Republic of Kazakhstan. 2018. Photo by S. Suraganov.

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Thanks to colleagues' professional behaviour and free will from the All-Russian Decorative Art Museum, this exhibit was again in Kazakhstan more than 80 years later. There is a reason that one of the creators of this exhibition L. Vvedenskaya called this fact the "hour of triumph" of this work.

So, the Baiga tapestry became a reason for studying the history of its creation and the biography of its authors.

During 2018–2019 we were working on the sources. Since the information about the central figure of our study was incomplete and fragmentary, any source was essential. From the guide to the Kazakh SSR pavilion at the All-Union Agricultural Exhibition of 1939, the issue of the Ogonyok magazine for 1944, encyclopedias, his son's memoirs in the Vechernyaya Almaty newspaper (2008) and the "Art of Kazakhstan" textbook, brief data became available. In the Kazakhstan encyclopedia, it was indicated that Nikolai Tsivchinskii, the Soviet artist of monumental and decorative-applied art, the member of the Union of Artists of the USSR, the honoured worker of arts of the Kazakh SSR (1947), the author of the first Kazakhstan tapestries, was born on December 13, 1905, in St. Petersburg and died on February 24, 1985, in Almaty, studied at the Mezhyhiria Ukrainian Technological Institute of Ceramics and Glass (1927), worked at the Budyansky Faience Factory in the Kharkiv region (1927–1929), carpet and tapestry factory in Almaty (1937–1941, 1945).

Unfortunately, in Kazakhstan Art Studies, the name of N. Tsivchinskii is found from time to time only in connection with his work in the Kovrovschitsa cooperative craft society. Information about this is present in the survey works devoted to the history of decorative and applied art, joint industry and architecture (works by E. G. Malinovskaya, M. F. Mukanov, M. Sh. Suleimenov, A. Zh. Nurgaliev, S. A. Shklyaeva, etc.).

The personality of N. Tsivchinskii, thanks to his two articles published in the scientific publications "Folk Art" (Tsivchinskii, 1939) and "Izvestiya AN Kazakh SSR" in the series "Art Studies" (Tsivchinskii, 1950), testify to his research potential, which, unfortunately, remained untapped (Viner, 1969, p. 7). Writing these works indicates both the artist and art expert maturity of N. Tsivchinskii, who can generalise and evaluate the processes in art. The image of the 20-metre tapestry "Amangeldy, Kazakh National Hero" is completed by the article "Kazakh Tapestry", published in 1939. The article's manuscript is kept in the Russian State Archive of Literature and Art (Tsivchinskii, 1936–1939).

Thus, some idea of the artist's personality and his work was obtained. But it still did not clarify the central question of how and under whose influence N. Tsivchinskii was formed as an artist.

As a result, a report was prepared on the topic "Kovrovshitsa Almaty cooperative craft society as an example of a successful creative union of folk and professional arts", which was presented at the IV Conference of "the Heritage of the Commonwealth. Traditions for the Future" programme, held on October 28 – November 1, 2019, in the capital of Armenia — Yerevan, at the House-Museum of Aram Khachaturian. After the speech, one of the participants of the conference, L. D. Sokoliuk, professor of the Kharkiv State Academy of Design and Fine Arts, DSc of Art Studies, who has been fruitfully studying

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Ukrainian art for many years in the 20s–the 30s of the 20th century, pointed out the close connection of the author of the Baiga tapestry N. Tsivchinskii with the well-known school of M Boychuk in Ukraine.

Meeting with Lyudmila Sokoliuk, whose works provide a comprehensive analysis of the work of Mykhailo Boychuk and his followers: the first wave — Boychukists and the second — Young Boychukists, finally revealed the most critical information about the history of the formation of N. Tsivchinskii as an artist (Sokoliuk, 2014).

As the analysis of recent studies and publications on the history of the school of M. Boychuk but the study by L. Sokoliuk shows, there is no reference to N. Tsivchinskii being the school's representative. The study of such a bright and original artistic phenomenon of Ukraine as Boychukism, thanks to the research of recent years, allows us to restore not only its history but also the list of followers and graduates of the school of M. Boychuk. It is no accident that in one of the works dedicated to the Boychukist I. Trehub, it is noted that "the circle of students of M. Boychuk and artists who experienced his influence is not limited to "the names of three artists, which are given in the monograph "The School of Mikhail Boychuk. Thirty-Seven Names" by Yaroslav Kravchenko, the son of Boychukist Ohrim Kravchenko. And "it means that it is too early to put an end to the study of the topic …" — the author of the article I. Zhdanko (2011) summarises rightly. Being with the view, within this article, we will try to consider the artist's resume of the Boychukian Nikolai Tsivchinskii, whose name is totally linked with the history of the formation of the professional art of tapestry in Kazakhstan.

Purpose of the article

The purpose of the article is to introduce into scientific use the creative achievements of N. Tsivchinskii, filling the chapters of the history of the M. Boychuk school of the Ukrainian avant-garde with the artist's resume of its representative — the Kazakh artist N. Tsivchinskii.

The L. D. Sokoliuk's expert opinion clarified an important missing link in the artist's creative destiny, which could restore the integrity of the biography of N. Tsivchinskii, helped to answer the question about the quality of professional training of the tapestry author, the founder and first artistic director of the Kovrovshitsa Almaty cooperative craft society, which laid the foundation for a fruitful union of artists and folk craftspeople. An additional impulse was received for further study of the life and work of the author of the Baiga tapestry.

As follows from the Kazakhstan Encyclopedia, in 1927, N. Tsivchinskii graduated from the Mezhyhiria Ceramic Technical College with a degree in Ceramic Artist-Architect. The Mezhyhiria Ceramic Technical College, since 1922, was headed by V. Sedliar (1899–1937) — a student and joiners of M. Boychuk, who graduated from his workshop of monumental art at the Ukrainian Academy of Arts ("Neizvestnye stranitsy", 2009, p. 125). According to the research by L. Sokoliuk in Mezhyhiria, the College's skeleton teaching staff was formed

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under the leadership of V. Sedliar in 1928 (Sokoliuk, 2004, p. 22). In V. Sedliar's idea, Mezhyhiria Ceramic Technical College was to be transformed into a scientific and educational, industrial and cultural community, in which, along with an academic cluster, a research institute, as well as a pilot plant and a museum of ceramics would work. The museum's main task was to form collections of artistic items made of ceramics: porcelain, faience, majolica, tiles, stone mass, and terracotta. But it wasn't to be. In 1931, the Mezhyhiria Ceramic Technical College was closed (Sokoliuk, 2004, p. 23).

Thus, thanks to the research of L. D. Sokoliuk, it became clear that N. Tsivchinskii, likely, got the Boychukists, studying at the Mezhyhiria Ceramic Technical College.

Since N. V. Tsivchinskii headed a carpet cooperative craft society in Kazakhstan and worked in it as a mature, well-formed artist, the question arose: how was he initiated into the intricacies of this craft? The answer was also received after reviewing the work of L. D. Sokoliuk. After graduating from the Mezhyhiria Ceramic Technical College, the young artist worked in Kyiv. And here, apparently, he continued to communicate and work with a student of the first graduating class of the workshop of M. Boychuk — S. Kolos who developed the principles of Boychukism in artistic textiles. Since 1925, S. Kolos worked among the teachers of the Kyiv Art Institute, heading the department of art textiles at the Faculty of Painting. The main principle of the department was the strong interrelation between artistic and technological programme subjects, where scientific and theoretical work was combined with practice on weaving looms and at textile enterprises. The basis of classroom training was studying world art and Ukrainian arts and crafts (Sokoliuk, 2004, p. 23). It is for this reason that L. D. Sokoliuk emphasises that the most important contribution to the development of Ukrainian decorative and applied art and the merit of Boychukism consists in introducing young artists to the art of "great ideas embodied in an adequate monumental form, on the one hand, national in nature, on the other related to the search for a new plastic language in the world art culture of that period" (Sokoliuk, 2004, p. 30).

In 1936, N. Tsivchinskii participated in the preparation of an exhibition of Ukrainian folk art. Its exhibitors, to help the folk craftswomen-weavers get closer to the art of socialist realism, invited professional painters and graphic artists to make tapestries, including M. Boychuk and his students, the most prepared for working in this art form. Among them, "M. Tsivchynskyi" (M. from Mykola — Nikolai in Russian) is also mentioned (Sokoliuk, 2004, p. 26).

Perhaps this was the last joint work of M. Boychuk with his students. The negative trends that emerged in the early 1930s as the closure of the Mezhyhiria Ceramic Technical College in 1931 and then the declaration of the principles of Boychukism, which developed at the textile department of the painting faculty of the Kyiv Art Institute, as inconsistent with the state art policy — as a result, led to dissociation of various art forms. This was a blow to the integrity of M. Boychuk's artistic system (Sokoliuk, 2004, pp. 25–26). Today, scientists regret to note that many factors of that time did not allow Boychukism to enter the wide world scene. The tragedy is that the Mexican "muralism", typologically

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close to the school of "Ukrainian monumentalism", was supported by the state art policy, which eventually gave significant results for the entire world of artistic creativity. Under totalitarianism, the Boychukists were provided with appropriate orders, but everything they did was exterminated barbarously (Sokoliuk, 2004, p. 30).

Essential events also take place in the fate of N. Tsivchinskii. In Kyiv, as his son Alexander recalls, Nikolai Tsivchinskii met with the circus artist Olga Barova and got married to her. In the pre-war period, the Barova sisters, the tightrope walkers, were trendy in Ukraine. Due to an injury, multiple fractures of both legs during the performance, Olga Barova had to give up her career as an artist. Unfortunately, the sources give different dates for the same events. And yet, apparently, no later than 1936, Nikolai Tsivchinskii moved with his pregnant wife, her sister, brother and mother to Almaty, where his son Alexander was soon born ("Master krupnykh form", 2008, p. 27). In an interview, the artist's son clarifies that the reason for moving to Almaty was the repression: "In Kyiv, the so-called "artists proceeding" was initiated" ("Master krupnykh form", 2008, p. 27).

Despite the physical destruction of most of the followers of the school of M. Boychuk, its works (Zemlyanaya, 2009b, p. 25), some of the students survived. The school of M. Boychuk, as the researchers note, was international in keeping with the temper of the times. Among its representatives is the German artist K. Hiller (Zemlyanaya, 2008, p. 227), as well as those of the Boychukists who escaped repression: O. T. Pavlenko (1895–1991) and N. V. Tsivchinskii (1905–1985), E. Antonovych (emigrated to Canada, founded an art school in Winnipeg), R. Lisovsky (taught in Prague), N. Azovsky (worked as a theatre artist in European and American cities), Gordynsky and M. Osinchuk (continued the work of muralists in the United States) (Zemlyanaya, 2009a, p. 209). The assessment of T. N. Zemlyanaya, who emphasised that "Boychukism" has "revived" in the diaspora, is very accurate in this regard (Zemlyanaya, 2009a, p. 209). The surviving Boychukists created the foundation for the birth of the phenomenon of the Young Boychukists. Students of the students are the artist from Kryvyi Rih, G. Sinitsa (1908–1996), a student of I. Padalka, the St. Petersburg artist I. N. Zisman (1914–2004), a student of E. Shekhtman, whom M. Boychuk singled out as an exceptionally gifted artist (Zemlyanaya, 2009b, p. 36). Apparently, as L. D. Sokoliuk emphasised in a personal conversation, since O. Pavlenko worked and taught in Moscow, she escaped repression and remained alive, which allowed her to make a significant contribution to the development of Soviet decorative art.

Rewarding that the Boychukians, having absorbed the principles of its work, continued his work, relying on the knowledge and experience that they gained from their teacher. One of M. Boychuk's workshop principles was collectivism in the process of work (Zemlyanaya, 2009b, p. 29).

Like other Boychukists, N. V. Tsivchinskii worked in various genres of decorative and fine art. As a prominent representative of the school, where "they worked on the creation of synthetic art ensembles of painting, sculpture, architecture, decorative and applied art" (Zemlyanaya, 2014, p. 496) and where

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they trained universal artists, N. Tsivchinskii also acquired the qualities of an organiser, which was helpful to him in Kazakhstan, where he was destined to become the founder of the art of tapestry.

So it became clear by what circumstances N. V. Tsivchinskii, a well-formed professional artist, a representative of the school of M. Boychuk, had proven to be in Kazakhstan. The training he received among the Boychukists allowed him to become the founder and head of the Kovrovshitsa Almaty cooperative craft society of the Kazprom Council in 1936 (Kozybaev, 1983, pp. 303–304; Tsivchinskii, 1939, p. 41). In the cooperative craft society, he created sketches for "the first Kazakh tapestries ("Harvest Festival", "Amangeldy, Kazakh National Hero", 1937; "Kolkhoz feasting", 1939; "Break into the Mannerheim line by the Red Army", 1940), taught craftswomen weaving techniques with visual compositions" (Shklyaeva, 2015, p. 170). It seems that it was the experience gained at the school of M. Boychuk that allowed him to cope with this difficult task. Since its creation, the cooperative craft society had been producing carpets and producing woven tapestries (Nurgaliev, 2016, p. 112). "There are the plot compositions with the specific techniques of realistic light-and-dark easel painting of socialist realism were complemented by carpet ornamental borders" (Shklyaeva, 2010, p. 12).

Here is how he describes his work in the Kovrovshitsa cooperative craft society: "It is interesting to note the different attitude to the new technique and drawing among the masters — Kazakh, Uighur, Russian and Dungan women. Some Kazakh women used to weave ornamental "palas" in the past... In the Almaty cooperative craft society, there are only two weavers who know the old carpet-weaving technique... Young people were the fastest to master the new carpet-weaving technique" (Tsivchinskii, 1939, p. 41). In his article, the artist names the masters, among whom is Siya Dzhyunusova, Togombaeva, Suslikova, Vyskubova, Ryazantseva, Shakhovtseva; the names of Dungan women, about whose embroidery skills he celebrates, unfortunately, they are not named (Tsivchinsky, 1939, p. 41). In the chapter of the textbook "Art of Kazakhstan" devoted to an applied art, the authors cite another name of the Kazakh folk craftswoman — R. Baymukhamedova, who worked in the cooperative craft society (Kishkashbaev & Shklyaeva, 2006, p. 202). According to the researchers, handkerchiefs were also embroidered and painted in Kovrovshitsa (Shklyaeva, 2010, p. 12). According to the famous Kazakh artist Vadim Sidorkin, his mother — an actress and an outstanding painter Gulfairus Ismailova worked during the war in the cooperative craft society of carpet makers, where she made murals (Vykhodchenko, 2015).

Having headed the experimental workshop and being both a leader and an artist, N. Tsivchinskii continued the traditions that took roots from the school of M. Boychuk in Kazakhstan. As a true Boychukist, N. Tsivchinskii, respecting folk traditions, "did not refer to the archaic, but created a new art based on the most ancient powerful achievements of monumentalism, chaste in its aesthetic tasks and social ideals" (Zemlyanaya, 2009a, pp. 202–203), tried to show the ethnic face of the people, their character and spiritual qualities (Zemlyanaya, 2013a, p. 82).

It is known that the tapestries of the cooperative craft society, N. Tsivchinskii drew sketches for, were successfully exhibited in Prague, Beijing, Warsaw (Shklyaeva, 2010, p. 12), Moscow, Paris, New York (Shklyaeva, 2015, p. 170). Tapestries with images of Stalin, Lenin, Stanislavsky, thematic tapestries "Meeting of the leading agricultural workers of the Kazakh SSR with the leaders of the party and government", "Kolhoz Feasting" were exhibited at the All-Union Agricultural Exhibition in Moscow (1940) (Kolpakchi, 1944, p. 11). The article "Kazakh Tapestry" provides the name of the Harvest Festival tapestry, which was of 20 square meters (Tsivchinskii, 1939, p. 41). The tapestry was presented to Leningrad (Shklyaeva, 2015, p. 170). There are two known tapestries on military themes related to the pre-war events in the USSR — "The Break into the Mannerheim Line" and "The Liberation of the Fraternal Peoples of Western Ukraine by the Red Army" (Kolpakchi, 1944, p. 11). As noted in the Ogonyok magazine, "N. Tsivchinskii is one of the most earnest initiators of creating a new form of fabric art as a lint-free painting carpet in Kazakhstan. The artist began to implement his initiative on the basis of the highly developed technique of the ancient palace in 1937" (Kolpakchi, 1944, p. 11).

According to art critics, in his works, N. Tsivchinskii "addresses significant themes from the history and modern life of the republic, solving compositions in terms of large decorative generalisations. His works are characterised by clarity of plastic design, rhythmic construction of drawing and colour" (Nurmukhammedov, 2012, p. 159).

Kazakhstan art critic E. Malinovskaya is the author of a "Physical Culture Parade" huge tapestry (N. Tsivchinskii's article indicates 18 sq. metres), which was exhibited at the World Exhibition in New York. This work received the Grand Prix in 1939 (Malinovskaya, 2016, p. 367). The tapestry "demonstrated changes in the perception of the nation's culture through the achievements of modernity by plot and unconventional technology" (Malinovskaya, 2016, p. 367). But in the guidebook of the All-Union Agricultural Exhibition in the pavilion of the Kazakh SSR in 1940, under the drawing with the image of the "Physical Fitness Culture Parade in Almaty" tapestry, the name of the artist A. Rittikh is indicated (Batsanov, 1940, p. 73). In the mentioned article "Kazakh Tapestry" by N. Tsivchinskii, the work is unowned (Tsivchinskii, 1939, p. 41).

In the year of the beginning of the war, in 1941, the cooperative craft society went defunct. In the spring of 1942, Nikolai Tsivchinskii was drafted into the Red Army. He joined the Battle of Stalingrad as a mortarman. In the autumn of the same year, he sustained leg injuries ("Master krupnykh form", 2008, p. 27). After the injury, he was treated in Gorky. Apparently, after the treatment, the artist painted the auditorium of the Gorky House of the Red Army (later the House of Officers). "Four of his huge canvases are dedicated to the major events of the Great Patriotic War: the historical battle for Moscow ("Panfilov's 28 Men"), the heroic battle for Sevastopol ("We will be back later"), the defeat of Hitler's troops at Stalingrad and the crossing of the Dniepro River by Soviet soldiers" (Kolpakchi, 1944, p. 11; "Master krupnykh form", 2008, p. 27). The work entitled "We be back later" accompanies the text of an article in the Ogonyok magazine, 1944.

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According to the archival documents, the cooperative craft society resumed its activities in the second half of 1944 in trying circumstances: without heating and equipment, with a lack of carpet makers (Shklyaeva, 2015, p. 174).

Later, the workshop was equipped with "three new vertical loops" (Nurgaliev, 2016, p. 112). And, as noted in the work of N. Nurgaliev, the first work, which eight weavers weaved, "was called "The Feat of Panfilov's 28 Men". Popular paintings from the cycle "Hero-Cities": "The Defense of Stalingrad", "The Defense of Leningrad", "The Defense of Sevastopol" (Nurgaliev, 2016, p. 112). Therefore, N. Tsivchinskii prepared sketches, repeating the paintings made earlier in the Gorky House of the Red Army. According to the memoirs of his son, the artist from the front "brought a lot of drawings: soldiers resting in the trenches, killed on the battlefield, and others... After returning, he was given a large room, 20 metres; before that they located in a basement. One wall had always been used for sketches and tapestries" ("Master krupnykh form", 2008, p. 27).

Figure 2. In the tapestry workshop. The artist N. Tsivchinskii is running the work in the workshop. Photo by Semyon Fridlyanda. The 1950s (?) (Kazakhstan in the photos by Semyon Fridlyand).
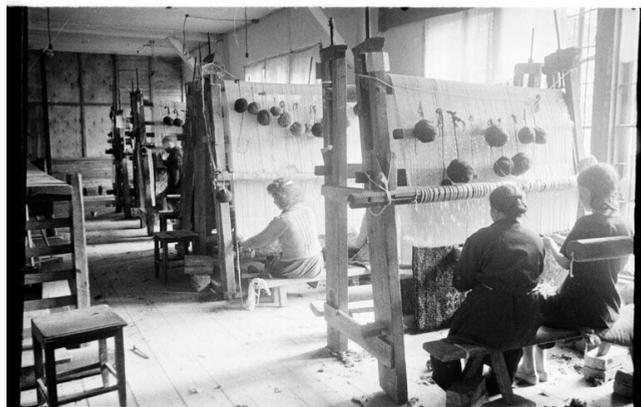
Figure 3. In the weaving department of the tapestry workshop. Photo by Semyon Fridlyanda. The 1950s (?) (Kazakhstan in the photos by Semyon Fridlyand).

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In the post-war period, the artist continued to work on tapestries. The largest of them "On Red Square" (70 sq. m.) was created in 1949 and decorated the foyer of the "Gornyak" Palace of Culture in Karaganda ("Master krupnykh form", 2008, p. 27). The work "Amangeldy, Kazakh National Hero" (20 sq. m.) was presented to the Bolshoi Theatre of the USSR on the date of the 175th anniversary ("Master krupnykh form", 2008, p. 27).

The tapestries of the "Kovrovshitsa" cooperative craft society are characterised, as in general for the decorative and applied art of Kazakhstan in the first third of the twentieth century, by three essential features identified by the art critic S. A. Shklyaeva: "imperative", "hereditary" and "interpretative" traditionalisms (Shklyaeva, 2010, p. 25). "Imperative" traditionalism in the mainstream of totalitarian art was distinguished by the presence of Soviet symbols, letter elements, which were present in the above-mentioned Baiga tapestry, where there is an inscription — slogan in Latin. "Hereditary" traditionalism was based on the continuity in the technique and decor of carpet making of the "Kovrovshitsa" cooperative craft society, which was manifested in the involvement of folk craftsmen. "Interpretive" traditionalism was expressed in combining the new with the tradition (Shklyaeva, 2010, p. 25). The principles of "hereditary" traditionalism were instilled in N. Tsivchinsky at his alma mater, where her mastermind and teacher — M. Boychuk "instructed his students not to forget about their national identity" (Zemlyanaya, 2013b, p. 190).

It is known that the artist also participated in the facade decorating of the Almaty Hotel (scene from the epic "Enlik-Kebek"), the bas-relief on the facade of the Abay State Academic Opera and Ballet Theatre. He also decorated the Palace of Metallurgists in Ust-Kamenogorsk (1957), the Palace of Culture of Builders in Balkhash, the Sholpan Cafe in Almaty (1961).

The most significant in the decorative design was the works created by N. Tsivchinskii in collaboration with M. Kenbaev in Almaty: mosaics "Kokpar" (the name of the national equestrian game), "Koblandy" (the name of the epic hero-bogatyr) in the Almaty Restaurant(1963), in the Ainabulak Cafe (1966), "Girl with a Souvenir" and "Kazakh folk crafts" sgraffito for the Kazakhstan Store (1972), "Kazakh National Costume" painting and the "Dressing the Bride" stained glass window in the House of Models (1969), the decoration of the Wedding Palace (1971); in Dzhambul, there was the "Kozy Korpesh — Bayan sulu" painting (the heroes of the epic work, one version of which was recorded at the time by A. Pushkin) in the Vostok Restaurant (1968) and others (Kozybaev, 1983, p. 94, p. 221).

The "Soviet Poster" website indicates that the author of the poster "Five-Year Plan's Victory — a Blow to Capitalism!" is N. Tsivchinskii (Tsivchinskii, 1931). On the Internet resource "Soviet Political Poster. The Collection of Sergo Grigoryan", his authorship is confirmed. The Internet presents his painting work "The Girl with the Ball" also, painted by him in the pre-war 1930s. He tried himself both as a painter and an artist of applied art (Tsivchinskii, 1930). The latter became his life's work.

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Figure 4. Five-Year Plan's Victory —
a Blow to Capitalism! Tsivchinskii
N. V. 1931 (http://tramvaiiskusstv.ru)

Figure 5. The Girl with the Ball.
Tsivchinskii N. V. Oil on Canvas. The
1930s. 73.5 × 36 (http://bonart.kz).

Boychukist by nature, N. Tsivchinskii remained true to the creative principle of the Boychuk school, who "together with his students … created Ukrainian art in almost all its forms and genres" (Zemlyanaya, 2009a, p. 209), formed with them "a unique style of art — a synthetic style, monumental in the form and nature of creative thinking" (Zemlyanaya, 2009b, pp. 15–16).

Conclusions

Thus, the personality of a gifted and highly professional applied artist, researcher and organiser of craft production appeared before us. The origins of his work were got in Ukraine, in the Boychuk school, recognised today as a unique phenomenon in the Ukrainian art of the twentieth century and Soviet decorative and applied art in general.

Considering the works of N. Tsivchinskii, we would like to note that he largely remained faithful in his work to the deep connection inherent in the Boychukists with the sacred traditions of folk art, which L. Sokoliuk noted. This is especially noticeable in his Baiga tapestry, the decorative design of architectural structures throughout Kazakhstan. The Baiga tapestry was exhibited in 1939. In a very short period (1–1,5 years) of stay in Kazakhstan, the artist caught the importance of horse racing in the culture of the Kazakhs — the rider-people. Equestrian lists were traditionally present and are now being revived in the programmes of the Kazakhs' life cycle rituals, accompanied by feasts on the occasion of the birth of their sons, wedding and funeral feasts (as). In Soviet times, equestrian competitions became an indispensable element of harvest festivals, Shepherd's Day, etc.

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N. Tsivchinskii escaped the tragic fate of his colleagues. Saving his family, he went to distant Kazakhstan, where he continued to develop on the chosen path of art.

The legacy of N. Tsivchinskii is carefully preserved in Kazakhstan. To the 70th anniversary of the Victory, the graphic and watercolour works of the artist, made by him in 1942 ("The Head of a Murdered German", "A Skeleton in a Ravine", "A Captured German"), were restored from the funds of the Central State Museum of the Republic of Kazakhstan (Almaty).

Thus, the twists and turns of artist's fates from Ukraine, who happened to be in Kazakhstan due to circumstances, and folk craftsmen of different ethnic origins boosted not only to create a successful production but also to the birth and development of a new type of woven tapestry applied art.

At the end of the article, I would like to thank the incredible artist and author of many successful exhibition projects, known for her collections and performances in the ethnographic style, L. Vvedenskaya, which helped the authors in finding an article by N. Tsivchinskii in the "Folk Art" magazine, 1939. I would also like to express my great gratitude to the Kharkiv State Academy of Design and Art professor, DSc of Art Studies, art historian L. Sokoliuk. Thanks to her, the origins of the creative environment in which the artistic taste and style of N. Tsivchinskii were formed became clear. We also express our gratitude to the Russian DAM's management and staff E. Titova, G. Andreeva, A. Gilodo, M. Kirsanova and others for organising the programme, which makes such a significant contribution to the development of cooperation between the CIS countries, creating a favourable environment for a broad humanitarian dialogue between representatives of different states, ethnic and professional communities, contributing to the search and resolution of issues of the development of the art of the 21st century.

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ТВОРЧІСТЬ МИКОЛИ ЦІВЧИНСЬКОГО: ВНЕСОК ШКОЛИ М. БОЙЧУКА В МИСТЕЦТВО КАЗАХСТАНСЬКОГО ГОБЕЛЕНА

Сураганов Сергалі Кабдрахманович[1a], Сураганова Зубайда Кабіївна[2b]

[1]*Старший викладач,*
ORCID: 0000-0003-0319-8115, sersuraganov@mail.ru,
[2]*Кандидат історичних наук,*
ORCID: 0000-0001-9893-6461, suraganova_zk@mail.ru,
[a]*Казахський агротехнічний університет імені С. Сейфулліна,*
Нур-Султан, Казахстан,
[b]*Державний історико-культурний музей-заповідник «Бозок»*
Міністерства культури і спорту Республіки Казахстан,
Нур-Султан, Казахстан

Мета дослідження — ввести в науковий обіг творчі досягнення М. В. Цівчинського в контексті становлення художньої школи українського авангарду Михайла Бойчука. Завданнями дослідження стали: визначення витоків становлення творчості художника-монументаліста, майстра декоративно-прикладного мистецтва М. В. Цівчинського, його внеску у становлення історії казахстанського професійного мистецтва гобелена. У його творчості відбивається проникливість і глибоке розуміння значення самобутності традиційної культури народу, монументалізм, притаманні школі М. Бойчука. Один із небагатьох бойчукістів, які залишилися в живих і яких доля розкидала по всьому світу, М. В. Цівчинський не тільки розвинув різнобічні навички, художні мову і традицію школи бойчукістів, а став однією з найяскравіших постатей у казахстанському декоративно-прикладному мистецтві. Життєвий шлях і творчість М. В. Цівчинського повною мірою відображають найважливіші і трагічні сторінки розвитку країни, якої вже немає на карті. В дослідженні використано біографічний, джерелознавчий та історичний методи. Методологічною новацією є використання біографічного методу поряд з історичним у рамках «нової компаративної історії» як ефективного інструменту при вивченні художньої спадщини Казахстану і України в радянську епоху. Наукова новизна дослідження визначається введенням нових відомостей про художника, творчість якого лише згадувалася в контексті діяльності школи бойчукістів, значну частину послідовників якої було знищено в роки червоного терору. Висновки. Творчість М. В. Цівчинського розглядається в контексті діяльності художньої школи М. Бойчука, де відбулося його становлення як майстра декоративно-прикладного мистецтва. У 1930-ті рр. в Казахстані М. В. Цівчинський продовжив традиції бойчукістів, став засновником першої килимової артілі, що стала по-справжньому знаковим явищем в історії формування професійного декоративно-прикладного мистецтва в республіці.

Ключові слова: бойчукісти; гобелен; декоративно-прикладне мистецтво; кооперативно-промислова артіль «Ковровщица»; Казахстан; Микола Цівчинський; Україна; школа Михайла Бойчука; ВМДПНМ

ТВОРЧЕСТВО НИКОЛАЯ ЦИВЧИНСКОГО: ВКЛАД ШКОЛЫ М. БОЙЧУКА В ИСКУССТВО КАЗАХСТАНСКОГО ГОБЕЛЕНА

Сураганов Сергали Кабдрахманович[1a], Сураганова Зубайда Кабиевна[2b]

*[1]Старший преподаватель,
ORCID: 0000-0003-0319-8115, sersuraganov@mail.ru,
[2]Кандидат исторических наук,
ORCID: 0000-0001-9893-6461, suraganova_zk@mail.ru,
[a]Казахский агротехнический университет имени С. Сейфуллина,
Нур-Султан, Казахстан,
[b]Государственный историко-культурный музей-заповедник «Бозок»
Министерства культуры и спорта Республики Казахстан,
Нур-Султан, Казахстан*

Цель исследования — ввести в научный оборот творческие достижения Н. В. Цивчинского в контексте становления художественной школы украинского авангарда Михаила Бойчука. Задачами исследования стали: определение истоков становления творчества художника-монументалиста, мастера декоративно-прикладного искусства Н. В. Цивчинского, его вклада в становление истории казахстанского профессионального искусства гобелена. В его творчестве отражается проникновенность и глубокое понимание значения самобытности традиционной культуры народа, монументализм, присущие школе М. Бойчука. Один из немногих оставшихся в живых бойчукистов, которых судьба разбросала по всему миру, Н. В. Цивчинский не только развил привитые ему разносторонние навыки, художественные язык и традицию школы бойчукистов, но стал одной из ярких фигур в казахстанском декоративно-прикладном искусстве. Жизненный путь и творчество Н. В. Цивчинского в полной мере отражают самые важные и трагические страницы развития страны, которой уже нет на карте. В качестве методов исследования использованы биографический, источниковедческий и исторический. Методологической новацией исследования является использование биографического метода наряду с историческим в рамках «новой компаративной истории» как эффективного инструмента при изучении художественного наследия Казахстана и Украины в советскую эпоху. Научная новизна исследования определяется введением новых сведений о художнике, творчество которого лишь упоминалось в контексте деятельности школы бойчукистов, значительная часть последователей которой была уничтожена в годы красного террора. Выводы. Творчество Н. В. Цивчинского рассматривается в контексте деятельности художественной школы М. Бойчука, где произошло его становление как мастера декоративно-прикладного искусства. В 1930-е гг. в Казахстане Н. В. Цивчинский продолжил традиции бойчукистов, стал основателем первой ковровой артели, ставшей по-настоящему знаковым явлением в истории формирования профессионального декоративно-прикладного искусства в республике.

Ключевые слова: бойчукисты; гобелен; декоративно-прикладное искусство; кооперативно-промысловая артель «Ковровщица»; Казахстан; Николай Цивчинский; Украина; школа Михаила Бойчука; ВМДПНИ

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IMPACT OF CURRENT TOURISM TRENDS ON THE FORMATION OF LEISURE CULTURE: UKRAINIAN CONTEXT

Lesia Ustymenko

PhD in Education, Associate Professor,
ORCID: 0000-0003-2631-1459, ustilesia@gmail.com,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to analyse the impact of current tourism trends on the formation of leisure culture. The research methodology consists of the analysis of the primary statistical and scientific sources on the impact of tourism trends on the shape of leisure culture, interdisciplinary synthesis of the main forms of actualisation of tourism trends on the localisation of tourist flows, methods of deduction and induction, as well as content analysis. Scientific novelty. The article identifies current tourism trends of our time, which will significantly shape leisure overculture. The author grounds and introduces into scientific use of the theory of cultural studies and tourism studies the concepts of "tourism trend" and "leisure culture". Conclusions. Based on the analysis of statistical materials of the World Tourism Organization (UNWTO), data from United Nations experts, the history of tourism development vectors in the context of a pandemic is summarised. The article describes and analyses current tourism trends that will impact the formation of leisure culture in the years to come. In particular, the development of domestic tourism under the condition of improving its service; the use of social networks for marketing and marketing of a tourism product; the development of internet technology, 24-7 blogging support; the development of virtual tourism, which is provided by virtual (VR) and augmented (AR) reality; 24-7 customer support chatbots (chatbots); robot staff in the system of essential tourism services (transport, accommodation and leisure services). Thus, if there is an improvement of domestic service, the current tourism trends will create an environment where we can expect Ukrainian tourism to be a significant segment of leisure culture.

Keywords: tourism trend; tourist flow; tourism destination; formation of leisure culture

Introduction

According to the forecasts, the global changes in the global economy to-day will significantly affect leisure culture. In the next decade, there will be significant changes in the hospitality and tourism industry, reflecting changes

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in consumer values. In addition, the concepts of recreation will also be transformed, which will affect the priorities of leisure culture and, as a result, tourist and recreational activities. Therefore, tourism stakeholders, both in the private and public sectors, should consider these changes to achieve and maintain the competitive advantages of their tourism companies. All the more, changes will occur in all types of tourism in the context of new information technology. The experts predict that in the next 15 years, the world will face even more tremendous quantum leaps in information and communication technologies and other fields of science and technology (Yesawich, 2000).

Today, the World Tourism Organization (UNWTO) distinguishes five main factors that support general trends/tendencies and form tourist flows, namely:

– globalisation based on long-term economic tendencies (recovery of the world economy, strengthening of globalisation processes);

– social tendencies, in particular, urbanisation, individualisation, hedonisation of recreation, aspirations and expectations of new generations;

– political tendencies, in particular, assurance of the safety of tourists, cultural experience exchange, strengthening of the national cybersecurity of countries around the world;

– environmental tendencies, in particular, energy and natural resources, climate changes, natural resource management, agricultural development and the shift to a healthy natural diet;

– the development of digital technologies (World Tourism Organization, n.d.b).

Purpose of the article

The purpose of the study is to analyse current tourism trends and ascertain their impact on the formation of the national leisure culture.

The task of the study is to analyse the most significant new tourism trends, their impact on the priorities of leisure culture, in particular, innovative forms, types and subtypes of tourism, as well as to substantiate the expediency of the use of the experience of study of various forms of the organisation of tourist trips focused on the comprehensive development of national leisure culture.

The methodological basis of the research consists of the analysis of the primary statistical and scientific sources on the impact of tourism trends on the formation of leisure culture, interdisciplinary synthesis of the main forms of actualisation of tourism trends on the localisation of tourist flows, methods of deduction and induction, as well as content analysis.

Recent research and publications analysis. The question of the current state of leisure culture in the youth environment was considered by M. Jedrzejewski (1999), focusing on tendencies of world subcultures' self-identification. P. Yesawich (2000) determined the importance of new trends for the future of tourism and their impact on leisure culture formation. O. Vyshnevska (2009), studying the phenomenon of tourism in modern society, proves the importance of tourism as a factor of the preservation of local identity and culture through the prism of tourist activity and the formation of national leisure culture on

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this basis. The author of this article considered the socio-cultural aspects of weekend tourism and development priorities for the formation of a new format of leisure culture in previous studies (Ustymenko, 2016).

However, the main array of publications devoted to the various aspects of the functioning and formation of leisure culture concerns the traditional formats that existed until 2020. Now there arise new problems in cross-cultural communication, tourism ethics, the shape of innovative types of tourism, etc. In this context, attention should be paid to recent tourism trends that significantly affect the formation of modern leisure culture.

Main research material

The current dynamics of tourist flows in the world is conditioned on the crisis, which is a consequence of the COVID-19 pandemic. According to the new issue of the World Tourism Barometer from the United Nations specialised agency, the number of international tourist arrivals in September 2020 was 65% of 100% comparing with the previous period. It is an unprecedented decrease since most countries worldwide have closed borders and imposed travel restrictions in response to the pandemic.

According to UNWTO, the massive drop in international travel demand over January – June 2020 translates into a loss of 440 million international arrivals and about the USA $ 460 billion in export revenues from international tourism. It is around five times the loss in international tourism receipts recorded in 2008 amid the global economic and financial crisis (UNWTO, 2020).

Despite the gradual reopening of many destinations since the second half of May, the anticipated improvement in international tourism numbers did not materialise during the peak summer season. Europe was the second-hardest hit of all global regions. The decline in tourist arrivals was 66% in the first half of 2020; the Americas (– 55%), Africa and the Middle East (both – 57%) also suffered. However, Asia and the Pacific, the first region to feel the impact of COVID-19 on tourism, was the hardest hit, with a 72% fall in tourists for the six months.

North-East Asia (83%) and Southern Mediterranean Europe (72%) suffered the largest declines at the sub-regional level. All world regions and sub-regions recorded declines of more than 50% in arrivals in January – June 2020. The contraction of international demand is also reflected in double-digit declines in global tourism expenditure. Major outbound markets such as the USA and China continue to be at a standstill, though some markets such as France and Germany have shown some improvement in June (UNWTO, n.d.a).

Making forecasts for the future, it is likely that there will be a decrease in demand for travel and consumer confidence, which will negatively affect the dynamics of tourist flows until the end of 2021. UNWTO published three scenarios in May 2020, indicating declines of 58% to 78% in international tourist arrivals in 2020. Furthermore, the current trends indicate a decline in demand by 70% in August (UNWTO, 2021).

The expansion of the scenarios till the end of 2021 indicates the possibility of gradual and linear removal of travel restrictions next year, vaccination

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and restoration of travellers' confidence in their safety. However, the return to 2019 level, taking into account the number of tourist arrivals, will take from 2 to 4 years, depending on the region and the pace of overcoming the socio-economic crisis.

A key element of the success of the tourism industry is the ability to recognise changes and work with them in a wide range of behavioural, environmental and technological factors, integrating their interaction. That is, special attention should be paid to modern tourism trends. Therefore, it is necessary to define the concept of "tourism trend".

So, a tourism trend tends to change in tourism, which can be linear, systemic or cyclical.

The main tourism trends in the development of the industry should be the use of digital technologies, namely:

– 24-7 blogging support;
– voice-based information retrieval, organisation and control on the route;
– virtual tourism, provided by virtual (VR) and augmented (AR) reality;
– the increase in the share of contactless payments;
– 24-7 customer support chatbots (chatbots);
– robot staff at airports and hotels (Buhalis, 2000).

Theoretical knowledge and the ability to use it will become more important for competitive advantages in the organisation of any journey. In the future, knowledge will become an active resource in the economy and business. Those countries, companies and people who use it will do better and earn more than those who don't (Yesawich, 2000).

The COVID-19 pandemic has harmed all areas of leisure, but especially in the tourism industry. The consequences of the COVID-19 outbreak were felt by the entire tourism business in the world, losses of which are estimated at dozens of billion dollars. The World Travel & Tourism Council says up to 50 million jobs in the travel & tourism sector are at risk due to the global COVID-19 pandemic.

The tourism industry faced problems that it had never experienced so acutely before. In 2020, UN experts published disappointing statistics on the prospects for the tourism industry's recovery in the context of the crisis associated with quarantine restrictions. And in August of the same year, the UN published the Tourism and COVID-19 analytical report, in which it explained possible scenarios for the development of the situation in this market. According to the experts' forecasts, the reduction in costs will be from 1.5 trillion dollars (in 2019) to 310–570 billion in the coming years. However, another fight against the pandemic may lead to the fact that about 120 million people will be dismissed in this sector. Unfortunately, according to forecasts, the real improvements in the tourism industry in 2019 are expected only in 2023 ("To Recovery & Beyond", 2020).

Therefore, we consider it is appropriate to develop researches on the impact of the COVID-19 pandemic on the development of domestic national tourism in Ukraine, which in its turn causes the fulfilment of the following tasks: the analysis of the publications on the topic under study; the characteristics of

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the main problems and prospects for the development of tourism in Ukraine in 2021; the determination of the main directions of development of domestic tourism and strategies for the improvement of the state of affairs in the domestic tourism market.

The analysis showed that before the COVID-19 crisis, tourism in Ukraine was in a state of recovery after a significant decline associated with the political events of 2014. The most prominent tourism destinations — Kyiv, Odesa and Lviv — are the most developed in the formation of the cost of tourism services, destination management and popularity for the vast majority of international tourists and have the best chances for the accumulation of tourist flows and, therefore, profits.

The situation in Ukraine, as well as in the world in general, is quite unfavourable. During the first weeks after the introduction of quarantine, the whole tourism business was in a state of uncertainty; there were no clear instructions on how to act in this situation because there was no similar event on a global scale before. But the decision had to be made quickly. The main problem was the pause of airline activities, flight cancellations and border closures. On the first day of the quarantine, the Ukrainian low-coster SkyUp reduced flights to Israel and Italy. The next day, March 12, the largest Ukrainian carrier, UIA cancelled about 2,000 flights scheduled for spring. At the beginning of the summer season, the tourism industry lost about USA 1,5 billion. There are no statistics on tourism in Ukraine as of 2020, and it will be possible to systematise the data only during 2021. The entrepreneurs of the national tourism industry could only follow the development of events because they could not influence potential tourists and make them travel during the pandemic. However, the situation with international tourism has given impetus for the development of domestic tourism.

Interestingly, mobile operators conducted their analysis of tourist flows. In particular, Vodafone Ukraine stated that this summer, the number of subscribers in southern Ukrainian resorts has significantly increased compared to the summer of 2019. Thus, in Odesa, Mykolaiv and Kherson oblasts, judging by mobile traffic growth, there were 30% more tourists than in similar periods last summer. In the Kyrylivka resort (Zaporizhzhia oblast, the Sea of Azov), mobile traffic indicated that there arrived 55% more holidaymaker than last year. In Berdiansk (Zaporizhzhia region, the Sea of Azov), there were 37% more resort visitors than on similar dates in 2019. In the Azov resorts of the Donetsk region controlled by Kyiv, the number of people increased by 100–170%.

The most visited tourist destination was the northern Black Sea coast. Western Ukraine occupies the second place in popularity among domestic tourists after seaside resorts. The third one is the capital region and Kyiv, and the fourth one is local tourist destinations in other places, experts say. Thus, during the quarantine, the demand for domestic tourism increased. Against the background of quarantine restrictions globally, Ukrainians travelled around their country much more than in 2019. However, according to tourism experts, the reorientation of Ukrainians to domestic tourism in 2020 is a desperate move. Because, unfortunately, today our national domestic tourism does not correspond to the level offered abroad.

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First, not all Ukrainian hotels and resort complexes can offer such services as most visited countries for reasonable money. Second, the service in Ukraine falls behind in almost all indicators significantly. The cost is high, and the quality, unfortunately, is mostly inappropriate. Moreover, there is little competition because there are not enough places to accommodate tourists. For example, all hotels with more or less developed infrastructure on the sea coasts of Ukraine are booked till the end of August. Another problem of the national hotel base is that sometimes it is simply impossible to monitor tourist flows since there are no precise statistics from Ukrainian hotels: partially, they work unofficially and do not pay a tourist tax, which could be used to calculate how many travellers rested at the resort and for how long (Kuchirka, 2020).

Therefore, the question of the ratio of price and service quality remains the main problem of domestic tourism. It is the main block that hinders tourism development in Ukraine because its resource potential is quite high.

According to digital tourism experts, the demand for domestic tourism in Ukraine is constantly increasing. But to recover from the crisis, tourism needs to be optimised. The main ways are to improve the service and strengthen the information and advertising campaign. On the web, one can often find information about the losses of Ukraine due to the restrictions in tourism for several billion dollars. And here, the reason is that a significant amount of cash flows are "black" in the tourism business. Due to this, it is advertising on the Internet is insufficient. And this is very important for survival today, especially for small companies. Therefore it is the crisis that will help businesses step out of the shadows ("Turyzm pislia karantynu", 2020).

Due to the COVID-19 pandemic, most travel companies have switched to a remote format of work, which requires the creation of an appropriate system for the promotion and attraction of new customers and the formation of their loyalty. Today, the most effective platforms for advertising travel products and services are Instagram and Telegram. It is predicted that the number of active users of these platforms will grow exponentially this year. That is, for the tourism business, these social networks are an excellent opportunity for promotion.

The most effective method of promotion on Instagram is advertising through opinion leaders. These are public figures who are listened to by the public. Special attention should be paid to travel bloggers. They are focused on the tourism industry and are considered industry experts, thematic specialists who have a large audience. The subscribers, including potential buyers of travel services, pay attention to their advice.

Another popular and effective method of promotion is targeting, which allows selecting only the target audience from the entire audience and showing ads to it. This approach makes it possible to make advertising more accessible and personalised. It increases the involvement of the target audience and the chances that a potential buyer or customer will purchase a tourism product. The targeted advertising also allows segmenting the target audience by interests, location, age, and other criteria. It is crucial to set it up correctly to make it viewable to the most significant number of potential customers. To do this, it

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is necessary to accurately determine the target audience of a tourist company and promote its services.

Today marketing on the Instagram platform is one of the most effective for the formation of sales of tourism products and services. The promotion of the Instagram profile provides an opportunity to increase the profitability of the online travel business. This social network helps to become famous among many users, sell more and promote your brand. Together with subscribers, the company gets potential buyers who can form the main customer base (Buhalis, 2000).

Regarding the socio-cultural review, attention should be paid to the motivation of tourism needs, socio-cultural changes, the impact of tourism on the standard of living of tourism centres, stereotypes of tourist behaviour and the process of the establishment of contacts between tourists and the host party, that is, the conditions of contact (mentality, culture, the language of prohibition, information, traditions, etc.), the possibilities of success of positive contacts for both parties (Vyshnevska, 2009). If previously the tourism industry focused on the standardisation of a person, his culture and needs, now the advantage in the development of the tourism industry is given to such trends as humanisation, socialisation, greening, which are stipulated by the changes in the main priorities, which in their turn affect the motivation of human activity both in everyday life and within the tourism (Ustymenko, 2016).

Conclusion

So, the current tourism trends that affect the formation of leisure culture significantly in our time and the coming years will be the development of domestic tourism under the condition of the improvement of its service; the use of social networks for marketing and marketing of a tourism product; the development of internet technology, 24-7 blogging support; the development of virtual tourism, which is provided by virtual (VR) and augmented (AR) reality; 24-7 customer support chatbots (chatbots); robot staff in the system of basic tourism services (transport, accommodation and leisure services).

Thus, if there is an improvement of domestic service, the current tourism trends will create an environment where we can expect Ukrainian tourism to be a significant segment of leisure culture.

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ВПЛИВ СУЧАСНИХ ТУРИСТИЧНИХ ТРЕНДІВ НА ФОРМУВАННЯ ДОЗВІЛЛЄВОЇ КУЛЬТУРИ: УКРАЇНСЬКИЙ КОНТЕКСТ

Устименко Леся Миколаївна

*Кандидат педагогічних наук, доцент,
ORCID: 0000-0003-2631-1459, ustilesia@gmail.com,
Київський національний університет культури і мистецтв,
Київ, Україна*

Мета роботи — проаналізувати вплив сучасних туристичних трендів на формування дозвіллєвої культури. Методологія дослідження складається з аналізу основних статистичних та наукових джерел щодо впливу туристичних трендів на формування дозвіллєвої культури, міждисциплінарного синтезу основних форм актуалізації туристичних трендів на локалізацію туристичних потоків, методів дедукції та індукції, контент-аналізу. Наукова новизна. Визначено актуальні туристичні тренди сучасності, які суттєво впливатимуть на формування дозвіллєвої культури населення. Обґрунтовано і введено до наукового обігу теорії культурології та туризмознавства поняття «туристичний тренд» та «дозвіллєва культура». Висновки.

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На підставі аналізу статистичних матеріалів Всесвітньої туристичної організації (UNWTO), даних від експертів Організації Об'єднаних Націй узагальнено картину змін векторів розвитку туризму в умовах пандемії. Охарактеризовано та проаналізовано сучасні туристичні тренди, що впливатимуть на формування дозвіллєвої культури в найближчі роки. Зокрема, розвиток внутрішнього туризму за умови покращення його сервісу; використання соціальних мереж для маркетингу та збуту туристичного продукту; розвиток інтернет-технологій, цілодобова блогерська підтримка; розвиток віртуального туризму, що забезпечений віртуальною (VR) та доповненою (AR) реальністю; цілодобова підтримка чат-ботами (chat-bots); роботизований персонал у системі основних туристичних послуг (транспорт, служби розміщення та дозвілля). Таким чином, сукупно сучасні туристичні тренди за умови покращення вітчизняного сервісу, створюють те середовище, в якому може очікуватися розвиток українського туризму як вагомого сегмента дозвіллєвої культури.

Ключові слова: туристичний тренд; туристичний потік; туристична дестинація; формування дозвіллєвої культури

ВЛИЯНИЕ СОВРЕМЕННЫХ ТУРИСТИЧЕСКИХ ТРЕНДОВ НА ФОРМИРОВАНИЕ ДОСУГОВОЙ КУЛЬТУРЫ: УКРАИНСКИЙ КОНТЕКСТ

Устименко Леся Николаевна

Кандидат педагогических наук, доцент,
ORCID: 0000-0003-2631-1459, ustilesia@gmail.com,
Киевский национальный университет культуры и искусств,
Киев, Украина

Цель работы — проанализировать влияние современных туристических трендов на формирование досуговой культуры. Методология исследования состоит из анализа основных статистических и научных источников по влиянию туристических трендов; междисциплинарного синтеза актуализации туристических трендов на локализацию туристических потоков; методов дедукции и индукции, контент-анализа. Научная новизна. Определены актуальные туристические тренды современности, которые существенно влияют на формирование досуговой культуры населения. Обоснованы и введены в научный оборот теории культурологии и туризмоведения понятия «туристический тренд» и «досуговая культура». Выводы. На основе анализа статистических материалов Всемирной туристической организации (UNWTO), данных от экспертов Организации Объединенных Наций обобщена картина смены векторов в развитии туризма в условиях пандемии. Охарактеризованы и проанализированы основные современные туристические тренды, которые будут оказывать влияние на формирование досуговой культуры в ближайшие годы. В частности, развитие внутреннего туризма при улучшении его сервиса; использование социальных сетей для маркетинга и сбыта туристского продукта; развитие интернет-технологий; круглосуточная блогерская поддержка; развитие виртуального туризма, обеспеченного виртуальной (VR) и дополненной (AR) реальностью; круглосуточная поддержка чат-

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ботами (chat-bots); роботизированный персонал в системе основных туристических услуг (транспорт, службы размещения и досуга). Таким образом, современные туристические тренды при условии улучшения отечественного сервиса совместно создают ту среду, в которой может ожидаться развитие украинского туризма как весомого сегмента досуговой культуры.

Ключевые слова: туристический тренд; туристический поток; туристическая дестинация; формирование досуговой культуры

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

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

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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 (Haidegger, 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 alternativeness, 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

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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

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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).
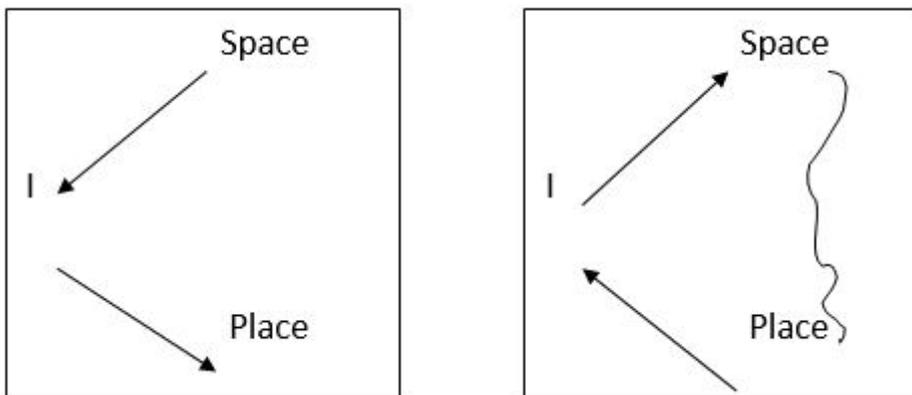
Scheme 1. The change of the interdependence between subject, place, and space before and during the 2020 lockdown

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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, equating things, 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 semiologist, 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).

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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-splenetic" flash mob # изоизоляция, #izoizolyacia, #artisolation was founded on March 30, 2020, by K. Brudnaya-Chelyadinova (Brudnaya-Chelyadinova, 2020; Troianovski, 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

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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, 3which is again perceived and understood as an arena of action. Such subjectivism blurs the bounda-

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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 unshakable 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.

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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.

Figure. 5. Poster from the Alice In Wonderland on the Streets of Frankivsk Art Project, April 2020. The authors are M. Rusinkevych and A. Potomkina

Figure. 6. Sound of the Lviv Philharmonic project, Lviv, April 2020. The author of the posters is S. Malendevych.

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-

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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 filarmoniia, 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 Krasnoilsk Malanka. The Krasnoilsk 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.

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.

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-

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ministration 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. 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-

itude for maximum sharing in social networks" (Haidar, 2020). 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.

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

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 відображає 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

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

ПОПУЛЯРНАЯ КУЛЬТУРА КАК ИСТОЧНИК ИДЕЙ В УРБАНИСТИЧЕСКИХ ПРОСТРАНСТВАХ ЗАПАДНОЙ УКРАИНЫ ВО ВРЕМЯ ПАНДЕМИИ

Бабий Надежда Петровна

Кандидат искусствоведения, доцент,
ORCID: 0000-0002-9572-791X, nbabij26@gmail.com,
Прикарпатский национальный университет имени Василия Стефаника,
Ивано-Франковск, Украина

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, сконцентрированые 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 коррективы 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

ADVANCED ISSUES IN ART CULTURE

ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

COMMUNICATIVE SPACE OF MODERN MUSEUMS DURING THE PANDEMIC

Yuliia Kliuchko

PhD in Education, Associate Professor,
ORCID: 0000-0003-1969-4308, klyuchkoy@gmail.com,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to explore the communicative space of modern museums in the conditions of the COVID-19 pandemic, to outline the main vectors of its development. The research methodology is based on the general scientific principle of objectivity, structural and functional, analytical methods are used during the analysis of the communicative space of museums in the context of the COVID-19 pandemic. Taking into account the current state of museums in Ukraine, the main theoretical achievements of the issue are systematized and generalized; it is shown that the topic of the research at the present stage has not yet been comprehensively reflected in the domestic scientific literature. The novelty of the article is to determine the main vectors of the development of the communicative space of foreign and domestic museums during the COVID-19 pandemic, to study the most successful projects of Ukrainian museums in the context of the transformation of the communicative space. Conclusions. The study shows that today the establishment of a sustained and constructive dialogue with its audience is an important result of the museum activities as one of the communication centers in the cultural space. This article demonstrates that there is a rather significant transformation of the museum environment and the museum communicative space, which is manifested in a combination of traditional and innovative directions, the development of adaptation strategies following the modern conditions. It is claimed that for museums the time of the pandemic is the time of mastering new communication channels, the time of pooling resources. Information technologies adjust and supplement the content of the main functions of museum's activities. Without digital technologies and digital communication, the museum is no longer able to achieve its full potential as a sociocultural and educational institution. The article shows that during the COVID-19 pandemic the Internet communication between Ukrainian museums and their audience has actually become the only way to interact. To attract a new audience, Ukrainian museums are implementing inclusion practices, rebranding, interdisciplinary and inter-museum projects, applying creative approaches to adapt educational programmes to the online format, and significantly increasing the amount of content for children and adolescents.

Keywords: museum; communicative space of museums; COVID-19 pandemic; digital communication; inclusion practices; museum identity; museum audience

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

Introduction

The museum industry has been on the threshold of major changes for a long time. In particular, in the 21st century, communication concepts for different types of museums, ideas about the criteria for the effectiveness of museum activities have changed. There is a heated debate over the content of the concept of "museum", its features and functions. Recently, museology has been focusing on the content of the museum as an institution, its prospects, impact on society and the formation of public consciousness, and so on. The situation that has resulted from the coronavirus pandemic is likely to accelerate the transformation processes in the museum industry.

The development of the new forms and ways of communication between public museums and their audience and society during the pandemic creates the need for museums to find a new self-determination and positioning themselves both in the real social environment and in virtual space. The interaction of museums with the audience is enhanced by the fact that museums go beyond their usual exhibition activities and offer more active, partly interactive, forms of reproduction and perception of information. For the reasons given above, there is an urgent need to comprehend the museum reality and the place of the museum audience in this reality in the context of the modern sociocultural situation, to analyse current research and museum practices.

Recent research and publications analysis despite the negative effects of the current crisis, museums have proven capable of generating new ideas and experiences. During the pandemic, museums successfully moved most events online, reviewed materials from their own archives and collections, and introduced new formats of interaction with the audience. Even in conditions of physical inaccessibility, museums have begun to create an environment that is comfortable and accessible for various audiences.

Experts and museum workers are only beginning to discuss the mission, vision, and values of museums in the conditions of COVID-19. Experts from UNESCO and the International Council of Museums (ICOM) were among the first to study the museums' activities in the conditions of the coronavirus. The research was aimed at assessing the impact of COVID-19 on museums and museum facilities. But according to experts, once the restrictions are lifted, one in ten museums may never reopen, experts noted that museums play an important role in how resilient society is in times of crisis, how well it is able to withstand difficult circumstances (UNESCO, 2020). The Network of European Museum Organizations (NEMO) conducted a survey of 650 museum managers in 41 countries to analyse the situation, management decisions, and find out statistics of quarantine losses as a part of the "Museums and quarantine" study. The part of the study was devoted to the analysis of museum contacts with their audience. In particular, more than 60% of respondents said that they had increased their online activity. The study of the means and channels of communication of museums showed the following: museums have become more active in using social networks, hashtags, shows, and stories about individual objects; the number of online excursions and virtual exhibitions has increased; the activities as to podcasts, live broadcasts and game creation have

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

intensified. Statistical analysis of the internet audience of museums showed that 40% of respondents note an increase of online visits from 20% to 500%; more than 70% of respondents have stepped up their social media activities, 80% of them using Facebook and 20% using Instagram as the platforms for their activities. Video conferencing (27.6%), chat programmes (16.7%), email (11.8%), and social media (8.7%) are among the most popular communication tools between museum professionals (Network of European Museum Organisations, 2020). The public international community MuseumNext, which studies modern technologies, innovative projects in the museum sector, also conducted a number of studies on the activities of museums in the conditions of the COVID-19 pandemic and promising directions for their development in the future (Richardson, 2020).

Scientific understanding of museum activities in the context of COVID-19 is carried out by the researchers of various branches of humanitarian knowledge. The issue is being actively discussed in foreign professional periodicals. Articles published in a special issue of the journal of Museum&Society "Isolation as a collective experience: Museums' first responses to COVID-19" highlight the current activities of museums around the world (Levin, 2020). In the context of the research topic, publications in the Journal of Museum Management and Curatorship deserve consideration. In particular, D. Agostino, M. Arnaboldi, A. Lampis analysed the activities of Italian state museums during the COVID-19 crisis. The results of the study of the 100 largest state museums in Italy have shown a sharp increase in cultural materials and initiatives on the Internet. According to researchers, social networks have led to the democratization of communication, expanded the possibilities for the self-organization of society (Agostino et al., 2020). The director of the American National Gallery of Art Kaywin Feldman, while determining the phased strategy of a museum during COVID-19, emphasizes the expansion of the communicative space, testing new directions and interpretation practices in the work with the museum audience (Feldman, 2020).

The authors of the Museums Journal in their analytical publications also refer to the peculiarity of the development of the modern communicative museum space. The journal raises issues of attracting volunteers to museum activities, the development of museums as a component of domestic tourism, and ways to promote museum collections (Museums Association, n.d.).

Purpose of the article

The purpose of the article is to explore the communicative space of modern museums in the conditions of the COVID-19 pandemic, to generalize new phenomena of world museum activity and the most successful projects of Ukrainian museums, to outline the main vectors of the transformation of the museum communicative space.

Main research material

In the current sociocultural situation, the development of the museum industry is largely determined by the dynamics of the communicative space of

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museums and museum-type institutions. It is necessary to take into account the systemic interdependence of communicative processes in the space of culture and museum communication processes, as well as the presence of communication in all areas of museum activity during the study of the communicative space of museums. The communicative space includes exhibition activities, mass media, local and global communication networks, museum audience, etc. Since the nineteenth century, the museum communicative space has expanded significantly. Today, researchers distinguish the internal and external space of museum communication. According to M. Kryazhevskikh, the communicative space of a museum is a category that combines the characteristics of cultural and information space in the context of the activities of a museum or museum association, includes the internal space of museum communication, where at the level of understanding, creating and demonstrating collections, cultural discourse is modeled and a model of cultural reality is created, and the external space that provides for the museum's participation in social, cultural and market relations (Kryazhevskikh, 2012).

Let's take a closer look at the communicative space of Ukrainian museums and museum-type institutions in the conditions of the COVID-19 pandemic. The 2nd All-Ukrainian forum "Museum Management in the face of COVID-19 challenges" on the basis of the D. Yavornytskyi National Historical Museum of Dnipro became important for understanding the development of the museum industry in general and determining the vectors of the museum communication development in particular. The forum discussed the functioning of museum social networks, online educational work, and presented the best museum projects and publications that appeared during the pandemic (Vseukrainskyi forum, 2020).

Participants of the webinar "Museums after quarantine: challenges and answers" discussed the challenges facing Ukrainian museums during the pandemic (Dim Franka, 2020). The event was initiated by the Franko House, the Lviv National Literary and Memorial Museum of Ivan Franko, and the Department of Culture of the Lviv City Council. Special guest Kateryna Chuieva, director-general of the National Museum of Arts named after Bohdan and Varvara Khanenko (Kyiv), president of the Ukrainian committee of the International Council of Museums (ICOM Ukraine) paid considerable attention to the issue of communication with the museum audience (VGO Coalition, 2020).

The 2nd all-Ukrainian scientific and practical conference "Museum pedagogy in scientific education" highlighted the current educational practices of museums. Among the main areas of work of the conference: issues of creating and operating the latest interactive scientific and educational spaces in Ukraine; museums and challenges of the COVID-19 pandemic; virtual museum spaces (Dovhyi, 2020).

Today, there is a rather significant transformation of the museum environment and museum communicative space. Individual production processes, tools, and forms of communication with the audience are changing. Information technologies adjust and supplement the content of the main functions of museum's activities. Modern museums can no longer ignore their presence in

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the Internet space. Without digital technologies and digital communication, the museum is no longer able to achieve its full potential as a sociocultural and educational institution. Due to the pandemic, almost all activities have been transformed into a virtual space, the Internet communication between Ukrainian museums and their audience has actually become the only way to interact.

Museums have adapted their educational programmes for online use. Basic forms of cultural and educational activities (excursions, thematic master classes, etc.) were among the first to be transferred to the internet format. The tours were partly conducted in the form of edited videos or live broadcasts, during which visitors had the opportunity to get answers to their questions. Masterclasses were usually held in the format of Zoom meetings and so on. Museum experts experimented with new forms of communication with the audience, and new projects and programmes were developed online. In particular, the amount of content for children and adolescents has significantly increased.

The communicative space of Ukrainian museums has significantly expanded due to the introduction of inclusion practices. In 2020, with the support of the Ukrainian Cultural Foundation, the project "Accessibility of museums for visitors with intellectual disabilities" was implemented. Among the partners and performers of the project are the Bohdan and Varvara Khanenko National Museum of art, the State Historical and Cultural Reserve of Dubno, and the Kremenets Museum of local lore. The work of the project is presented by the publication of the book "I'm going to the museum: a book in an easy-to-read format" (Kravchenko & Rudyk, 2020b) and methodological guidelines (Kravchenko & Rudyk, 2020a), as well as a film about the development of the museum classes for people with intellectual disabilities (VGO Coalition, 2020).

In the context of inclusion practices in the museum communicative space, it is worth noting the collection "Best practices of inclusion", published in 2020 with the support of the Friedrich Ebert Foundation in Ukraine. This is actually the first edition that summarizes and presents the best practices of inclusion of Ukrainian museums, examines the organization of museum policies regarding inclusivity, information, and physical accessibility of museums and expositions, and highlights the issues of inclusive competence of museum staff. The authors emphasize that "museums have learned to work with content and have some experience in adapting it to the needs of different target groups" and at the same time stress the need to develop specific strategies that "are aimed at the sustainability of inclusive processes, and comprehensive actions that will contain an assessment of the needs of the vulnerable groups and their own capabilities, strategic partnership, and cooperation, joint development of programmes, plans, and projects, communication strategy and representation of their services, organization of feedback, as well as elements of advocacy and fundraising" (Yasenovska & Zinenko, 2020).

It should also be noted that recently, in order to attract a new audience, the demand for museums rebranding has increased in Ukraine, and a number of interesting cases have appeared in 2019-2020. According to the professional research, branding and identity of museums contribute to the formation of necessary associations among consumers regarding their products, the

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growth of the popularity of the institution (Rentschler & Hede, 2011). For example, in 2019, an identity was created for the Odesa Art Museum, which was later successfully integrated into the communicative space of this museum. In 2020, the Kyiv History Museum, the National Museum of the Kyiv Art Gallery, the National Museum of History of Ukraine received a new identity. In accordance with the new style, the team of the Kyiv History Museum is working on updating the website and social networks, plans to create new advertising posters, internal navigation in the museum ("Nova aidentyka Muzeiu istorii", 2020).

A new identity, a new official museum website, and video content about the project for the Youtube channel were created within the framework of the project "Kyiv Art Gallery. Update" in cooperation with the publishing house "Antykvar", with the support of the Ukrainian Cultural Foundation. This project also resulted in the publication of three scientific papers. In particular, an updated guidebook, which reflects the changes that have taken place in the permanent exhibition and collection of the museum, as well as the results of continuous long-term research work of its staff, was published. All publications created within the framework of the grant project "Kyiv Art Gallery. Update", did not provide for commercial distribution. "170 Ukrainian museums and cultural institutions, 100 specialized libraries, 80 higher educational institutions of Ukraine, as well as 339 individuals who managed to place an order received free copies. PDF versions of the created publications can be viewed on the website of the museum" ("Natsionalnyi muzei", 2020). The National Museum of the History of Ukraine also presented a new visual communication. The letter M was chosen as the graphic sign of the museum's logo, which becomes dynamic and easily integrated into merchandising, in particular, in the design of business cards, posters, badges, souvenirs, etc. The theme of infinity as a continuous chain of historical events connected with each other also appears in the logo. ("Nova nazva", 2020). In the view of the foregoing, we can argue that the communication space of museums has significantly expanded due to the involvement of partners for the implementation of interdisciplinary and inter-museum projects.

It should be noted that current realities increasingly provide for the formation of institutional responsibility of museum staff, new competencies, the ability to solve integrative and communicative tasks, constant readiness for changes, innovative activity, the search for non-traditional schemes in solving problems of preserving, presenting and interpreting museum collections.

The analysis of modern museum practices suggests the communicative museum space characterized by the modernization of methods, techniques, and methods of interaction with the audience based on the principles of variability, flexibility, and openness to innovation.

Conclusions

In the conditions of COVID-19, the museum sector is adapting to the era of lockdowns, which is likely to lead to certain changes in its future activities.

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A qualitatively new understanding of the special character of the museum as a sociocultural institution and its place in society is being formed. The personality of the museum visitor, his or her needs, expectations, and desires are the basis for the development of museum communication. The study shows that today the establishment of a sustained and constructive dialogue with its audience is an important result of the museum activities as one of the communication centers in the cultural space. There is a rather significant transformation of the museum environment and museum communicative space. The results of the analysis of museums' activities suggest the evolution of the communicative space, which is manifested in a combination of traditional and innovative directions, the development of adaptation strategies in accordance with modern conditions. Individual production processes, tools, and forms of communication with the audience are changing. The COVID-19 pandemic is the time of mastering new communication channels, the time of pooling resources. Information technologies adjust and supplement the content of the main functions of museum's activities. Modern museums can no longer ignore their presence in the Internet space. Without digital technologies and digital communication, the museum is no longer able to achieve its full potential as a sociocultural and educational institution. Due to the pandemic, almost all activities have been transformed into a virtual space, the Internet communication between Ukrainian museums and their audience has actually become the only way to interact. To attract a new audience, Ukrainian museums are implementing inclusion practices, rebranding, interdisciplinary and inter-museum projects, applying creative approaches to adapt educational programmes to the online format, and significantly increasing the amount of content for children and adolescents. As a result of the expansion of the museum's communicative space, the gap between the museum-communicator and the museum-storage is getting smaller, which allows visitors to immerse deeper into the museum's collections and the meanings of the artefacts preserved in them. One of our priority tasks is to set up mechanisms for the development of the museums in Ukraine, which would adapt it to modern conditions, form a qualitatively new system capable of responding quickly and adequately to the challenges of time, and turn museums into one of the leading social institutions in the system of humanitarian development of the country. In our opinion, museums should create events and programmes with a deep meaning and creative presentation, form a new generation of museum managers who, following the global trends, are able to introduce innovations in the field of collection management and their presentation to the museum audience; organizers of festivals and cultural events should involve museums in cooperation.

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КОМУНІКАТИВНИЙ ПРОСТІР СУЧАСНИХ МУЗЕЇВ В УМОВАХ ПАНДЕМІЇ

Ключко Юлія Миколаївна

Кандидат педагогічних наук, доцент,
ORCID: 0000-0003-1969-4308, klyuchkoy@gmail.com,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — дослідити комунікативний простір сучасних музеїв в умовах пандемії COVID-19, окреслити основні вектори його розвитку. Методи дослідження базуються на загальнонауковому принципі об'єктивності, структурно-функціональному й аналітичному методах під час аналізу комунікативного простору музеїв в умовах пандемії COVID-19. З огляду на сучасний стан музейної справи в Україні, систематизовано та узагальнено основні теоретичні здобутки проблеми; показано, що тема дослідження на сучасному етапі не має поки комплексного відображення у вітчизняній науковій літературі. Новизна дослідження полягає у визначенні основних векторів розвитку комунікативного простору зарубіжних та вітчизняних музеїв в умовах пандемії COVID-19, дослідженні найбільш успішних проєктів українських музеїв в контексті трансформації комунікативного простору. Висновки. З'ясовано, що сьогодні для музею, як одного з центрів комунікації в культурному просторі, важливим результатом діяльності є встановлення стійкого і конструктивного діалогу зі своєю аудиторією. Доведено, що відбувається достатньо серйозна трансформація музейного світу та музейного комунікативного простору, що проявляється у поєднанні традиційних та інноваційних напрямів, розробці адаптаційних стратегій відповідно до сучасних умов. Визначено, що час пандемії для музеїв це — час опанування нових каналів комунікації, час об'єднання ресурсів. Інформаційні технології коригують та доповнюють зміст основних функцій музейної

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діяльності. Без використання цифрових технологій та діджитал-комунікації музей вже не здатен повноцінно втілювати свою місію як соціально-культурного та освітнього закладу. З'ясовано, що в умовах пандемії COVID-19 майже вся комунікація музеїв України зі своєю аудиторією в мережі Інтернет стала фактично чи не єдиним способом взаємодії. З метою залучення нової аудиторії українські музеї впроваджують практики інклюзії, здійснюють ребрендінг, реалізовують міждисциплінарні та міжмузейні проєкти, застосовують креативні підходи до адаптації освітніх програм у онлайн-формат, значно збільшують кількість контенту для дитячої та підліткової аудиторії.

Ключові слова: музей; комунікативний простір музеїв; пандемія COVID-19; діджитал-комунікація; практики інклюзії; музейна айдентика; музейна аудиторія

КОММУНИКАТИВНОЕ ПРОСТРАНСТВО СОВРЕМЕННЫХ МУЗЕЕВ В УСЛОВИЯХ ПАНДЕМИИ

Ключко Юлия Николаевна

Кандидат педагогических наук, доцент,
ORCID: 0000-0003-1969-4308, klyuchkoy@gmail.com,
Киевский национальный университет культуры и искусств,
Киев, Украина

Цель статьи — исследовать коммуникативное пространство современных музеев в условиях пандемии COVID-19, обозначить векторы его развития. Методы исследования базируются на общенаучном принципе объективности, структурно-функциональном и аналитическом методах при анализе коммуникативного пространства музеев в условиях пандемии COVID-19. С учетом современного состояния музейного дела в Украине систематизированы и обобщены основные теоретические достижения проблемы; показано, что тема исследования на современном этапе комплексно не отображена в отечественной научной литературе. Новизна исследования состоит в определении основных векторов развития коммуникативного пространства зарубежных и отечественных музеев в условиях пандемии COVID-19, изучении наиболее успешных проектов украинских музеев в контексте трансформации коммуникативного пространства. Выводы. Выяснено, что сегодня для музея, как одного из центров коммуникации в культурном пространстве, важным результатом деятельности является установление стойкого и конструктивного диалога со своей аудиторией. Доказано, что происходит достаточно серьезная трансформация музейного мира и музейного коммуникативного пространства, которая проявляется в сочетании традиционных и инновационных направлений, разработке адаптационных стратегий в соответствии с современными условиями. Определено, что период пандемии для музеев это — время освоения новых каналов коммуникации, время объединения ресурсов. Информационные технологии корректируют и дополняют содержание основных музейных функций. Без использования цифровых технологий и диджитал-коммуникации музей уже не может в полной мере реализовывать свою миссию как социально-культурное и образовательное учреждение. Выяснено, что условиях пандемии COVID-19 почти вся коммуникация музеев Украины со своей

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аудиторией в сети Интернет стала фактически чуть ли не единственным способом взаимодействия. С целью привлечения новой аудитории украинские музеи развивают практики инклюзии, делают ребрендинг, реализовывают междисциплинарные и интермузейные проекты, применяют креативные подходы к адаптации образовательных програм в онлайн-формат, значительно увеличивают количество контента для детей и подростков.

Ключевые слова: музей; коммуникативное пространство музеев; пандемия COVID-19; диджитал-коммуникация; практики инклюзии; музейная айдентика; музейная аудитория

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ARTIFICIAL INTELLIGENCE AND ISSUE OF AUTHORSHIP AND UNIQUENESS FOR WORKS OF ART (TECHNOLOGICAL RESEARCH OF THE NEXT REMBRANDT)

Tetiana Sovhyra

PhD in Art Studies,
ORCID: 0000-0002-7023-5361, STIsovgyra@gmail.com,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to explore the specifics and uniqueness of visual works created using AI technology. The research methodology is based on applying analytical, theoretical, and conceptual research methods of technological art and the interrelation between digital technologies and art in general. The scientific novelty lies in the fact that the art forms that created using digital technologies were analysed for the first time. In the article, we have considered the phenomenon of technological art due to integrating art and technology. Conclusions. It is revealed that due to the mathematical analysis of the artists' artworks, certain algorithms of the author's work can be found, the main components of the work of art can be analysed, and the sign system of art can be transformed into a system of a different order which is numerical one. Thus, the colour, shape, positioning of the objects on the canvas (composition) — everything turns into numerical formulas and combinations. The graphic drawing is transformed into digital, algorithmic. A certain number system is being built, which allows to group works (one artist, era, art movement) into single collection systems, analyse and identify similar algorithmic chains, and create new art products based on these algorithms using the obtained numerical combinations. It means that with algorithmic analysis, it is possible to compare and even combine different types of art within one plane, one form, and one art product.

Keywords: AI-technology; painting; algorithm; digital painting; 3D-printing

Introduction

A hypothetical theory of technological singularity appears in the mirror of scientific criticism (Good, 1966; Moore, 1975). According to supporters of the "techno-singularity" concept, the generation of artificial intelligence and cyber machines will lead to the improvement of the technical and technological production component (machines can self-repair, perform certain manip-

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ulations faster and better than human activities) (Vinge, 1993). Today we can observe how artificial intelligence is several times superior to humans in the speed of computing, moving, productivity, etc.

The same goes for art. With the help of digital technologies, it is now possible to scan and create electronic versions of graphic works, produce copies of famous canvases, save and archive artefact data, and even create unique authorial paintings.

In recent years, significant historical, cultural and theoretical works have been published, where attention is paid to the history of cybernetic art as the forerunner of digital culture of the late twentieth century. Among them are publications by V. Glushkov (1986), M. Lovejoy (2004), F. Popper (2007), D. Galkin (2013).

G. Franke (1971), D. Galkin (2013) and M. Lovejoj (2004) examine the concept of "digital culture" and explore the features of hybridisation of technology and art.

In the works of Ts. Kogoutek (1976), V. Shcheglov (2016, 2017), the relationship of digital technologies and art is studied. V. Shcheglov indicates a series of repeating sequences in the context of artistic content in the "Painting of the 20th Century: Fundamentals of Algorithmic Interpretation" (2017) and "Poetry: Fundamentals of Algorithmic Interpretation" (2016) on the example of poetry and painting. The author calls them algorithms, and therefore, poetry and painting are algorithmic systems.

However, despite the public interest in technological art, there is a lack of scientific justification for the possible interaction of technology and art in general and a critical analysis of the specifics of the functioning of technological art.

Purpose of the article

The purpose of the study is to analyse the forms of interaction of modern technologies and various types of art, to identify such art forms that can be organised (created) exclusively through digital (or other) technologies.

Main research material

The Next Rembrandt is a portrait painting that reproduces Rembrandt's creative style with exceptional accuracy, but it is not a copy of the image of the master's paintings. It became possible due to the technologies of "Artificial Intelligence". Specialists from Microsoft, the University of Delft Technical University, the Royal Mauritshuis Gallery and the Rembrandt House Museum in Amsterdam, using Microsoft Azure computing resources and a number of specialised algorithms, performed a three-dimensional scan of 346 artist's paintings and discovered not an only genre and stylistic specifics, but also techniques specific to the artist and oil painting techniques.

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Figure 1. The Next Rembrandt, 2016. Creators: ING
Bank, J. Walter Thompson Amsterdam, Microsoft, TU Delft,
Mauritshuis, etc.

The Next Rembrandt is a 3D-printed picture created in 2016. The process of creating the canvas was highly complex and lengthy. About twenty data analysts, developers, professors in artificial intelligence and 3D printing, scientists, engineers and art historians worked on the project[1].

Studing the context of The Next Rembrandt reproduction, the question of authorship arises. Who is the author and performer of this product? Is it possible to determine this picture as an artwork or a technological experiment and nothing besides?

Opinions of scientists and critics differ in identifying the author of this work. Mark Brown believes that "the real creators of the picture are data analysts and computers" (Brown, 2016).

The leading developer of the project, Bas Korsten (J. Walter Thompson, Amsterdam), says that the author of the work is Rembrandt himself because the project is based on an analysis of the artist's work. "The Next Rembrandt really touched the nerve. This raised all sorts of questions about creativity … We are creating something new from his work. Only Rembrandt could create Rembrandt" (O'Neill & Corner, 2016).

As a result of the literature review, certain contradictions arise regarding authorship's definition and the importance of artificial intelligence technology in the project.

To study these issues, we consider in detail the process of creating The Next Rembrandt.

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[1] Executive Creative Director: Bas Korsten; Concept: Bas Korsten, Robert Nelk, Mark Peeters; Creative copy: Bas Korsten, Kasia Haupt Canning; Creative art: Guney Soykan; Innovation Director: Emmanuel Flores; Design: Vinesh Gayadin; Digital Director: Jesse Houweling; PR Director: Jessica Hartley; Editor: Tim Arnold; Photography: Robert Harrison; Developers: Morris Franken, Ben Haanstra (Pickett-Groen, 2016).

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The immediate process of creating the work was preceded by an analysis of the existing paintings of the master and the identification of patterns in the combination of colours, applying strokes and compositional image construction.

The complete collection of images includes 346 paintings by Rembrandt; most of them look highly realistic. There are several explanations for this. Rembrandt, using the play of light and shadow, created unique picturesque compositions that looked very realistic and voluminous. As a result of these manipulations in his work, there is a desire for accuracy and truthfulness. The master prefers psychological expressiveness instead of violent pathos and external effects. "The main formative element of the composition, which allowed the artist to fully materialise and convey to the viewer his own plan — chiaroscuro, or rather, the scheme of alternating spots of light and shadow that he constructed with mathematical precision" (Tarasov, 2014).

The artworks provided by TU Delft and the Mauritshuis Museum were scanned in high resolution (The Laughing Man, 1629–1630; Andromeda, 1630; Simeon's Song of Praise, 1631; The Anatomy Lesson of Dr. Nicolaes Tulp, 1632; Susanna, 1636; Saul and David, 1651–1658; Two African Men, 1661; Homer, 1663; 'Tronie' of a Man with a Feathered Beret, 1635–1640; Portrait of an Elderly Man, 1667; Rembrandt van Rijn, Self-Portrait, 1669) ("Rembrandt", n.d.).

The remaining works were taken from other archival sources. Thus, all images' resolution was different and incompatible, which was a problem for systematising and identifying the necessary image similarity algorithms. To solve this problem, the team used the Deep Neural Network algorithm to scale images, increasing resolution by 300% and reducing visual noise (Pickett-Groen, 2018).

Further, the authors of the project had to decide on the planned picture's content: the depicted object and the canvas's composition. For this, more than 400 faces were examined on Rembrandt's canvases, after which it became clear that the subject should be from 30 to 40 years old. The master most often depicted males in his works, so The Next Rembrandt is a man in a black hat, a black jacket with a white collar.

It was necessary exactly with the technique of the master to depict the face of this man. For this, developers needed Microsoft software that could "understand" Rembrandt based on his geometry and composition. As a result of using the face recognition algorithm, typical geometric patterns used to draw human features were identified. More than 6,000 facial landmarks were used to classify features in terms of relevance and repeatability.

The third stage of The Next Rembrandt production was the preparation for printing the created image and the identification of a specific technology for applying paint. As known, Rembrandt van Rijn revolutionised painting with a three-dimensional effect using the impasto technique — applying paint to the canvas with very thick layers. As a result, his canvases looked three-dimensional. To create a picture that would resemble the artist's work, it was necessary to study the impasto technique and, thanks to X-ray photographs, examine each layer of the existing paintings. After that, the future The Next Rembrandt image needed to add another dimension, 2D to 3D. The final layout of the 3D painting

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consists of more than 148 million pixels and is based on 168,263 fragments of the Rembrandt painting.

The fourth stage was printing. At first, the developers used the manipulator to paint a new portrait. But the robot arm could not convey the desired realistic effect. The manipulator has only nine degrees of freedom. Instead, the human hand has 26, which meant that it still could not draw in great detail.

Since the digital image was already voluminous, it was necessary to print 13 layers of special ink based on UV ink on a 3D printer Canon. Thus, the image became three-dimensional.

The fifth stage of creating the project is the presentation and use of The Next Rembrandt canvas. As known, after the presentation in the Netherlands, the project was presented in many cities. Note that the original version of the image is in electronic form so that the image can be replicated numerously.

It is well known that in the art using artificial intelligence, copies of the works of famous artists, composers, architects and representatives of other creative industries are created. Therefore, artificial intelligence is not only the technical embodiment of human thinking but also creativity now.

Using artificial intelligence technology, visual works began to be produced that have no analogues and are not copies of known works.

Now AI-technologies create art products based on algorithmic analysis of already created fine masterpieces. Based on aforesaid, we offer our own definition of "algorithmic art". It is the production process of art products created on the basis of algorithmic analysis of primary information sources. The primary sources are works of art, artefacts, the works of artists of various art types.

However, this practice is not solitary. Other forms of art in the early stages of their formation also borrowed the specifics of creating works from their predecessors. Cinema is based on theatre art, the theatre, in turn, is a synthesis of literature, music, plastic; television is the result of the synthesis of cinema and radio. Therefore, we can state that digital algorithmic art is at the first stage of its development and has significant prospects for its development.

An example of The Next Rembrandt shows that technological singularity in art is entirely possible. But we do not exclude the uniqueness of human activity and artistic creation. Besides, we emphasise the need to develop the symbiosis between man and digital technologies in art: a combination of the capabilities of "artificial intelligence" and people's aesthetic sensitivity.

In Rembrandt's works there is a desire for technological experiments. He used the then-unknown in art practice mineral plumbonacrite in paint recipes. Scientists have revealed that the master created his self-portraits using a mirror system (O'Neill & Corner, 2016). The use of these technologies does not diminish the significance of Rembrandt's work in the history of fine art. Perhaps if AI technology were invented in the 17th century, the master would create a realistic image. These assumptions give reason to consider artificial intelligence technology only as a tool with which a modern artist can create. In this case, the author will be the creator himself, the artist. Considering that 20 data analysts, developers, professors in the field of artificial intelligence and 3D printing, scientists, engineers and art historians from organisations such

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as Microsoft, Delft University of Technology, Mauritshuis in The Hague and the Rembrandt House Museum in Amsterdam worked on The Next Rembrandt project, the collective mind means the author.

Conclusions

As in the case of The Next Rembrandt pre-production, it is demonstrated that thanks to the mathematical analysis of the artist's work, it is possible to find specific algorithms for the artist's work, analyse the main components of the work of art and turn the semiotic system of art into a system of a different order as numerical one. At the same time, a numerical algorithmic work, reproducing the artist's lead pencil with exceptional accuracy, can be original work, never a copy; that is, with the help of AI technology, one can create a unique artistic product. It can imitate the painting style of a famous artist, but it has its own content.

Coping of visual and musical works using AI technology is already somewhat common in the modern world. Indeed, creating original visual works that know no equals and are not copies of works of art is the next step in identifying the creative application of AI tools' options.

It is emphasised that technology is only a tool in humans' hands, including artificial intelligence, which does not replace humans since AI technology creates art objects based on algorithmic analysis of existing masterpieces.

Our own definition of the concept of "algorithmic art" is proposed. It is the process of production of art objects, built upon the algorithmic analysis of primary sources of information such as works of art, artefacts, works of artists of various types of art.

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ШТУЧНИЙ ІНТЕЛЕКТ ТА ПИТАННЯ АВТОРСТВА І УНІКАЛЬНОСТІ МИСТЕЦЬКИХ ТВОРІВ (ТЕХНОЛОГІЧНЕ ДОСЛІДЖЕННЯ РОБОТИ «НАСТУПНИЙ РЕМБРАНДТ»)

Тетяна Ігорівна Совгира

Кандидат мистецтвознавства,
ORCID: 0000-0002-7023-5361, STIsovgyra@gmail.com,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — дослідити специфіку та унікальність візуальних робіт створених за допомогою AI-технологій. Методологія розвідки ґрунтується на застосуванні аналітичного, теоретичного і концептуального методів дослідження технологічного мистецтва і взаємозв'язку цифрових технологій і мистецтва у цілому. Наукова новизна полягає в тому, що вперше були проаналізовані форми мистецтва, створені з використанням цифрових технологій. Розглянуто феномен технологічного мистецтва як результат інтеграції мистецтва і технологій. Висновки. Виявлено, що за допомогою математичного аналізу творчості художників можливо отримати певні алгоритми роботи автора, проаналізувати основні складові художнього твору, знакову систему мистецтва

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трансформувати в систему іншого порядку — числового. Таким чином, колір, форма, розташування об'єктів, що відображаються на полотні (композиція), — все перетворюється на числові формули та комбінації. Графічний малюнок трансформується у цифровий, алгоритмічний. Будується певна система обчислення, яка дозволяє за допомогою отриманих числових комбінацій групувати роботи (один художник, епоха, художній напрям) в єдину систему колекцій, аналізувати та ідентифікувати схожі алгоритмічні ланцюжки і створювати нові художні продукти на основі цих алгоритмів. Це означає, що за допомогою алгоритмічного аналізу можна порівнювати і навіть комбінувати різні види мистецтва в одній площині, в одній формі, в одному художньому творі.

Ключові слова: AI-технологія; живопис; алгоритм; цифровий живопис; 3D-друк

ИСКУССТВЕННЫЙ ИНТЕЛЛЕКТ И ВОПРОС АВТОРСТВА И УНИКАЛЬНОСТИ ХУДОЖЕСТВЕННЫХ ПРОИЗВЕДЕНИЙ (ТЕХНОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ ПРОИЗВЕДЕНИЯ «СЛЕДУЮЩИЙ РЕМБРАНТ»)

Татьяна Игоревна Совгира

Кандидат искусствоведения,
ORCID: 0000-0002-7023-5361, STIsovgyra@gmail.com,
Киевский национальный университет культуры и искусств,
Киев, Украина

Цель статьи — исследовать специфику и уникальность визуальных работ, созданых с помощью AI-технологий. Методология исследования основана на применении аналитических, теоретических и концептуальных методов исследования технологического искусства и взаимосвязи цифровых технологий и искусства в целом. Научная новизна заключается в том, что впервые были проанализированы формы искусства, созданные с использованием цифровых технологий. Рассмотрен феномен технологического искусства как результата интеграции искусства и технологий. Выводы. Выявлено, что с помощью математического анализа творчества художников можно найти определенные алгоритмы работы автора, проанализировать основные составляющие художественного произведения, а знаковую систему искусства трансформировать в систему другого порядка — числового. Таким образом, цвет, форма, расположение отображаемых объектов на холсте (композиция) — все превращается в числовые формулы и комбинации. Графический рисунок трансформируется в цифровой, алгоритмический. Строится определенная система счисления, которая позволяет с помощью полученных числовых комбинаций группировать работы (один художник, эпоха, художественное направление) в единую систему коллекций, анализировать и идентифицировать похожие алгоритмические цепочки и создавать новые художественные продукты на основе этих алгоритмов. Это означает, что с помощью алгоритмического анализа можно сравнивать и даже комбинировать разные виды искусства в одной плоскости, в одной форме, в одном художественном произведении.

Ключевые слова: AI-технология; живопись; алгоритм; цифровая живопись; 3D-печать

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

ARTIFICIAL INTELLIGENCE AS A TOOL FOR CREATING AND ANALYSING WORKS OF ART

Yuliia Trach

PhD in Education,
ORCID: 0000-0003-2963-0500, 0411@ukr.net,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to reveal the specifics of creating new works of art using artificial intelligence technologies. The research methodology is based on the application of the dialectical method with its principles of consistency, development and unity of polarities since artificial intelligence as a complex sociocultural phenomenon provides unambiguous definitions and at the same time forces to interpret its essence and relations dialectically to its application field. The scientific novelty of the obtained results lies in the fact that artificial intelligence is considered a component of artistic creativity, one of which is to introduce technical innovations in human culture. Conclusions. The article focuses on the fact that the artificial intelligence issue is beyond the cultural discourse, and separating the artificial intelligence issue from culture inevitably leads to a simplified understanding. It is noted that the relevance of cultural research of artificial intelligence (AI) is determined by the spread of symbiotic forms of interaction between the user and global software, which requires not so much evaluating and correcting the negative consequences of the spread of technology but rather the development of meta technology to prevent them. For its part, the reflection of culture, when the latter rejects the ideas of the techno apocalypse and the rise of machines, can give an impetus to the emergence of new meanings and perspectives for man and culture. Finally, the article provides examples of the AI technologies use (in particular, Gan and CAN) in contemporary art. However, the more AI technologies are used in creating works of art, the more valuable an idea or a concept becomes. Today, when the performance and physical implementation of a project can be "shifted" to AI, new ideas become the main driving force in the development of art. The ideas generation may become the primary option not of a person but of a "machine", which, once again, proves the correctness of the assumption that every year such human abilities as creativity, generation of new extraordinary ideas and solutions will become more valuable. And the routine performance, the analysis of big data, etc., are the tasks for machines, and they perform this work better than a human.

Keywords: artificial intelligence; neural network; machine learning algorithm; work of art

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Introduction

Today, in Ukraine, there is a discussion of the road map for implementing the Concept of AI development in Ukraine, approved by the Order of the Cabinet of Ministers of Ukraine on December 2, 2020 (Kabinet Ministriv Ukrainy, 2020). The adoption of the national Concept is highly relevant, considering that in the context of the scientific and technological revolution, AI can become a powerful driving force for activating significant socioeconomic and sociocultural changes. Several dozen of leading countries in the world, including the United States, China, the Netherlands, France, Japan, the United Arab Emirates, etc., have already adopted corresponding road maps, recognising the importance of strategic vision in this direction that takes into account the importance of AI for the national economy, social relations and security. AI allows getting results similar to the effects of human intellectual activity in such areas as computer vision, recommender systems and intelligent decision support systems, natural language processing, speech recognition and synthesis, and other promising methods and technologies of artificial intelligence. AI is changing modern society radically: from the financial sector, industry, power engineering and agriculture to the educational and cultural spheres. According to the forecasts of the international consulting company Deloitte, the volume of investment in artificial intelligence in 2021 will reach 57.6 billion dollars (Deloitte, 2017). The profit from its use in specific sectors of the global economy, according to McKinsey Global Institute analysis, will be from 3.5 to 5.8 trillion dollars (Chui et al, 2018).

Despite the colossal rate of AI spread worldwide, its discourse is still outside the boundaries of cultural studies, being formed in the interdisciplinary field of computer sciences. One of the main directions of understanding AI is based on the statement that artificial systems should not repeat biological systems in their structure and functioning (J. McCarthy). The paradigm of biocomputing is the opposite (W. McCulloch) — a combination of information, molecular technologies and biochemistry, which originates from the environment of developers of computers and computer software. Meanwhile, exploring the world only through the prism of technical sciences or trying to solve global problems only with the help of technology, humanity runs the risk of making typical mistakes that slow down progress and increase inequality. The separation of the AI problem from culture leads inevitably to a simplified understanding of the latter. At the same time, the relevance of cultural research of AI is determined by the spread of symbiotic forms of interaction between the user and global software, which requires not evaluation and correction of the negative consequences of the spread of technologies but the development of meta technology to prevent them. The inclusion of artificial intelligence in the sphere of cultural discussion will allow avoiding technicism and actualism, including the issue of the AI carrier.

Recent research and publications analysis. The numerous works of foreign researchers are devoted to the study of artificial intelligence: N. Bostrom (2016), G. F. Luger (2003), J. Markoff (2020), S. Russell and P. Norvig (2006), etc.,

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who studied strategies and methods for the solution of complex problems in the theory of artificial intelligence, stages, threats and strategies of the latter, and so on from modern positions. Unfortunately, there are not many works devoted to the humanitarian aspects of AI research in Ukraine. In particular, the philosophical analysis of AI systems is contained in A. Shvyrkov's article (2005), the possible prospects for AI are described in the articles by V. Karpenko (2011), A. Matviichuk (2011), the history and prospects of AI development are presented by M. Yefremov and Yu. Yefremov (2008). However, there are no scientific studies in which AI would be considered an element of culture, a tool for sociocultural transformations, and a means of creating something fundamentally new in modern culture. However, the humanitarian reflection of the artificial intelligence problems will allow realising its full cultural potential to comprehend it in a timely and consistent manner using the methodology of culturological research. It is highly relevant since AI is undoubtedly a product and tool of cultural development. Therefore, when the latter rejects the ideas of the techno apocalypse and the rise of machines, the reflection of culture can give an impetus to the emergence of new meanings and prospects for humans and culture.

Purpose of the article

The purpose of the article is to reveal the specifics of creating new works of art using artificial intelligence technologies, to find out the potential of artificial intelligence as a component of artistic creativity, one of which is to introduce technical innovations in human culture.

Main research material

The interaction of AI technologies and the cultural sector is far from perfect — it is unbalanced and disorganised, associated with existential and civilisational challenges. However, artificial intelligence already exists and exists in a culture that responds to it and builds its relationships. The calls to stop the "blind rush" for the digital future finally and start making more reasonable decisions about when and for what purpose to use the achievements in IT are heard more often. We are talking about the situation when public opinion is inclined to believe that an electronic judge can be more effective than a real judge. However, it is only when a case under consideration is not related to the interpretation of the law, and a "digital doctor" can make a more accurate diagnosis. E-services for the selection of goods in online stores have proved their effectiveness long ago and in the tourism, hotel business, and transportation organisation. Therefore the removal of the human factor in these areas seems quite possible. In the arts sector, the situation is similar — artificial intelligence "works its way" confidently: today you can watch psychedelic paintings written by artificial intelligence, a Microsoft Project on image generation has already been developed based on works of art (for example, the painting The Next Rembrandt), the MosAIc system for finding relationships between art objects

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from different cultures and eras and the algorithm that retouches photos in real time. According to Intel Corporation data, artificial intelligence has already been used to create experimental movie trailers, scripts for short films and musical compositions. AI technologies can perform not only routine tasks but also inspire the creation of something fundamentally new.

In creating works of art, a neural network or machine learning algorithm is called artificial intelligence. A neural network is a multitude of simple interconnected elements formed into a primitive resemblance of a brain. According to the specified task, the neural network analyses the works uploaded to its database, recognise images, techniques, style signs, and then uses the acquired knowledge to create, for example, paintings. The machine learning algorithm can find dependencies, features and rules in each multitude of loaded objects — whether it's paintings, music or poetry. Having processed a large amount of data, the neural network summarises them and concludes in various ways. What precisely the algorithm will learn is determined by a data analysis specialist: either to write poems that are similar in foot and vocabulary to those uploaded to the database, or imitate a particular artist or compile the style of several at once. It is no accident that contemporary art based on artificial intelligence technologies has attracted a lot of attention from the general public. A clear example is the sale of the canvas Edmond De Belamy (Obvious, 2018) created by the French art group Obvious at Christie's auction for 432.5 thousand dollars in 2018. The emergence of Edmond De Belamy and the fact of selling a painting created by artificial intelligence at a prestigious art auction is undoubtedly a readymade in the history of art, in fact, a milestone thing, which Malevich's Black Square or Marcel Duchamp's Fountain were at their time. A blurred portrait of a person created using Generative Adversarial Network (GAN) and printed on a 700 × 700 mm canvas is depicted in the painting. GAN technology is based on the use of two neural networks, one of which generates pseudorandom images from a specified set of distributions, and the second (CNN discriminator) determines the plausibility of the image based on the training set. CNN (Convolutional Neural Networks) is a binary classifier and tries to answer the question: "Is the sample created by a human?". If the answer is no, then the example is marked as unsuccessful — in this way, the network learns to choose the correct option from a set of fake and human-created images. The neural network used to create the painting Edmond De Belamy was trained on 15,000 portrait works painted between the 14th and the 20th centuries.

Artists also use GAN technology to transform and improve their pencil sketches on paper. For example, a visual artist and software engineer Helena Sarin uses GAN to create new models and new data sets ("Helena Sarin", n.d.). Italian artist Davide Quayola uses Creative Adversarial Networks technology (CAN), thanks to which he was able to recreate "conditions similar to classical impressionist landscapes". The artist used "an extensive technological apparatus to capture the subtle nuances of reality beyond human perception" (Quayola, 2017). His project Jardins d'eté consists of a series of 4K-resolution digital video paintings inspired by gardens of Château de Chaumont-sur-Loire. A wide range of floral compositions manipulated by high winds is filmed at

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night in ultra-high definition. Quayola edits his videos with complex computational analyses of motion, composition, and colour schemes which become the foundation for creating new digital paintings. In Jardins d'eté, natural landscapes are observed and seen through the "eye" of a machine and then reinterpreted using new methods of visual synthesis (Quayola, 2017). Thus, the generation of random images in CAN technology adds spontaneity to the creativity of artificial intelligence and allows taking a step forward in comparison with deep stylisation. Modern society has "come" to a new era of creativity, when AI and the artist become co-authors, complementing each other in those areas and "skills" where they are the most powerful.

The sculptures created by artificial intelligence are not as popular as paintings, but this application of AI technologies is also developing quite actively. AI is mainly used either to build a GAN layout or directly to create a 3D model. For example, Scott Eaton's sculpture, which debuted at the exhibition Artist + AI: Figures & Form in the Age of Intelligent Machines ("Scott Eaton", 2019) (London, 2019), was created in collaboration with artificial intelligence tools that translate drawings into three-dimensional form. Another example is the sculpture Dio of New York artist Ben Snell, to create which machine learning algorithms are used to scan and digest a database of historical artworks of world art, including more than a thousand works of classical sculpture (such as the famous Discobolus and Michelangelo's David), and then reproduced the data obtained with the output guided by the artist. When the creation of the model was finished, Ben Snell disassembled the computer and ground its enclosure, hard drive and graphics processing unit into dust, mixed it with resin and poured this mixture into a hollow mould cast on a 3D printer ("Ben Snell", n.d.).

AI creates not only unique works of art — projects with the use of it become more visible, more functional and more promising, proving the effectiveness of the use of artificial intelligence technologies for different purposes and in various spheres of human activity. Thus, the researchers from Lawrence Technological University (the USA), K. Napier and L. Shamir (2018), published the results of their research on quantitative analysis of the tonality of lyrics in popular music. Based on the fact that popular music has changed significantly in recent decades compared to previous eras, the researchers analysed the sentiments expressed in the songs of the Billboard Hot 100 — the weekly chart of the 100 most popular songs in the United States between 1951 through 2016, that is 6150 tracks. The obtained results indicate a clear and statistically significant change in sentiments expressed through popular music lyrics, generally towards a more negative tone eloquently: there became much more anger, disgust, fear, sadness than joy, confidence and openness expressed in the lyrics of pop songs. Naturally, sociologists, psychologists, culturologists, etc., draw conclusions from this study. Still, AI has fulfilled its task — it has distinguished and analysed information from a massive array of unstructured data, for which a person would have to spend a lot of time and resources.

Another brilliant example of the expansion of the possibilities of art with the help of AI technologies is the use of innovative applications, such as CoArt, with which it is possible to "communicate". Namely, "with the help" of this applica-

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tion, the National Museum in Wroclaw hosted Michael Willmann's exhibition. Opus Magnum in 2020, which represented one of the artist's most intriguing paintings Paradise ("IBM Watson", n.d.). The visitor is issued a smartphone with a headset and, by using the CoArt mobile application, they can ask questions and receive answers in Polish from the so-called "electronic guide". The CoArt project is the culmination of over year-long cooperation of the IBM Services team of experts with art historians, experts from the National Museum, and educators and students from the Academy of Fine Arts in Wroclaw. The IBM Services team was responsible for building the solution, ongoing maintenance, and developing the app on IBM's cloud which, in partnership with IBM's Client Innovation Center in Wroclaw, included training Watson (an IBM supercomputer which main task is to understand questions posed in natural language and answer them using AI) to respond to questions in Polish. The production launch of the project was preceded by months of thorough quality tests conducted by the IBM and Museum project teams — starting with building a knowledge base about the painting with certain categories and questions that were tested with Watson's AI to provide the best answer for visitors to the painting. Since this app is developed using AI technologies, it can learn based on the questions asked to it by each visitor; the app can constantly improve the quality and accuracy of results.

There are no doubts that a neural network's analytical abilities are higher than any experienced art critic. It marks all the most minor details and features of the work and compares them with each other. But, despite this, AI is entirely unable to distinguish meanings and create a coherent narrative. AI can generate a verse similar to the work of a particular poet, but it doesn't understand what it's about. It's the same with painting — AI can analyse the technique of a particular artist, find frequently encountered images, imitate them and send them to print. Still, AI does this mechanically, unconsciously, at least for now. Today, AI is only a tool that a person operates: it prepares the base for training a neural network, sets the parameters according to which it will create, selects results. The paintings, created using AI technologies, can be considered works of art, since today in modern art, it is not the visualisation of something important but the act itself and the fact of this visualisation. However, the artistic significance of these paintings should not be overestimated. This is the first. Secondly, in the situations when artists use neural networks and machine learning algorithms, it is important to realise that AI can create something just like a person, but, at the same time, it is capable of extraordinary, non-obvious opportunities and solutions. But at the same time, the "smartest" neural network does not know why it does its job. The smartest person cannot process large amounts of data on an equal footing with a computer, so the only correct solution in this situation is to work in symbiosis and solve problems together, whether it is business, science or art.

Conclusions

Thus, new digital technologies in general and artificial intelligence in particular change radically the nature of "traditional" technical professions and

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affect creative processes, penetrating the artistic environment and causing the emergence of such phenomenon as digital art. For example, without digital processing and computer effects, it is impossible to imagine either modern cinema or music — today, a "computer" has become a canvas, a brush, and a musical instrument literally. Perhaps, the next stage in the development of digital art will be the use of the "computer" not as a tool for the implementation of human ideas but as an independent creative entity: Neural Style Transfer, Deep Dream technologies allow objects creation that does not differ much from human products. Nevertheless, even though the gap between AI and humans is narrowing rapidly, so far, it is namely the person, who sets up the model, selects training examples and uses technology for creativity.

Artificial intelligence provides extraordinary tools for creativity and a new, unusual experimental field for artists in the visual arts and entertainment industry (Game and Film Design, computer-generated imagery (CGI), etc.). However, the more artificial intelligence technologies are used in creating works of art, the more valuable an idea or a concept becomes. Today, when the performance and physical implementation of a project can be "shifted" to AI, new ideas become the main driving force in the development of art. The ideas generation may become the primary option not of a person but of a "machine", which, once again, proves the correctness of the assumption that every year such human abilities as creativity, generation of new extraordinary ideas and solutions will become more valuable. And the routine performance, the analysis of big data, etc., are the tasks for machines, and they perform this work better than a human.

In the future, it is necessary to identify and analyse the dynamics of changes in AI occurring within the general cultural processes of modern society, considering the pace of complexity and the scale of the spread of artificial intelligence technologies.

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ADVANCED ISSUES IN ART CULTURE

ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

ШТУЧНИЙ ІНТЕЛЕКТ ЯК ІНСТРУМЕНТ ТВОРЕННЯ ТА АНАЛІЗУ ТВОРІВ МИСТЕЦТВА

Трач Юлія Василівна

Кандидат педагогічних наук,
ORCID: 0000-0003-2963-0500, 0411@ukr.net,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — розкрити специфіку створення нових творів мистецтва за допомогою технологій штучного інтелекту. Методологія дослідження ґрунтується на застосуванні діалектичного методу з його принципами системності, розвитку і єдності полярностей, оскільки штучний інтелект як складний соціокультурний феномен спонукає до формулювання однозначних визначень і водночас змушує до діалектичного трактування його сутності і відношень до сфер його застосування. Наукова новизна одержаних результатів полягає в тому, що штучний інтелект розглянуто як складник художньої творчості, одне із завдань якого полягає у введенні технічних новацій у сферу людської культури. Висновки. Звернено увагу на перебування поза культурологічним дискурсом проблематики штучного інтелекту, тоді як відокремлення проблеми штучного інтелекту від культури неминуче призводить до спрощеного розуміння останньої. Наголошено, що актуальність культурологічного дослідження штучного інтелекту визначається поширенням симбіозних форм взаємодії користувача і глобального програмного забезпечення, що вимагає не стільки оцінювання та виправлення негативних наслідків розповсюдження технологій, скільки вироблення метатехнології з їх попередження. Зі свого боку рефлексія культури, коли остання відкидає ідеї техноапокаліпсису і повстання машин, може дати поштовх до виникнення нових сенсів і перспектив для людини і культури. Наведено приклади застосування технологій (зокрема, GAN та CAN) штучного інтелекту у сучасному мистецтві. Зроблено висновок, що чим більше у процесі створення творів мистецтва використовуються технології штучного інтелекту, тим більше зростає цінність ідеї, концепції. Сьогодні, коли виконання, фізичну реалізацію проєкту можна «перекласти» на штучний інтелект, саме нові ідеї стають основною рушійною силою в розвитку мистецтва. Генерування ідей може стати головною функцією не людини, а «машини», що вкотре доводить правильність припущення, що з кожним роком більш цінними ставатимуть такі здібності людини, як креативність, здатність генерувати нові неординарні ідеї і рішення. А виконання рутинних операцій, аналіз великих даних та ін. — справа машини, яка виконає це завдання уже краще за людину.

Ключові слова: штучний інтелект; нейронна мережа; алгоритм машинного навчання; твір мистецтва

ИСКУССТВЕННЫЙ ИНТЕЛЛЕКТ КАК ИНСТРУМЕНТ ТВОРЕНИЯ И АНАЛИЗА ПРОИЗВЕДЕНИЙ ИСКУССТВА

Трач Юлия Васильевна

Кандидат педагогических наук,
ORCID: 0000-0003-2963-0500, 0411@ukr.net,
Киевский национальный университет культуры и искусств,
Киев, Украина

Цель статьи — раскрыть специфику создания новых произведений искусства с помощью технологий искусственного интеллекта. Методология исследования основывается на применении диалектического метода с его принципами системности, развития и единства противоположностей, поскольку искусственный интеллект как сложный социокультурный феномен склоняет к формулированию однозначных определений и в то же время требует диалектической трактовки его сущности и очерчивания сфер его применения. Научная новизна полученных результатов состоит в том, что искусственный интеллект рассматривается как составная художественного творчества, одно из заданий которой — введение технических новаций в сферу человеческой культуры. Выводы. Обращено внимание на пребывание вне культурологического дискурса проблематики искусственного интеллекта, тогда как отделение проблемы искусственного интеллекта от культуры неминуемо приводит к упрощенному пониманию последней. Подчеркнуто, что актуальность культурологического исследования искусственного интеллекта определяется распространением симбиозных форм взаимодействия пользователя и глобального программного обеспечения, что требует не столько оценки и исправления негативных последствий распространения технологий, сколько выработки метатехнологии по их предупреждению. Со своей стороны, рефлексия культуры, когда последняя отбрасывает идеи апокалипсиса и восстания машин, может дать толчок к возникновению новых смыслов и перспектив для человека и культуры. Приведены примеры применения технологий (в частности, GAN и CAN) искусственного интеллекта в современном искусстве. Сделан вывод, что чем больше в процессе создания произведений искусства используются технологии искусственного интеллекта, тем больше возрастает ценность идей, концепции. Сегодня, когда исполнение, физическую реализацию проекта, можно «переложить» на искусственный интеллект, именно новые идеи становятся основной движущей силой развития искусства. Генерирование идей может стать главной функцией не человека, а «машины», что в очередной раз доказывает правильность предположения, что с каждым годом более ценными будут становиться такие способности человека, как креативность, способность генерировать новые неординарные идеи и решения. А исполнение рутинных операций, анализ больших данных и т.п. — дело машины, которая выполнит это задачу уже лучше человека.

Ключевые слова: искусственный интеллект; нейронная сеть; алгоритм машинного обучения; произведение искусства

ADVANCED ISSUES IN ART CULTURE

ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

VASYL YEMETS' WORK IN THE CONTEXT OF UKRAINIAN AND WORLD MUSICAL CULTURE

Lesia Turchak

PhD in Art Studies, Associate Professor,
ORCID: 0000-0002-0490-8732, lessit@ukr.net,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to define Vasyl Yemets' impact on the development of Ukrainian and world musical culture. The research methodology provides a theoretical method to reveal different aspects of the issue under study; historical method to systematise and synchronise information and investigate the issue essence, cultural method to trace individual stages of the artist's work and reveal his specifics performing skills. The scientific novelty of the study is to determine Vasyl Yemets' contribution to the development of Ukrainian bandura art, the features of its Instrumental performance and theoretical results, which has become an essential tool for preserving and spreading Ukrainian culture. Conclusions. It is proved that Vasyl Yemets' contribution to the world and Ukrainian musical culture consists in developing his own combined way of playing, mixing the traditions of Kharkiv, Chernihiv and Poltava schools. It is proved that he went down in the history of the twentieth-century bandura art as a soloist-performer of a new concert type-virtuoso-instrumentalist, composer and arranger, bandura designer-innovator, author of scientific and journalistic works on the history of Kobzar art, as well as as an artist who brought Ukrainian musical culture to the world level, proposed the standard of the solo concert performance on the instrument and formed the principles laid down in the basis of the work of his followers in the Ukrainian cultural and musical environment of Europe and America.

Keywords: Vasyl Yemets; Bandura art; Ukrainian culture; virtuoso instrumentalist; combined way of playing

Introduction

At the present stage, it is essential to emphasise the importance of foreign emigrant centres, associations, and the work of individuals who have worked in different countries worldwide to preserve Ukrainian culture and art to acquaint the world with them.

Bandura art became a cultural phenomenon, a national-artistic outpost, which contributed to the development of Ukrainian culture, preserving its na-

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tional achievements. Today, this art form is a tool for affirming national ideals (Morozevych, 2003, p. 17) and an integral part of the cultural heritage. Thus, we can preserve national history consciousness and cultural values.

According to the researcher of Ukrainian abroad bandura art V. Dutchak, subjects, first of all, artists-performers as creative personalities, appear as its important component along with artefacts, a specific kind of activity, establishments and social institutions and the cultural and artistic environment (Dutchak, 2015, p. 178). Therefore, it is vital to explore artists' work who have dedicated their lives to Ukrainian art. Vasyl Kostovych Yemets (1890–1982), a virtuoso of the Ukrainian bandura and the founder of the first Kyiv bandura choir, is one of such figures whose understanding of his creative contribution to the world artistic heritage and the development of Ukrainian bandura art is relevant today.

Recent research and publications analysis. It is necessary to single out the works of such authors as R. Didenko (1962), I. Druzhha (2018), L. Horlytsia (1970), V. Dutchak (2006, 2009–2010, 2015, 2018), V. Yesypok and A. Ivanysh (2018), P. Matsenko (1961), V. Mishalov (2020), N. Roman (2019), U. Samchuk (1976) and others among the works devoted to the analysis of Vasyl Yemets' work, his contribution to the formation of Ukrainian bandura art. The artist' works (Yemets, 1923, 1961, 2001) and the anniversary commemoration of his 25-year work (Yemets, 1936) are an important segment of the source base. There are no generalising works that would reveal the significance of his work for Ukraine and the world, although many authors turned to the study of the work of V. Yemets.

Purpose of the article

The purpose of this article is to determine the contribution of Vasyl Yemets to the development of Ukrainian and world culture.

The research methodology is based on historical, theoretical and cultural approaches, which application allowed to consistently trace the artist's creative activity to reveal the specifics of his performing skills.

Main research material

Vasyl Konstovych Yemets was born on December 15, 1890, in Sharivka, Bohodukhiv district, Kharkiv oblast, in a Cossack family. Family traditions and views influenced the worldview of the future artist. Kobzars, in particular Ivan Kucherenko-Kuchuhura and Pavlo Hashchenko, often visited their parents' house. Their work, singing about the Cossack past, contributed to the formation of the creative preferences of V. Yemets (Koval, 2005), the desire to master the kobza art. I. Kuchuhura-Kucherenko helped the future musician to master the Zinkiv (Kharkiv) way of playing an instrument, developed by Hnat Khotkevych (1877–1938) based on the folkway of bandura playing, which was used by Slobozhan kobzars. Banduras for playing in the Kharkiv way differ from traditional ones in their design, which allows you to play with both hands. Having

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mastered the instrument, the artist connected his further creative and scientific activity with music. Regardless of the country where he lived, he continued the work of his life, associated with Ukrainian folk instruments, the spread of Ukrainian culture in Ukraine, Europe and America.

V. Dutchak singles out three periods in V. Yemets' creative biography: 1) Ukrainian-Russian (1890–1918), during which his performance style was formed on the basis of the Kharkiv school of playing, solo concert skills, organisational and teaching work (kobzar school in the Kuban, the Moscow circle, the founding of a chapel in Kyiv and educational activities in the ministry); 2) European (1919–1938) — final formation as a virtuoso performer, touring Europe and America, continuing studies in Czechoslovakia and intensification of journalistic activities; 3) American (1938–1962), which is characterised by design searches, performance and sound recordings of traditional and set instrumental bandura repertoire (Dutchak, 2009–2010, p. 11).

The period of 1890–1918 became important in the professional and creative development of V. Yemets. The first performance (in December 1911 at the Shevchenko Event in Okhtyrka with the Excavated Grave song) caused a particular resonance, and the musician began to work hard to improve his skills. During his studies at the Department of Natural Sciences of the Faculty of Physics and Mathematics at Kharkiv University, he simultaneously expanded his repertoire and began concert activities. In addition, he performed at the Mirror of Life Kharkiv Cinema, where he gained experience in artistic, pedagogical and organisational activities (Roman, 2019, p. 262). At the university, the musician founded a student bandura band.

Vasyl Yemets bought the first concert instrument (performed by the Kyiv bandura master Antin Paplynsky) in 1908. It was tuned diatonically and had 32 strings — 8 basses and 24 triple strings. In 1912, V. Yemets ordered a new instrument, more advanced, which had 12 bass and 22 high strings, also tuned diatonically from Paplynsky. It became the main concert instrument of the musician, who accompanied V. Yemets on his Europe and North America tour (Mishalow, 2020).

The artist improved not only in his musical work. When he was 22 years old (1912), the first scientific publication was published in the Snip Kharkiv magazine under the "Revival of the Bandura" title. The following year, M. Boguslavsky, a government official of the Cossack Kuban-Black Sea Railway, thanks to which the kobzar tradition developed in the Kuban in the early 20th century, offered V. Yemts to move to Katerynodar (now Krasnodar, RF) (Dutchak, 2009–2010, p. 3). Boguslavsky organised two Kuban kobza schools (1913 and 1916) at the Ekaterinodar Enlightenment, where about forty students studied (the first school was headed by Vasyl Yemets, the second one was directed by Oleksiy Obabko) (Nyrko, 2001, p. 10). The school run by V. Yemets was named "The first Kuban Kobzar School". The repertoire consisted of Ukrainian folk and author's songs of lyrical and humorous nature ("The girl stood in the halls", "A Cossack rode across the Danube", "Oh, behind the grove, the grove", "Poplar" in the words of Taras Shevchenko, etc.). "It should be emphasised," says V. Dutchak, "that the Kuban Kobzar School was the first attempt in bandura

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art history to establish educational institutions of bandura players outside Ukraine" (Dutchak, 2009–2010, p. 4).

The artist returned to Kharkiv after working in Katerynodar (1913). In 1914 he was forced to transfer from Kharkiv to Moscow University because he organised a student protest against prohibition to celebrate Taras Shevchenko's 100th anniversary.

In 1916, Yemets performed at the Bolshoi Theatre (now the Bolshoi Theatre of Russia) in a concert to benefit the war participants' families. The music reviewer called V. Yemets a "virtuoso artist" in the columns of the Moscow newspaper Russkoe Slovo after his performance at the concert in memory of the singer (Kharkiv resident) I. Alchevsky in 1917.

In 1918, the musician moved to Kyiv, worked in the Ministry of Education of the Ukrainian People's Republic under the Hetmanate and the Directory (Zheplynskyi & Kovalchuk, 2011, p. 82). The events that took place in Ukraine at that time did not leave the artist aside. In January 1918, he took part in defence of Kyiv from the Bolshevik troops (Dutchak, 2006). He created and headed the first Kyiv Bandura Band while working in the secretariat of the Ministry of Education of the Ukrainian People's Republic and with the support of Pavlo Skoropadsky. Her debut took place on November 3, 1918, at the Bourgogne Theatre (now the Lesia Ukrainka Russian Drama Theatre in Kyiv). The instrumental basis is the Chernihiv (Kyiv) way of playing. The programme of the performance included folk songs ("Yes, the eagle flew", "Hey, the reapers are reaping on the mountain", "We are Haidamaki", etc.), instrumental works ("Kiselyk", "Dove", "Greeks"), dumas ("About Morozenko", "Duma about the Death of a Cossack Bandurist", "Cossack Marching") and author's works "Challenge" and "Hopak" by M. Kropyvnytskyi. "Ukraine is not Dead yet" by P. Chubynsky and M. Verbytsky was heard in the concert's finale (Dutchak, 2009–2010, p. 4). Later there were performances at the Ukrainian Workers' House, the Les Kurbas Young Theatre. In 1919, after the overthrow of the Hetmanate, the kobzar choir became part of the Republican Chapel, with which conductor Oleksandr Koshyts visited Europe and America (Koval, 2005).

The emergence of duets, trios, ensembles, which continued the traditional forms of music, became a new phenomenon in the bandura art at that time. Developing the art of bandura playing, V. Yemets created a bandura choir, in the work of which he combined the ways of playing of Sloboda, Chernihiv and Poltava schools (Boiko, 2013).

The artist took part in a campaign in Kyiv during military service in the summer of 1919. While in the army, the musician performed concerts for soldiers in various Ukrainian cities: in the front line at the Lypovets, Kozyatyn, Mohyliv-Podilskyi railway station; sang to the Sich Riflemen in Ternopil. His playing raised the fighting spirit, gave strength.

However, the situation in Ukraine had changed. On November 25, 1919, the Minister of Education of the Ukrainian People's Republic Ivan Ohienko sent V. Yemets abroad on a concert tour to acquaint the "bandura artist" with "European citizenship with the national Ukrainian musical instrument — kobza" (Koval, 2005). Some sources say that this tour actually saved the artist's life.

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Nevertheless, the musician never returned to Ukraine. In 1920 he emigrated to Czechoslovakia.

In the early 1920s, during his stay in Prague, Yemets formed a second bandura choir, studied at the Prague Conservatory, and later studied at one of the Berlin Conservatories. In addition, he studied conducting with the music theorist and assistant to the famous conductor O. Koshyts — Professor P. Shchurovska-Rosinevych (Korotia-Kovalska, n. d.).

He also performed in camps for interned Ukrainians. In 1923, the Kobza Society invited the musician to teach bandura playing and organise an ensemble. In former Czechoslovakia, V. Yemets collected halls, which testifies to the high professional level of the musician and the popularity of Ukrainian musical art once again.

V. Yemets' book "Kobza and Kobzars", prepared by the publishing house "Ukrainian Word" and published in 1923 in Berlin, became an important event (Yemets, 1923). The author chronologically researched the preconditions of kobza origin, its evolution, characterised the instrument, repertoire of kobzars, revealed their historical portraits, features of training and performance in the book. He also noted that in the late 19th century, they talked "about the decline of our ancient musical instrument — the kobza and the death of folk kobzar singers" (Yemets, 1923). The author linked this to the death of the famous kobzar Ostap Veresay but noted that at the same time, entire kobzar professional organisations-fraternities existed in Ukraine. In addition, the interest in kobza grew after the 12th Archaeological Congress of 1902 and the performance of kobzars led by Hnat Khotkevych.

As Vasyl Yemets noted, the revolution of 1917 improved the situation of kobzars, the people woke up from political and national captivity, and the kobzars thoughts and songs contributed to this. However, over time, things turned out differently, "a cold wind blew from Muscovy and, blowing great frosts, beat many May flowers, many good measurements…" (Yemets, 1923). The researcher noted that one could only guess at the difficult life in the homeland. Yemets was studying the Ukrainian kobzars biographical data, giving the reasons for their executions. Despite those difficult times, he expressed hope that over time the situation would improve, and joyful singing would be heard in Ukraine, and then not only fighters but also blind singers who also did useful work for Ukraine with a kobza in their hands would be remembered, (Yemets, 1923).

Although bandura art could not develop in Ukraine at that time, the situation was much better outside it. Memories and photographs of that time testify to the popularity of the bandura among Ukrainian emigrants in Prague. The musician has organised ensemble groups at the Ukrainian Academy of Economics in Podebrady, in 1923 he founded the second bandura choir, has been published in Czech editions, in which he spoke about the bandura art, performers, emphasised the important role of H. Khotkevych in popularising the innovations of the bandura. V. Yemets conducted more than 40 tours in Transcarpathian cities during his stay in Czechoslovakia (Presov, Khust, Mukachevo, Yasinia, Tyachiv, etc.) (Dutchak, 2009–2010, p. 9).

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The European period in the musician's life began at the beginning of his Czechoslovakia work. He has performed in many countries, including the Czech Republic, Germany, Lithuania, Poland, Canada and the United States at the time. His performances in the aristocratic and political salons of Paris, Nice, and the French Riviera were successful, as evidenced by the reviews in the newspapers. In the 1930s, V. Yemets was the accompanist of singer Sofia Verbytska. Together they have toured France and Belgium. Their concert programme has included not only Ukrainian songs. The French company PATE has released recordings of these performances; the press has written that they have been the best recordings of Ukrainian songs ever made (Mishalow, 2020).

While living in Europe, the musician has toured in North America, including the United States. There V. Yemets has held more than thirty-five concerts in New York, Boston, Philadelphia, Chicago, Pittsburgh, Detroit, Cleveland and other cities. Performances were held in front of both Ukrainian and American audiences, thanks to which the circle of fans of Ukrainian musical art increased (Dutchak, 2018).

The repertoire of instrumental works expanded from year to year. Initially, there were folk dance melodies and marches complicated in form and by the variations use. Potpourri, based on folk melodies, passages and parts with variations in performance technique, were added to them in order to show the instrument and the artist technical capabilities. The compositions appeared using melodies popular in different ethnographic regions of Ukraine: "In the Steppe of Ukraine", "From the Crimean Mountains", "In the Carpathians" (Mishalow, 2020).

At the celebrations dedicated to the 25th anniversary of Vasyl Yemets' work in Winnipeg (Canada, 1936), his friend, musicologist, conductor Pavlo Matsenko presented the artist as a man of high skill who dedicated his work to Ukraine (Korotia-Kovalska, n.d.).

In 1940, V. Yemets finally moved to the United States (to Los Angeles), where he remained to work for the rest of his life. The artist continued to make banduras, write music and scientific and journalistic works. Yemets promoted the bandura as a performer, and he published articles on the history of kobzarism in the Ukrainian and foreign press. The musician's scientific achievements in US periodicals, such as the "Workers' Union Calendar", "Narodnaya Volya", "Kobzar's Letter", played an important role in promoting Ukrainian art, as they introduced the world community to music culture (Dutchak, 2018).

The artist experimented with banduras for about eight years. Finally, he made an instrument (14 bass strings and 36 strings), thanks to whom he the first time performed the first part (Adagio) of Beethoven's "Moonlight Sonata" in 1946. The experiments lasted until 1952, culminating in the appearance of a bandura, which had 62 strings and 5 full chromatic octaves (Yemets, 1961, p. 236). This instrument in synthesis with the Kharkiv way of playing (equal playing of both hands) helped to realise the musician's dream — to make the bandura suitable for classical music, which made it possible to attract translations of music by L. Beethoven, F. Liszt, A. Dvorak, P. Tchaikovsky, etc. to the

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repertoire of the Ukrainian bandura player (Yesypok & Ivanysh, 2018, p. 136). V. Yemets became one of the first bandura players to translate works by classical composers on world concert stages.

V. Yemets created and recorded the author's original bandura repertoire, as well as translated works throughout his life. Furthermore, he synthesised his own combined way of playing, which absorbed the best traditions of Kharkiv, Chernihiv and Poltava schools, used traditional kobza playing techniques, involved the latest instrument timbre interpretation in the process of creative search (Dutchak, 2018).

During the 1930s and 1980s, V. Yemets recorded his own compositions on gramophone records ("From the Ukrainian Steppes") ("Bandura Solo"), "Maxim Kozak Zaliznyak" (folk song, voice with a bandura, Columbia) at the well-known company "Columbia" in the USA, F-27240, Issue 1930; STINSONUSA, 207, copy, issue in the 1940s)); monophonic cassette AMREH Type I (one-sided recording in two channels of the work "In the mountains of Ukraine" (January 2, 1978)); stereo cassette 80BGU Type I ("Family holiday — the 85th anniversary of the glorious virtuoso V. Yemets", at his home, Hollywood, 1975)); monophonic cassette REALISTIC (RadioShack) Type I, which contains fragments of a special radio program "Song of Ukraine" (Los Angeles, March 22, 1981)) (Yesypok & Ivanysh, 2018, p. 136).

As V. Mishalov (2020) rightly notes, V. Yemets was a unique personality and musician who significantly influenced the development of bandura playing technique, repertoire and instrument design. Traditional kobzar playing and innovations of modern concert performance are present in his work.

You can get information about the performance, technique of owning the instrument, repertoire, style of the musician's work thanks to sound recordings. We clearly hear the technique of the Kharkiv school and the possibilities of the bandura in the fantasy "From the Ukrainian steppes", based on the themes of the Ukrainian folk song "Tell me the truth" and the dance "Cossack". Possession of the glissando technique is noticeable in "Kozachka". The tremoland technique is used to perform the long melody "Tell me the truth". The composition "In the Mountains of Ukraine" is based on the theme of Hutsul dance "Arkan", Kolomyia leitmotifs, motifs from the song "Shepherd on the Flute Sadly Wins", and fragments of Cossack dumas (Yemets, 1961, p. 236).

Variations of "Breath of the Ukrainian Night" on M. Starytsky's song "What a Night, Lord", "Rain", "Snow" ("Blizzard"), "Bells", plays "Homin from Ukraine" and "Dancing Snowflakes", "Over the Dnieper" musical fantasy, "From the Carpathian Mountains", as well as patriotic vocal and instrumental works "Kozak Sharivka", "About Kruty" among other author's compositions V. Yemets are also worth mentioning (Druzhha, 2018, p. 263).

In 1961, the solemn celebration of the 50th anniversary of the outstanding Ukrainian bandura player creative activity took place on the Ukrainian Literary and Artistic Association initiative in Los Angeles. That same year, his health deteriorated after the Saritol recording: he had difficulties working due to hand problems. V. Yemets wrote in a letter to the Black nobility dated February 15, 1978: "I not only didn't teach anyone to play for a long time, but I don't even

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remember when I was holding a bandura in my hands, and my vulnerability and feelings are to blame …" (Matsenko, 1961).

The artist devoted the last years of his life to writing memoirs about concert trips and preparing the mentioned instrumental music record. Vasyl Yemets died on January 6, 1982, in Los Angeles. Today his repertoire includes more than 200 works.

Conclusion

It is substantiated that V. Yemets developed his way of playing, combining traditional techniques with the latest timbre interpretation of the instrument and the traditions of Kharkiv, Chernihiv and Poltava schools during hard work and long creative search. The phenomenon of the artist is revealed: he managed not only to increase the instrument performing potential significantly, thus laying the foundations for bandura performances on the world stage, but also to create favourable conditions for the development of traditional Ukrainian folk art in non-traditional conditions bandura art using. Thus, V. Yemets entered the history of bandura art of the 20th century as a soloist-performer of a new concert type — virtuoso-instrumentalist and singer, who was able to combine the traditions of academic musical art on string instruments, achievements of folk artists-kobzars and his own technical achievements in bandura as a composer and arranger, designer-inventor bandura, bandura organisers in Kyiv.

V. Yemets' scientific and journalistic work on the kobzar art history and the activity as the educator and populariser of national musical art logically complements his performing, compositional works and enriches the artist's contribution to the development of Ukrainian and world music culture.

V. Yemets took Ukrainian music culture to a new level and has presented it to the world (Poland, Czechoslovakia, Germany, France, Belgium, USA and Canada).

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ТВОРЧІСТЬ ВАСИЛЯ ЄМЦЯ У КОНТЕКСТІ УКРАЇНСЬКОЇ ТА СВІТОВОЇ МУЗИЧНОЇ КУЛЬТУРИ

Турчак Леся Іванівна

Кандидат мистецтвознавства, доцент,
ORCID: 0000-0002-0490-8732, lessit@ukr.net,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — визначити внесок ВасиляЄмця у розвиток української та світової музичної культури. Методи дослідження: теоретичний (допомагає розкрити різні сторони досліджуваного питання), історичний (за допомогою методу інформацію систематизовано та подано у хронологічній послідовності, досліджено суть проблеми), культурологічний (дозволяє простежити окремі етапи творчої діяльності митця, розкрити специфіку його виконавської майстерності). Наукова новизна дослідження полягає у визначенні внеску ВасиляЄмця у розвиток українського бандурного мистецтва, особливостей його інструментального виконання та теоретичних напрацювань, що стало важливим інструментом збереження та поширення української культури. Висновки. Обґрунтовано, що внесок ВасиляЄмця у світову та українську музичну культуру полягає у виробленні власного комбінованого способу гри, поєднанні традицій харківської, чернігівської та полтавської шкіл. Доведено, що в історію бандурного мистецтва XX ст. він увійшов як соліст-виконавець нового концертного типу — віртуоз-інструменталіст, композитор і аранжувальник, конструктор-новатор бандур, автор науково-публіцистичних праць з історії кобзарського мистецтва, а також як митець, який вивів українську музичну культуру на світовий рівень, запропонував стандарт сольного концертного виконавства на інструменті та сформував принципи, закладені в основу творчості

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його послідовників в українському культурному та музичному середовищі країн Європи і Америки.

Ключові слова: Василь Ємець; бандурне мистецтво; українська культура; віртуоз-інструменталіст; комбінований спосіб гри

ТВОРЧЕСТВО ВАСИЛИЯ ЕМЦА В КОНТЕКСТЕ УКРАИНСКОЙ И МИРОВОЙ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ

Турчак Леся Ивановна

Кандидат искусствоведения, доцент,
ORCID: 0000-0002-0490-8732, lessit@ukr.net,
Киевский национальный университет культуры и искусств,
Киев, Украина

Цель статьи — определить вклад Василия Емца в развитие украинской и мировой музыкальной культуры. Методы исследования: теоретический (помогает раскрыть разные стороны изучаемого вопроса), исторический (с помощью метода информация систематизирована и представлена в хронологической последовательности, исследована суть проблемы), культурологический (позволяет проследить отдельные этапы творческой деятельности музыканта, раскрыть специфику его исполнительского мастерства). Научная новизна исследования заключается в определении вклада Василия Емца в развитие украинского бандурного искусства, особенностей его инструментального исполнения и теоретических наработок, что стало важным инструментом сохранения и распространения украинской культуры. Выводы. Обоснован вклад Василия Емца в мировую и украинскую музыкальную культуру, который заключается в выработке собственного комбинированного способа игры, сочетании традиций харьковской, черниговской и полтавской школ. Доказано, что в историю бандурного искусства XX в. он вошел как солист-исполнитель нового концертного типа — виртуоз-инструменталист, композитор и аранжировщик, конструктор-новатор бандур, автор научно-публицистических произведений по истории кобзарского искусства, а также как художник, который вывел украинскую музыкальную культуру на мировой уровень, предложил стандарт сольного концертного исполнения на инструменте и принципы, положенные в основу творчества его последователей в украинской культурной и музыкальной среде стран Европы и Америки.

Ключевые слова: Василий Емец; бандурное искусство; украинская культура; виртуоз-инструменталист; комбинированный способ игры

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THE INFLUENCE OF UKRAINIAN FILM POSTERS
OF THE 1920s AND 1930s ON CONTEMPORARY GRAPHIC DESIGN

Andrii Budnyk

PhD in Art Studies,
ORCID: 0000-0002-0719-2231, budnik_andriy@ukr.net,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to analyse the influence of the system of compositional techniques and graphics of the All-Ukrainian Photo Cinema Administration Film Poster School and Ukrainafilm on domestic graphic design. Research methodology. The author has applied historical, art history, and comparative analysis. Scientific novelty. Through the similarity matching in the world and Ukrainian design and the study of the use of design schemes, techniques and tools that are permanently used in graphic design, we reason the influence of the Ukrainian Poster School of the 1920s and 1930s on contemporary graphic design practice. Conclusions. Despite a long break for ideological grounds in the functioning and study of Ukrainian graphic design in the middle of the twentieth century, we record a noticeable influence of the means and techniques of Ukrainian poster art on modern trends. These are general compositional techniques: placing a formatted face or figure as a dominant on the entire plane of the image, designing a composition on the principle of a "playing card", deliberately replacing grounds on the inverted perspective. There are local techniques: concentric circles as a compositional dominant, filling the main character's glasses with visual elements or font content, and rhythmically repeating visual elements or font groups. The identified similarities can be valuable in the young designers training, taking into account the general development of Ukrainian graphics' history and its single branch graphic design. It is also possible to use these schemes, techniques and tools in contemporary design education as a methodological basis for teaching poster design, designing, composition, layout and modelling.

Keywords: poster; Ukraine; All-Ukrainian Photo Cinema Administration; Ukrainafilm; contemporary graphic design; the first third of the twentieth century; design education

Introduction

The system of compositional techniques and graphic tools, which was developed and implemented in the production film advertising practice of

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All-Ukrainian Photo Cinema Administration, and later "Ukrainfilm" is a valuable heritage of Ukrainian poster graphics of the 20th century. Creative findings made for a decade influenced the domestic graphic design and had and still have analogues in global design. The used schemes have proven to be so viable that they continue to be used in new graphic practice and can be valuable in the young designers training.

Methodology and review of related literature and studies. Over the past decade, increasing attention has been paid to the basics of Ukrainian graphic design and poster, in particular. Research by A. Andreikanich (2013, 2014), A. Budnyk (2017), articles and scientific catalogue by L. Hutnyk (2010, 2018, n. d.), gift editions by Dovzhenko Centre (Silantiev et al., 2015) bring out of oblivion a whole layer of Ukrainian graphic culture, closely connected with another branch of art — cinematography. Sources in the form of catalogues of works by masters of the Ukrainian poster (Verba, 1977) and studies of the Soviet era by the author I. Zolotoverkhova (1983) remain invaluable. O. Lahutenko (2006, 2007, 2011) made an essential contribution to the poster art review as a branch of Ukrainian graphics. There is increasing attention to the content mentioned above on the Internet and promotion of Ukrainian language posters on Reklamafilm international websites (https://www.reklamafilm.com), Soviet political poster (http://redavantgarde.com). Admins of these resources are frequently seeking advice on Ukrainian artists' biographies in the structural divisions of the National Union of Artists of Ukraine. There are auctions specialised in posters ("Iz vsekh iskusstv", 2016), large exhibitions, where you can trace the development of the genre you are interested in ("Efemeroidy. XX stolittia", 2016). Western publications on this topic were striking in their high-quality printing, for example, the album ordered by Susan Pack (Pack, 1995), (Strizver, 2017) and the edition called by N. Baburina and made up and edited by M. Anikst (Anikst & Baburina, 1991). These publications and library collections (Hutnyk, n. d.) are essential components of the empirical research base.

Some articles are published on the ties between constructivism and the latest graphic design — in particular, Russian scientists A. S. Shutova and T. Y. Bystrova (2014) and American researcher Ilene Strizver (2017) wrote about this. But such a comparative analysis is usually based on the practical legacy of Russian designers, which does not show a broad picture. There are individual cases of addressing the Ukrainian heritage in a poster, for example, in the article by L. Hutnyk (2010) about Timofii Liashchuk's film posters. The researcher correctly points out the artistic techniques used in works (Liashchuk is the author of 67 film posters), such as photo collage, dominating a large face, personification (Hutnyk, 2010, p. 583), but does not provide art and historical review of the origins of these artistic and graphic solutions, which were used by artists in film ads at the request of Ukrainian film studios back in the 1920s and 1930s.

Therefore, however making new arrays of information available to the public and attempts to structure it by various indicators (the history of cinema, directing, a famous actor, products of a film studio or its division, a selection of works by a single author) are appreciative, not so often works are published on the system analysis of compositional construction, artistic means and tech-

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niques, as well as their origins and relationships in the domestic graphic culture. Thus, it is worth trying to compare significant periods in the development of Ukrainian graphic design using historical, art and comparative review.

Purpose of the article

The purpose of the article is to analyse the influence of the system of compositional techniques and graphics of the All-Ukrainian Photo Cinema Administration Film Poster School and Ukrainafilm on domestic graphic design (up today).

Main research material

In the 1920s and 1930s, the poster, as a genre, overcame the half-century bent for easel painting, moved to the facades of cinemas, poster pillar, city streets, developed its graphic language and a system of graphic means and compositional techniques. In one respect, it was supported by the community and political situation, certain hopes and the demand of society for a renewed life, and on the other, by technological progress in the fields of cinema and book-printing. The short period of the All-Ukrainian Photo Cinema Administration's work (1922–1930) and its hereditary organisation Ukrainafilm (after 1930) became a real breakthrough in cinema and related industries that serve it as graphic design, publishing, and the academic environment. The rapid defeat of the All-Ukrainian Photo-Film Administration (1930) and the subsequent creation of Stalin-type creative unions (1932) changed the productive paradigm to an ideological one. To a small extent, the movement's inertia was retained by All-Ukrainian Photo Cinema Administration's legal successor — Ukrainafilm. Still, this progressiveness did not last long since this organisation was not wholly independent and subordinate to the All-Soviet body "Soyuzkino".

Hiding the achievements of the Ukrainian poster of the 1920s and 1930s, due to the ideological antagonism of the prevailing doctrine of socialist realism, for some time slowed down the development of formal means of the poster, returning them to the past — to the narrative of the easel picture of the 19th century, understandable to the proletarian masses. However, even in the conditions of silence and neglect of the priceless creative heritage, sharp formal decisions sometimes emerged, for example, in T. Liashchuk's posters of the 1970s and 1980s (Hutnyk, 2010; Verba, 1977). According to Soviet-era Ukrainian posterists (Vitalii Shostia, Valerii Viter), they learned about their predecessors' creative achievements more from Western journals than from local art history studies. Partly-clandestine learning of the Ukrainian heritage in the field of film poster and its "filtered" influence on the work of artists of the second half of the 20th century testifies to its value left to us by history.

It is worth considering what tools and techniques were the artistic toolkits in Ukrainian film advertising. It is also necessary to prove that it is precisely because of the primitive use of these techniques that the priority belongs to Ukrainian poster artists (or artists from other republics of the USSR who

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worked on domestic film studios) by the dates of publication. Following, we can list the main compositional techniques of the Ukrainian poster of the 1920s and 1930s, used by modern designers, both domestic and foreign.

Concentric circles. One of the most popular techniques that were used in both linear and tonal versions. This technique is widely used. The first known case is a collage of an unknown author on the theme of the film "Arrest warrant" for the Kino Journal in 1927, where a black-and-white solution was used with circles of the same thickness that keep the levelness of the composition (Fig. 1.1). It bears remembering the brothers Vladimir and Georgii Stenberg with a poster for the 1928 film "The Eleventh Year" (Fig. 1.2) by All-Ukrainian Photo Cinema Administration, which created perspective by bringing the circles closer together when narrowing to the centre, enhanced the dynamics with diagonal stripes with portraits of the main characters, and used contrasting black and yellow colours as eye irritation. After 1930, by order of Ukrainafilm, the artist V. Naumets handed over the baton with a film poster for Sniper (Fig. 1.3), in which he enriched the technique with a black-and-white pattern like chess squares.

In the 21st century, the use of this technique was spotted in Swiss design in the poster by the artist Werner Jeker for the solo exhibition of photographer René Burri (Fig. 1.4), who uses the technique with circles as a space for the co-existence of two circular structures that carry contrasting colours and different content, which consists of a compilation of two photographs by the master of European photography. In the modern Russian documentary film, the Stenberg's Constructivist style continues the poster for the film "Russian Jews Film 2" 2017 (Fig. 1.5) by the embattled TV journalist Leonid Parfyonov. In the design solution, conditional radio waves on a dark blue background carry half-figures of black-and-white characters, emphasising the chronicle character of the film.

This technique can be considered a sign of optical art — Op-Art movement of the second half of the twentieth century, the most prominent representative of which was the Hungarian-French artist Victor Vasarely (1906–1996). The viability of the above technique is confirmed by the presence of a vector template similar to the Stenberg Brothers' design on Depositphotos image stocks in the category "Modern Abstract Circle Background Design Template".

Lenses that reflect a certain plot. A widely-spread technique, which was used in the graphic design of the 20th and the 21st centuries many times, was first used on the Ukrainian-language poster of the Stenberg Brothers for Dziga Vertov's film "The Eleventh Year" (Fig. 2.1). The lenses could reflect both plot events (Fig. 2.1, 2.3, 2.4, 2.6, 2.7, 2.8) and font compositions (Fig. 2.2, 2.5). Cases of using this technique were quite common in the coming years as in The Overthrow poster by J. Kuzkovsky (after 1930) (Fig. 2.2), Things and People poster by L. Voronov (1932) (Fig. 2.3), and in the following decades as in the cover for Northwestern Indiana (1946), the Chambers Brothers psychedelic poster (1967), the poster for the Vinyl TV series (2016, Vinyl, HBO), the cover for the Kyiv University of Culture booklet, Florenz und Seine Maler poster (Fig. 2.4, 2.5, 2.6, 2.7, 2.8).

The principle of the "playing card" composition. It is common in the direct use of an immutable gambling attribute and compositional technique of vertical flipping image. We can see this in the poster by A. Dovzhenko "In the

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clutches of the Soviet regime" in 1926 (Fig. 3.1). The work of the outstanding Master of Ukrainian cinema resembles the main attribute of gambling with a composition, although it does not correspond to the principle of "card game" mirroring. But the portrait orientation of the sheet, its proportions (141.4 and 108 cm), the vector of direction of inscriptions from top to bottom, the use of black and red letters, the use of the room on the plane and the decomposition of the capitalist figure in the middle with off-centre vision looks like a large map.

1927	1928	1930	2013	2017
Fig. 1.1.	Fig. 1.2.	Fig. 1.3.	Fig. 1.4.	Fig. 1.5.

Fig. 1.1. Arrest warrant. Unknown author. 1927. Print size. Source: Kino: Ukrainian Cinematography Journal. Kharkiv: All-Ukrainian Photo Cinema Administration 1927. No. 4 (16), Feb. Inner front cover page.

Fig. 1.2. The Eleventh Year. The Stenberg Brothers. 1928. Source: Ukrainian film poster. P. 138.

Fig. 1.3. Film Poster for Sniper. V. Naumets. 1931. Source: https://pikabu.ru/story/pervaya_mirovaya_ryek_v_sovetskikh_filmakh_i_proizvedeniyakh_5219701.

Fig. 1.4. Solo exhibitions of René Burri. Werner Jeker. 2013. Source: Design Museum. Zurich, Switzerland. 90.5 and 128 cm. Photo by the article's author.

Fig. 1.5. Russian Jews. Film 2. 1918–1946. Unknown author. 2017. Source: https://www.film.ru/photo/posters/russkie-evrei-film-vtoroy-1918-1948/943786.

There is M. Dlugach's technique that he used for the 1929 "Judge Reitan"/"Double" adventure film directed by F. Lopatynsky by the All-Ukrainian Photo Cinema Administration (Fig. 3.2). The film, which has not been preserved, tells the story of the escape from the prison of a revolutionary sentenced to death due to the physical similarity to a judge. A similar layout principle was adopted by Ibrahim Litinsky in the Guest from Mecca poster (Fig. 3.3), where the graphic solution also successfully illustrated the plot outline with spy things.

In the collection of "card" posters, there are 1926 Hating House posters by L. Kaplan, I. Litinsky's posters for the film "Prosecutor Jordan" (All-Ukrainian Photo Cinema Administration, 1928) and "Salty Boys" ("Ukrainfilm" Odesa Film Factory, 1931), prints printed from the works of unknown artists for the films of Ukrainian production "Michanician and Chancellor" (All-Ukrainian Photo Cinema Administration, 1923) and "The Dike Went"/"Lesya" (1928). Russian

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cinema presented by 1935 poster created by an unknown author for the "Ball and Heart" comedy produced by Mosfilm (Fig. 3.4).
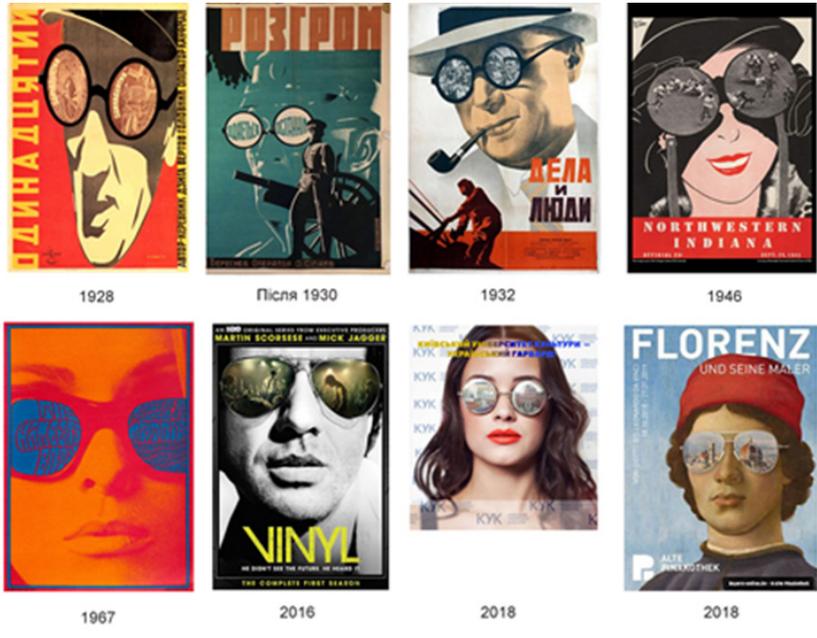
| Fig. 2.1. | Fig. 2.2. | Fig. 2.3. | Fig. 2.4. |
| Fig. 2.5. | Fig. 2.6. | Fig. 2.7. | Fig. 2.8. |

Fig. 2.1. The Eleventh Year. The Stenberg Brothers. 1928. Source: Vernadsky National Library of Ukraine.

Fig. 2.2. The Overthrow. J. Kuzkovsky. Fragment. After 1930. Source: Litfond Auction House.

Fig. 2.3. Things and people. L. Voronov. 1932. Source: https://www.reklamafilm.com/1931-40?lightbox=dataItem-irox7ud4.

Fig. 2.4. Northwestern Indiana. Brad Pendlton. 1945. Source: Vintage Indiana 2018 Calendar.

Fig. 2.5. Chambers Brothers, March 28-30, 1967 & April 4-6, 1967 Matrix Club (San Francisco, CA). Victor Moscoso. 1967. Source: http://yep.today/en/january2016/graphoscope/257/.

Fig. 2.6. Vinyl. HBO. 2016. Source: URL: https://www.amazon.com/Vinyl-Complete-First-Season-Digital/dp/B01BQPZU5C.

Fig. 2.7. Kyiv University of Culture — Ukrainian Harvard. Sofiia Dakhniuk. 2018. Second Year University Student Photo by the article's author.

Fig. 2.8. Florenz und Seine Maler. Alte Pinakothek. 2018. Photo by the article's author.

In recent history, we can find a similar solution in a Ukrainian poster of the late Soviet era, namely, a product by the "Agitplakat" silk-printing workshop at the art plant of the Artists Union of the Ukrainian SSR. The "opposition-

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kinship" principle was used by a member of the Kyiv poster section V. Reshetov in a social anti-bribery poster "The Game Will Be Over!" (Fig. 3.5). In the "1917–2017" poster, Italian designer Gianni Rossi re-purposes from a poster collection dedicated to the civilising reinterpretation of the 100th anniversary of the October events of the so-called "Revolution of 1917" (Fig. 3.6).

Fig. 3.1.   Fig. 3.2.   Fig. 3.3.   Fig. 3.4.   Fig. 3.5.   Fig. 3.6.

Fig. 3.1. In the clutches of the Soviet regime. O. Dovzhenko. 1926. All-Ukrainian Photo Cinema Administration. Source: Vernadsky National Library of Ukraine.

Fig. 3.2. Judge Reitan. M. Dlugach. 1929. All-Ukrainian Photo Cinema Administration. Source: Vernadsky National Library of Ukraine.

Fig. 3.3. Guest from Mecca. I. Litinsky. [1930]. 87 and 62.5 cm. Source: Ukrainian film poster.

Fig. 3.4. Ball and Heart. Unknown author. 1935. Source: Moscow: Reklamfilm; Kinofotoizdat, 1935 (2nd State Lithography). Colour lithography.

Fig. 3.5. The Game Will Be Over! V. Reshetov. 1988. Source: National Art Museum of Ukraine. Photo by the article's author.

Fig. 3.6. Gianni Rossi. 1917–2017. 2017. Digital printing. Source: 1917–2017 Open Poster Competition. Photo by the article's author.

The rhythmic repetition of graphic elements or font groups. Partially it can be found quite deeply in the history of art, for example, in Sandro Botticelli's "Mystic Nativity" (1500), etc., but usually, this technique was fragmentary and was not dominant. The achievements of constructivism include the strengthening of the role of reception from the secondary to the main, which is crucial on the sheet both in compositional and semantic terms. The photo collage cover by an unknown artist for the 4th issue of Kino Journal in 1928 demonstrates such an "advantage in status" (Fig. 4.1). There is a repetition by the Swiss posterist Werner Jeker (Fig. 4.2). A modern Ukrainian youth poster is presented by the work of a third-year student of the Faculty of Graphic Design and Advertising of the Kyiv National University of Culture and Arts T. Myroniuk "Stanislav Lem" from the Born to the Carpathians-II Poster Collection at the Carpathian Space International Arts Festival, which was held in Ivano-Frankivsk in 2017 (Fig. 4.3).

Deliberate replacement of grounds based on the principle of inverted perspective. Usually, this technique was used together with the opposition of the proportions of the depicted figures or faces. A technique that is too common in advertising for Hollywood films, when you need to focus on the leads, which guarantees the grosses. A smaller figure is placed in the foreground, and a full-

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face image is in the background. It is used, as a rule, in polar opposite tonal or warm-cold solutions, which emphasises the perspective irregularity and illogical ground location. Examples are the journal trailer poster for 1926 A. Bondarovych's "Mykola Dzheria" (Fig. 5.1) and the 2008 poster for the Hollywood blockbuster "Transporter 3" (Fig. 5.2).
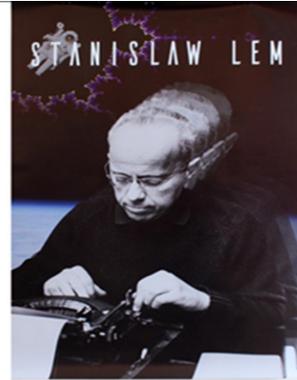
Fig. 4.1.   Fig. 4.2.   Fig. 4.3.

Fig. 4.1. Cover of the Kino Ukrainian Cinematography Journal. Lesya: [shot fragment]: drama: art. N. Li. Unknown author. 1928. Source: Kino: Ukrainian Cinematography Journal. 1928. № 4 (40), April. front page. https://elib.nlu.org.ua/view.html?&id=677

Fig. 4.2. Cinémathèque Suisse. A series of screenings of Jean-Luc Godard films. Werner Jeker. 1984. Source: Swiss Film Archive, Lausanne, Switzerland. Photo by the article's author.

Fig. 4.3. Stanislaw Lem. T. Myroniuk. 2017. Source: Born to the Carpathians Poster Collection, the Carpathian Space International Arts Festival. Photo by the article's author.

Local compositional techniques. For example, "Alley of Heroes" with a five-pointed star in the centre in posters of an unknown author of "Ukrazia. 7+2" 1924 (Fig. 6.1) and "Captain America. Civil War" 2016 (Fig. 6.2). If this is not direct plagiarism, then the priority still belongs to the Ukrainian posterist by date. It can be assumed that since the film "Captain America" was produced by Marvel, a publisher of comic books, it is possible that its artists were studying a hand-drawn Soviet poster and the copyright period (75 years) that had expired since the premiere of "Ukrazia", and the unidentified authorship of the poster allowed American designers to use the plastic idea of a Ukrainian film poster, the authorship of which can only be attributed to Anatolii Martynov by indirect art study.

Full face image. It is a classic, one can say more, basic principle, which has the roots of construction in the composition of Icon of the Savior "Not Made With Hands". Its use was popular in the 1920s, for both male and female faces (Fig. 7.1, 7.2, 7.3). It laid the foundations for the transition from a realistic

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pictorial image of a human face in the 19th century to a poster graphic stylisation of the next 20th and 21st centuries. The proof is the Barack Obama 2008 campaign poster (Fig. 7.4), quite similar in style, for example, to the film poster for 1928 M. Dlugach's "Cement".
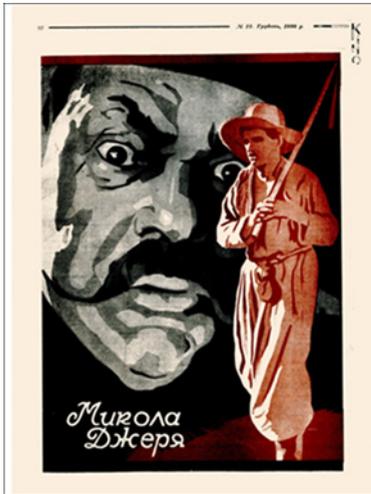
Fig. 5.1.   Fig. 5.2.

Fig. 5.1. Mykola Dzheria, film poster reproduction. A. Bondarovych. 1926. Source: Kino: Ukrainian Cinematography Journal. 1926. № 12, Dec. P. 27. https://elib.nlu.org.ua/view.html?&id=670

Fig. 5.2. Transporter 3. Unknown author. 2008. Source: https://www.filmweb.pl/film/Transporter+3-2008-466637 / posters.

The current list of techniques and tools that still used in contemporary design practice could have been augmented but the format of the journal article. In short, the general list of techniques as follows: compositional techniques. They are poster where the dominant is one large figure (industrial object / figure layout of thematic elements), poster where the dominant is one large face, main character + figure poster (plot of the film), poster with space segmentation, dynamic diagonal composition, symmetrical compositions (scheme "playing card" as a variety).

Graphic tools. Collage, editing portraits of actors and scenes of the films, using photos as a resource for creating a poster, using geometric shapes, in particular concentric circles, handles/textures on figures (clothes, faces), grounds, silhouettes, fonts as a dominant, fonts as an image, perspective as an analogue of 3D, doubling movements, characters, turns, and dividing in half.

Contrasts. "Negative-positive", including negative shadows from real characters, character lighting — modelling along the border of light and shadow, linear images in contrast with the tone, diverse modelling, deliberate violation of proportions.

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Fig. 6.1.   Fig. 6.2.

Fig. 6.1. Ukrazia. 7+2. Unknown author (perhaps A. Martynov). [1924]. Chromolithography. Source: Vernadsky National Library of Ukraine.

Fig. 6.2. Captain America. Civil War. Unknown author. 2016. https://www.imdb.com/title/tt3498820/

Fig. 7.1   Fig. 7.2   Fig. 7.3   Fig. 7.4

Fig. 7.1. An explosion. Unknown author. [1926]. Chromolithography. Source: Vernadsky National Library of Ukraine.

Fig. 7.2. Davyd Horelyk. J. Kuzkovsky. 1928. Chromolithography. Source: http://www.artnet.com/artists/posters-soviet/movie-poster-david-gorelik-LZpM27nOyVlt2rezz76Dfg2

Fig. 7.3. Cement. M. Dlugach. 1928. Chromolithography. Source: Vernadsky National Library of Ukraine.

Fig. 7.4. Barack Obama HOPE Presidential Campaign Poster. Shepard Fairey. 2008. Source: https://www.pinterest.ru/pin/708402216362195287/?lp=true .

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Conclusions

Thus, for the first time, in this article, the author tracked the precedence of certain compositional schemes' use, design techniques and graphic tools in Ukrainian film posters of the 1920s and 1930s and their further implementation in domestic and world art practice. It is difficult to determine how conscious it was to copy or imitate such techniques by artists of subsequent generations, but the fact remains.

In general, the frequency of using design techniques (both fundamental principles and direct plagiarism) of the Ukrainian poster in the graphic design of the 20th – the 21st centuries indicates the revolutionary nature of their application in the years of All-Ukrainian Photo Cinema Administration. The principal value was the artists' attempts to abandon the picture-painting paradigm of easel painting and develop a new toolkit that could not be used in oil painting intended for indoor chamber exhibiting. Recent times required a new artistic language, less narrative and more dynamic, and it was invented. The identified similarities can be valuable in the young designers training following the general development of the history of Ukrainian graphics and its separate branch graphic design. The value lies in the use of schemes, techniques and tools in contemporary design education as a methodological basis for teaching poster design, designing, composition, layout and modelling.

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ВПЛИВ УКРАЇНСЬКОГО КІНОПЛАКАТА 1920–1930-х рр. НА СУЧАСНИЙ ГРАФІЧНИЙ ДИЗАЙН

Будник Андрій Вікторович

Кандидат мистецтвознавства,
ORCID: 0000-0002-0719-2231, budnik_andriy@ukr.net,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета дослідження — проаналізувати вплив системи композиційних прийомів і графічних засобів художньої мови кіноплакатної школи ВУФКУ і «Українафільму» на вітчизняний графічний дизайн. Методи дослідження. Історичний, мистецтвознавчий і порівняльний аналіз. Наукова новизна. Через пошук відповідників у світовому і українському дизайні та аналіз використання дизайнерських схем, прийомів і засобів, що перманентно застосовуються у творах графічного дизайну, обґрунтовується вплив української плакатної школи 1920–1930-х рр. на сучасну графічно-дизайнерську практику. Висновки. Незважаючи на тривалу перерву з ідеологічних причин у функціонуванні і вивченні українського графічного дизайну в середині ХХ століття, фіксуємо помітний вплив засобів і прийомів українського плакатного мистецтва на сучасні тренди. Це загальнокомпозиційні прийоми: розміщення у якості домінанти на всю площину відбитку форматних обличчя або постаті, побудова композиції за принципом «гральної карти», навмисна заміна планів за принципом зворотної перспективи. Також локальні прийоми: використання концентричних кіл як композиційної домінанти, заповнення окулярів головного героя ілюстративним або шрифтовим контентом, ритмічне повторення зображувальних елементів або шрифтових груп. Виявлені паралелі можуть бути корисними у навчальному процесі підготовки молодих дизайнерів з огляду на загальний розвиток історії вітчизняної графіки і окремої її ланки — графічного дизайну. Також не виключена особлива корисність у використанні означених схем, прийомів і засобів у сучасній дизайнерській освіті як методологічних засад викладання дисциплін із плаката, дизайн-проєктування, композиції, макетування і моделювання.

Ключові слова: плакат; Україна; ВУФКУ; Українафільм; сучасний графічний дизайн; перша третина ХХ ст.; дизайнерська освіта

ВЛИЯНИЕ УКРАИНСКОГО КИНОПЛАКАТА 1920–1930-х гг. НА СОВРЕМЕННЫЙ ГРАФИЧЕСКИЙ ДИЗАЙН

Будник Андрей Викторович

Кандидат искусствоведения,
ORCID: 0000-0002-0719-2231, budnik_andriy@ukr.net,
Киевский национальный университет культуры и искусств,
Киев, Украина

Цель исследования — проанализировать влияние системы композиционных приемов и графических средств художественного языка киноплакатной школы ВУФКУ и «Украинафильма» на отечественный графический дизайн. Методы исследования. Исторический, искусствоведческий и сравнительный анализ. Научная новизна. Путем поиска соответствий в мировом и украинском дизайне и анализа использования дизайнерских схем, приемов и средств, которые перманентно применяются в произведениях графического дизайна, доказывается влияние достижений украинской плакатной школы 1920–1930-х гг. на современную графическо-дизайнерскую практику. Выводы. Несмотря на длительный перерыв в функционировании и изучении украинского графического дизайна по идеологическим причинам, в середине XX века фиксируем заметное влияние средств и приемов украинского плакатного искусства на современные тренды. Это общекомпозиционные приемы: размещение в качестве доминанты на всю плоскость отпечатка большого лица или большой фигуры, построение композиции по принципу «игральной карты», нарочитая замена планов по принципу обратной перспективы. Используются также локальные приемы — концентрические круги в качестве композиционной доминанты, заполнение очков главного героя иллюстративным или шрифтовым содержанием, ритмичное повторение изобразительных элементов или шрифтовых групп. Обнаруженные параллели могут быть полезными в учебном процессе подготовки молодых дизайнеров, учитывая общее развитие истории отечественной графики и ее отдельного звена — графического дизайна. Отмечена особая польза в использовании указанных схем, приемов и средств в современном дизайнерском образовании как методологических основ преподавания дисциплин по плакату, дизайн-проектированию, композиции, макетированию и моделированию.

Ключевые слова: плакат; Украина; ВУФКУ; Украинафильм; современный графический дизайн; первая треть XX в.; дизайнерское образование

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

STAGE IMAGES OF ROCK MUSICIANS AND THEIR INFLUENCE ON THE FORMATION OF MODERN TRENDS IN CLOTHING DESIGN

Kateryna Kyselova[1a], Olha Shandrenko[2a], Alina Shcherbak[3a]

[1]*PhD in Engineering, Associate Professor,*
ORCID: 0000-0002-1580-287X, katerinakiselova@gmail.com,
[2]*PhD in Art Studies, Associate Professor,*
ORCID: 0000-0001-5284-7252, shan.olga77@gmai.com,
[3]*Master,*
ORCID: 0000-0002-5484-5354, shcherbakalina@gmail.com,
[a]*Kyiv National University of Culture and Arts,*
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to reveal the influence of stage images of rock musicians on fashion design trends formation. Research methodology: the authors of the article use methods of source study analysis to determine the level of scientific development of the issue, comparative historical analysis to identify the characteristic features of images of musicians and catwalk models of clothing collections of famous designers, and theoretical generalization to draw conclusions. The scientific novelty of the work is to highlight the influence of stage images of musicians on the formation of modern trends in fashion design. The analysis of genre affiliation reveals stylistic differences of the stage costume of popular musicians of the USA and Europe. Some stylistic characteristics of the artists' stage clothing could be traced in the collections of famous fashion brands of the 21st century, such as Balenciaga, Philipp Plein, Vetements, Alexander Wang, Alexander McQueen, and others. Conclusions. The research reveals the main stylistic features of the stage costume of hard rock and heavy metal musicians. Stage images of artists were innovative and widely used in fashion design of the 20th and early 21st century. The active influence of musicians on fashion trends began in the 60s and 70s of the twentieth century, which coincided with the development of stage costume design and the significant spread of media technology. Hard rock and heavy metal performers created and popularized such a style direction as "grunge", which is one of the leading musical trends in 2020–2021. Designers of the 21st century borrowed many details, visual and stylistic features, and even concepts for brands from popular hard and heavy artists of the 1970s–1990s. Stage images of rock musicians have a significant impact on the development of fashion and design.

Keywords: stage costume; fashion; trends; history of music; rock music; clothing design

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

Introduction

Problem statement. The musical culture of the late twentieth century is a whole epoch that influenced not only the cultural and philosophical aspects of modern life, but also fashion and design. At the end of the twentieth century, Europe and America have experienced a wave of popularity of such musical genres as hard rock and heavy metal. They became the mouthpiece of the youth of that period and brought society to a new evolutionary level of culture and self-expression. Under the influence of the revolutionary musical culture, the appearance standards of young people have undergone significant changes. Everyone wanted to feel uninhibited and free. Since the younger generation demanded the realization of their individuality, the expression of their own views, and the desire for identity, it was hard rock and heavy metal that appeared to be able to help them.

Fashion to imitate the appearance of rock musicians facilitated the adaptation of these genres in society. This trend turned out to be quite stable and has remained popular for almost 50 years. Today, a large number of designers and brands successfully use the stylistic features of stage costumes of hard rock and heavy metal performers, as well as images of the subcultural trends of the twentieth century generated by them. The catwalks combine music and fashion contributing to the constant restoration of hard rock and heavy metal trends that require research and systematization.

Recent research and publications analysis Scientific research and historiographical material on the influence of hard rock and heavy metal genres on fashion design do not sufficiently reveal the development and mutual influence of the fashion and music industries. Researchers mainly study the work of certain musical groups, pay attention to the appearance of performers (Leonard, 1989; Leaf & Sharp, 2003; Mann, 2019; Simmons & Stanley, 2002) or the overall impact of rock music on culture (Shepherd et al., 2003). Among the researchers are the names of Velichko (2013) and Gutov (2014), Leaf & Sharp (2003), Mann (2019). Researchers and authors of the European and American specialized and popular publications Kummer (2016), Mirabella (2017), Smith (2018) dealt with the influence of hard rock and heavy metal music on fashion. Sue Jenkyn Jones (2011) and Josh Sims (2001) focus on the overall dominant role of music, illustrating research with photos of fashion trends emerging from the rock music era. Sue Jenkyn Jones (2011) defines music as an inspiration factor in the fashion world. He emphasizes that designers are forced in one way or another to follow the dictatorship of trends that come from the culture of fans of certain genres of music. Morrell Ernest (2004) proves the influence of music on fashion on the example of teen urban culture in the United States. Blackwell & Stephan (2004) explain that both music and fashion affect everyone, and the success of a music-inspired fashion trend is ensured by a variety of performances, concerts, as well as wide media coverage. This conclusion was made based on the interviews with one hundred well-known people from both fields. The equal mutual influence is proved by Aram Sinnreich and Marissa Gluk (2005) and Smith (2018). The authors write that music and fashion are two creative

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trends that have a lot in common and develop in parallel throughout history. Some researchers compare the stage images of individual performers and fashion trends. Blackwell & Stefan (2004) described the band Kiss, and Mann (2019) — the band Guns N' Roses. Shcherbak and Kyselova attempted to consider the citation of the musicians' images in the 21st century fashion (Shcherbak & Kyselova, 2019).

But mostly, the influence of hard rock and heavy metal genres on fashion is not analysed in detail, and the impact of the performers' stage images on the 20th and 21st centuries fashion is covered sporadically. Considering the importance and insufficient research on the influence of the musical genres of hard rock and heavy metal on fashion design, the article attempts to identify common features between the stage image of hard rock and heavy metal performers and fashionable images of the 20th–21st centuries.

Purpose of the article

The purpose of the article is to reveal the influence of stage images of rock musicians on fashion design trends formation.

Main research material

The 1980s are considered one of the most important decades in the music industry. At this time, the hard and heavy genre gained the greatest popularity. Guns N' Roses band is one of its brightest representatives. The stage images of the performers were unusual and very bright and at the same time not devoid of the features of everyday life. And though today this is perceived as something common, then it was really an innovation. The musicians complemented everyday items — denim and leather jackets, trousers and T-shirts with or without sleeves — with bandannas and top hats. It was a challenge to the established rules and fashion of that time, it was even more like a protest against neatness and completeness, as well as the need for careful selection of things and thinking through the stage wardrobe. Musicians have made semi-everyday images a key component of their success, but other bands have also realized that they don't have to put a lot of effort in choosing their stage costumes, as they did in the early 1970s.

In 1991, during the presentation of the double album "Use Your Illusion", vocalist Axl Rose surprised everyone again by wearing clothes for playing American football or a Scottish kilt with a bulletproof vest on the stage. These borrowings of sports and military clothing and unconcealed eclecticism quickly resonated on the catwalks. The apogee of the protest against any norms was narrow white shorts that were too tight (they are part of the costume in the music videos "You Could Be Mine" and "Live and Let Die"). The artist in these shorts defiantly demonstrated that he did not care what to wear on stage, even if underwear. There was something about it from punk fashion and punk rock philosophy, not only a protest, but also a rejection of any imposed trends and ideas (Otkydach, 2008). "Dress the way you want, the way you feel comfortable,

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bring maximum individualism that is not subject to trends or general rules" — this was the message to future rock bands, singers, and most importantly fans, such a vector of the way to express yourself as freethinkers. The huge popularity, wide coverage of the work of Guns N' Roses in music videos, and active concert activities significantly contributed to the promotion of this philosophy among young people. The images of success were so appealing that they easily convinced a huge number of fans that bandannas and leopard prints in clothing were a good idea for self-expression. Researcher Barbara Mann (2019), in a book dedicated to the work of Guns N' Roses, notes that starting from the 1980s almost every fashionista had their merch.

Axl Rose made clothing an integral part of his work, he was an artist-innovator who not only had a good ear for music but also a good taste, none of his images were repeated. Axl constantly experimented, combining what at that time seemed incompatible — everyday things with sports, military, classic, and fantasy, comfortable denim clothes with bright accessories, massive sneakers. T-shirts or shirts with inscriptions and illustrations, oversized bright jackets co-existed with fur coats or jackets of bright colours and were complemented by massive riveted belts or cowboy hats, bandannas, and caps worn backwards. And if in the early 1980s his way of dressing was considered more eccentric and extravagant than fashionable, since the mid-1980s, his images were copied not only by fans, but also by some representatives of the creative elite of America, including pop stars of the 1990s and 2000s Christina Aguilera and Gwen Stefani.

There is no doubt that Guns N' Roses led by Axl Rose had a huge impact on generations of young people, and today their images are still echoed on the catwalks. We can say that Guns N' Roses stands out from other bands for their unusual approach to fashion, they shaped it rather than imitated it. Axl's branded bandanna, tied around the head, has become a real fashion fetish and has been holding its triumphant procession for almost 40 years.

Marita Mirabella (2017) describes the spread of heavy metal music as a phenomenon of globalization. "Heavy metal is a peculiar music genre, made by fans for fans, which spread throughout the entire planet and became, over its five decades of existence, a global community as well" (p. 61).

The next striking example of "metal fashion" was the British band Judas Priest, which, in addition to innovation in sound, is known for its revolutionary status in creating stage images of heavy metal artists (Leonard, 1989). Their impact on society is confirmed by the popularity of their albums, the number of copies sold was over 50 million (Bleckwell & Stephen, 2004). In 1980, after the release of the album "British Steel", they became superstars. In the early years of their existence, the band dressed in hippie costumes of the 1970s, but in 1978 guitarist K. K. Downing, and in 1979 Rob Halford, the band's lead vocalist and leader, replaced their outdated images by wearing leather and spikes inspired by punk fashion and "leather culture".

The image of Rob consisted of leather jackets or vests, leather trousers, and many accessories in the form of wide bracelets, belts, and chains. All this was complemented by a leather cap (which resembled the headdress of SS officers)

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and sometimes aviator sunglasses. A lot of metal spikes and rivets covered all clothing and accessories. He appeared on the stage riding a real bike and performed with a whip. This image became his trademark and an icon for heavy metal artists. In the early 1980s, this style of dress was adopted by many heavy metal bands and their fans, especially by such movements as NWOBHM (abbreviation for "new wave of British heavy metal") and early black metal, and also led the entire heavy metal culture (Gutov, 2014). Rob later admits that he had to buy almost everything in sex shops and departments with BDSM costumes.

Speaking of the mutual influence of music and fashion, we should mention the legendary and very popular stage images of the band Kiss, the founders of such subgenres of heavy metal as glam metal and shock rock. The popularity of this band in the world of metal music can only be compared with the success and popularity of Michael Jackson, that is, in the 1970s and 1980s, a wave called "Kiss" swept the whole world (Simmons & Stanley, 2002).

Kiss is unique in that it was the first band that created not just stage images, but their own characters, such as previously were created only by directors in films. The band members seem to play hyperbolized themselves in inhumane images. Almost every member of the band has about 5-9 different costumes. As a rule, they have 3-5 main costumes, or permanent ones, which they have been wearing almost since the beginning of their careers in the 1970s. Basically, these are close fitting jumpsuits or tights made of black and silver spandex with important modular and decorative elements that are crucial for their characters. So, Paul Stanley (frontman) has an image called "The Starchild", Gene Simmons (bass guitarist) — "The Demon", Paul Daniel Fraley (guitarist) — "Spaceman".

Stanley's torso is always almost naked. The costumes are as light and tight as possible, without any massive elements. Most often, costumes are decorated with many stars, as one around his eye, in the form of stripes and decoration. The character of Gene Simmons (bass guitarist) "Demon", is the most aggressive in the band, known for his big tongue, demonic fire, and the stage blood he spits during concerts. The stage costume is usually similar to armour, has the most massive elements, which sometimes resemble a dragon costume, and sometimes a bat costume with leather wings from the elbows to the shoulders. As a man, who likes to shock the audience during concerts, Gene literally flew over the stage and hall. The next member of the band is "Spaceman" Paul Daniel Fraley (Leaf & Sharp, 2003). His classic outfit is a tight black suit, which is worn with a vest made of geometric elements: a triangle, rings, and half-rings of silver colour. Make-up looks like silver glasses in the form of stylised stars. A passion for spandex, tight leather clothing, and aggressive makeup in the 1980s is often associated with the popularity of this particular band.

So, in the 1970s and 1990s, we can easily trace the formation of the fundamental influence of the genres of hard rock and heavy metal music on fashion trends. The most powerful influence turned into the birth of the "grunge" style. It first appeared in the 1970s, but did not acquire its main features until the 1980s and 1990s. The term has been used to describe the work and clothing of many bands: Guns N' Roses, Nirvana, Alice In Chains, Metallica, AC/DC, Judas

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Priest, Iron Maiden, and many others. Following the example of punks, hippies, and glam rockers, grunge fans stood out for their extraordinary appearance, minimally consistent with what is accepted in society. Deliberately faded T-shirts with old-fashioned logos, torn and aged jeans, flannel plaid shirts, woolen knitted sweaters and jackets with T-shirts under them became popular items of clothing. Leather, leather trousers and jackets, randomly scattered accessories with rivets and a lot of metal spikes, as well as bulky shoes resembling military ones, became the unchanging attributes of grunge. The grunge aesthetic has made clothing as comfortable and informal as it has never been before (Mann, 2019). This aesthetic has made thrift very popular. Many people started wearing this style of clothing because they couldn't afford another one. Even people with a very low income have become fashionable.

For quite some time, this style trend was the property of the streets and subcultures, but in his spring 1993 collection for Perry Ellis designer Marc Jacobs was the first to bring it to the catwalk. The collection was well ahead of its time, so it was heavily criticized, but now it is considered one of the most important in the brand's history. Dolce & Gabanna, Anna Sui tried to experiment with this style direction in the 1990s, and since the 2000s Alexander McQueen, Balmain, Philipp Plein, Moschino, Alexander Wang, and many others. Now there are successful brands whose concepts are based entirely on citation of stage images of hard rock and heavy metal artists.

Philipp Plein is the first name that comes to mind if we talk about a designer who constantly introduces hard and heavy attributes on the catwalks. Just one look at any of his collections and the brand concept as a whole will be enough to understand that this is pure glam metal, which was so famous for the Kiss band in the 1970s and 1980s, or the famous style of the heavy metal band Judas Priest. Philipp Plein successfully interprets the entire philosophy of these genres in visual images. Since glam metal is the most provocative subgenre of heavy metal, its main idea is to express "disagreement" not only with the help of music, but also with an unusual appearance. Bright leather or tight-fitting clothing and accessories, the use of a large number of various inlays with zippers, spikes, rhinestones, stripes, massive shoes, an excess of details in the image. In his Spring 2019 Ready-to-wear and Spring/Summer 2020 Ready-to-wear collections, Philipp Plein skilfully uses these techniques and interprets them into modern fashion design (Fig. 1). The 2019 collection is more restrained in colours, its first blocks resemble the image of Judas Priest frontman Rob Halford in the 1970s (Fig. 2).

A large number of belts decorated with rivets and leather trousers are used in the models. The second half of the collection resembles the stage images of the band Kiss — large necklines on the chest, a lot of shiny things decorated with belts and rhinestones, high boots. The 2020 collection used many interesting design solutions, openly related to various hard and heavy bands (Fig. 3). For example, aggressive makeup, like the band Kiss, a lot of different chains, even the logos of bands and stylised musical instruments as accessories (Fig. 4). Also, the influence of heavy metal images can be traced in the brand's collections in 2014–2018.

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Figure. 1. Philipp Plein Spring 2019 Ready-to-wear collection models

Figure. 2. Kiss band and Rob Halford, 1970s-1980s

Figure. 3. Philipp Plein S/S 2020 Ready-to-wear collection models

Figure. 4. Kiss band, the late 1970s

Another designer, who openly states that his main inspiration is music and its performers, is Alexander Wang. This is illustrated by his spring 2019 collection (Fig. 5) influenced by the style of Axl Rose (Guns N' Roses) and the movie

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"Mad Max" (Fig. 6). Almost all Axl Rose's popular images could be seen in each model. There are Axl's favourite bandannas tied around the head, leather and denim jackets or oversized jackets combined with short shorts, belts, or their imitation. Stylized basketball T-shirts, in which Axl appeared very often on stage, were also used. There are even models that have a kilt, which is one of the singer's favourite clothing elements.

Figure. 5. Alexander Wang Spring 2019 collection models

Figure. 6. Axl Rose, 1970s-1980s

It is worth mentioning the Alexander McQueen A/W 2019/2020 Ready-to-Wear Collection (Fig. 7). Almost the entire collection consists of outerwear. Attention is drawn to black leather raincoats, jackets with spikes and inserts of red and white leather on the sleeves and collars. Multi-layered skirts are worn under short leather jackets, complemented by combat boots with spikes and chokers around the neck. Outerwear inserts are very similar to Judas Priest costumes, and this is not the first time when the House of Alexander McQueen presents such collections (Fig. 8).

The famous Rick Owens brand is also one of those inspired by the glam metal style. The designer became famous as the creator of his own style direction in clothing, which he named "glange", a mixture of glamour and grunge. Being an eccentric and original designer, he shares his unusual vision of fashion and style, offering something completely unique and different in every his collection. Thus, in his Menswear Spring 2020 collection, he is inspired by the costumes of the band Kiss (Fig. 9).

Jumpsuits made of raincoat fabric are decorated with zippers, which have not only a functional, but also a decorative function. Members of the band Kiss wore almost the same costumes in the 1990s, but they were made of leather. There are also ankle boots with a very high platform and transparent heels, similar to the design of the shoes of the band Kiss (Fig. 10).

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Figure. 7. Alexander McQueen A/W 2019/2020 Ready-to-Wear collection models

Figure. 8. Judas Priest band, the late 1970s

Figure. 9. Rick Owens menswear spring 2020 collection models

Figure. 10. Kiss band, the late 1980s

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In 2019–2020, such brands as Balmain, Versus, Pam Hogg, Moschino, FAC-ETASM, 99% IS, R13, Mooyul, Topman, Dilara Findikoglu, Jededldn, Comme des Garçons, Balenciaga, Vetements cited images of hard rock and heavy metal artists in their collections.

Conclusions

The research reveals the main stylistic features of the stage costume of hard rock and heavy metal musicians of the twentieth century. The article demonstrates that the stage images of artists were innovative and influenced the development of fashion design of the 20th and early 21st century.

The active influence of musicians on fashion trends began in the 60s and 70s of the twentieth century, which coincided with the development of stage costume design and the significant spread of media technology. Stage images of popular musicians were first imitated and introduced into the everyday wardrobe by their fans, which over time could not but draw the attention of the fashion industry. Hard rock and heavy metal performers created and popularized such a style direction as "grunge", which is one of the leading musical trends in 2020–2021. Designers of the 21st century borrowed many details, visual and stylistic features, and even concepts for brands from popular hard and heavy artists of the 1970s–1990s.

The music industry has constantly influenced society and fashion. Each genre of music defines a decade when it is dominant, it imposes on listeners a specific type of behaviour, culture, subculture, and fashion trends. Stage images of musical artists significantly influence the development of fashion and design. Many fashion trends, being originated in the musical environment, continue to evolve, constantly updating and revealing new features in the work of modern designers, which requires systematic research.

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СЦЕНІЧНІ ОБРАЗИ РОК-МУЗИКАНТІВ ТА ЇХ ВПЛИВ НА ФОРМУВАННЯ СУЧАСНИХ ТРЕНДІВ У ДИЗАЙНІ ОДЯГУ

Кисельова Катерина Олександрівна[1a], Шандренко Ольга Миколаївна[2a], Щербак Аліна Юріївна[3a]

*[1]Кандидат технічних наук, доцент,
ORCID: 0000-0002-1580-287X, katerinakiselova@gmail.com,
[2]Кандидат мистецтвознавства, доцент,
ORCID: 0000-0001-5284-7252, shan.olga77@gmai.com,
[3]Магістр,
ORCID: 0000-0002-5484-5354, shcherbakalina@gmail.com,
[a]Київський національний університет культури і мистецтв,
Київ, Україна*

Мета статті — розкрити вплив сценічних образів рок-музикантів на формування трендів у дизайні одягу. Методологія дослідження: використано методи

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

джерелознавчого аналізу для з'ясування рівня наукової розробленості проблеми, порівняльно-історичного для виявлення характерних особливостей образів музикантів та подіумних моделей колекцій одягу відомих дизайнерів, теоретичного узагальнення (для формулювання висновків). Наукова новизна роботи полягає у висвітленні впливу сценічних образів музикантів на формування сучасних трендів у дизайні одягу. На основі аналізу жанрової приналежності виявлено стилістичні відмінності сценічного костюма популярних музичних виконавців США та Європи. Окремі стилістичні характеристики сценічного одягу артистів простежуються в колекціях відомих модних брендів XXI століття, таких як Balenciaga, Philipp Plein, Vetements, Alexander Wang, Alexander McQueen та ін. Висновки. У процесі дослідження виявлені основні стилістичні ознаки сценічного костюма виконавців музичних жанрів хард-рок та хеві-метал. Сценічні образи артистів були новаторськими і широко використовувалися у дизайні одягу XX та початку XXI століття. Активний вплив музичних виконавців на модні тенденції розпочався в 60–70-х роках XX століття, що збігається із розвитком дизайну сценічного костюма та значним поширенням медіа-технологій. Виконавці хард-року та хеві-металу створили та популяризували такий стильовий напрямок, як «гранж», який є одним із провідних у музичних тенденціях 2020–2021 рр. Багато деталей, візуально-стилістичних ознак та навіть концепцій для брендів дизайнери XXI століття запозичили у популярних хард-н-хеві виконавців 1970–1990-х. Сценічні образи рок-музикантів мають значний вплив на розвиток моди та дизайну.

Ключові слова: сценічний костюм; мода; тренди; історія музики; рок-музика; дизайн одягу

СЦЕНИЧЕСКИЕ ОБРАЗЫ РОК-МУЗЫКАНТОВ И ИХ ВЛИЯНИЕ НА ФОРМИРОВАНИЕ СОВРЕМЕННЫХ ТРЕНДОВ В ДИЗАЙНЕ ОДЕЖДЫ

Киселева Екатерина Александровна[1a], Шандренко Ольга Николаевна[2a], Щербак Алина Юрьевна[3a]

[1]*Кандидат технических наук, доцент,*
ORCID: 0000-0002-1580-287X, katerinakiselova@gmail.com,
[2]*Кандидат искусствоведения, доцент,*
ORCID: 0000-0001-5284-7252, shan.olga77@gmai.com,
[3]*Магистр,*
ORCID: 0000-0002-5484-5354, shcherbakalina@gmail.com,
[a]*Киевский национальный университет культуры и искусств,*
Киев, Украина

Цель статьи — раскрыть влияние сценических образов рок-музыкантов на формирование трендов в дизайне одежды. Методология исследования: использованы методы источниковедческого анализа для выявления характерных особенностей уровня научной разработки проблемы; сравнительно-исторический для выяснения характерных особенностей образов музыкантов и подиумных моделей коллекций одежды известных дизайнеров; теоретического обобщения (для формулирования

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

выводов). Научная новизна работы состоит в освещении процесса влияния сценических образов музыкантов на формирование современных трендов в дизайне одежды. На основании анализа жанровой принадлежности выяснены стилистические отличия сценического костюма популярных музыкальных исполнителей США и Европы. Отдельные стилистические характеристики сценической одежды артистов прослеживаются в коллекциях известных модных брендов XXI столетия, таких как Balenciaga, Philipp Plein, Vetements, Alexander Wang, Alexander McQueen и т. п. Выводы. В процессе исследования выявлены основные стилистические признаки сценического костюма исполнителей музыкальных жанров хард-рок и хеви-метал. Сценические образы артистов были новаторскими и нашли широкое использование в дизайне одежды XX и начала XXI столетия. Активное влияние музыкальных исполнителей на модные тенденции началось в 60–70-х годах XX в., что совпадает с развитием дизайна сценического костюма и значительным распространением медиа-технологий. Исполнители хард-рока и хеви-метала стали родоначальниками и активными популяризаторами такого стилевого направления, как «гранж», который является одним из ведущих в музыкальных тенденциях 2020–2021 гг. Много деталей и визуально-стилистических признаков и даже концепций для брендов дизайнеры XXI столетия позаимствовали у популярных хард-н-хеви исполнителей 1970–1990-х. Сценические образы музыкальных артистов значительно влияют на развитие моды и дизайна.

Ключевые слова: сценический костюм; мода; тренды; история музыки; рок-музыка; дизайн одежды

ICONIC AND SYMBOLIC ASPECT IN TRADEMARKS OF THE LATE 19th AND EARLY 20th CENTURIES

Oleksandra Kolisnyk[1a], Solomiia Ohanesian[2a]

[1]DSc in Philosophy, Professor,
ORCID: 0000-0003-2236-3681, kolisnyk.ov@knutd.edu.ua,
[2]PhD student,
ORCID: 0000-0002-7295-5047, solomia_mysak@icloud.com,
[a]Kyiv National University of Technologies and Design,
2, Nemyrovych-Danchenka St., Kyiv, 01011, Ukraine

The purpose of the study is to identify the possibilities of visual symbolism in the creation of a company image using a logo in the late 19th and early 20th centuries. Research Methodology. The historical, historical-comparative, analytical methods were used to conduct the research; art history methods — formal, figurative-stylistic, semantic analysis — were used to identify the figurative and symbolic language of the company's logos late 19th – early 20th centuries. Conclusions. Based on the analysis of the works of foreign and national scientists of the 20th century, the symbol and mark are characterised as means of expressing the phenomenon essence, and the existing classifications of symbols are considered. The logos used in the late 19th – early 20th centuries in the world practice and on the Ukraine territory are analysed. The example of the Prudential Financial insurance company (the USA) shows that the use of a symbolic element remained unchanged in the process of its changes during 1860–1996. On the example of the trademarks of Ukrainian enterprises — the Ernst Mehlhose Agricultural Machinery Plant (1874–1923), the F. V. Alsop in Kharkiv enterprise, Luhansk Textile Mill (1904–2001), Kyiv Contract Fair (1797–1930) — the methods of visual identification are considered, the artistic means are determined; the comparative analysis is carried out. It is established that the image of the rock in the structure of the American company logo is a symbol of strength and security and appeals to its main characteristics. It is determined that in the means of visual identification of Ukrainian enterprises of the late 19th – early 20th centuries, there is a tendency to express clearly the company specialisation through realistic images of architectural buildings that belonged to them or produced products, as well as ordinary names with moderate artistic design.

Keywords: visual communications, graphic design, logo, symbolism, semiotics

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

Introduction

Visual communications are a tool for the management of information dissemination and the formation of consumer opinions. The use of symbols and semiotic models in brand identification is studied poorly nowadays, but it is relevant. The growing competition among companies in the market contributes to the search for expressive means and information presentation by designers. As T. Bozhko (2011) notes, "the dependence of visual communications on manufacturing and replication technologies, the constant increase of knowledge about the properties of materials and working conditions with them lead to an erroneous recognition of the priority of the technical and economic component in the process of the determination of the quality characteristics of the vast majority of graphic design products" (p. 8).

It should be noted that, despite the rapid development of information technologies that allow developing visual communication objects quickly and of high quality, today there is a problem of lack of meaningful content in logos and corresponding corporate identity carriers of companies. Since it is the corporate identity that forms the basis of brand identification, there is a need to analyse ways of symbolic context in the development of company logos in the historical experience of the late 19th – early 20th centuries.

Recent research and publications analysis. In the scientific literature, a certain number of studies consider the issue of graphic design theory and its semiotic potential. The researches of V. Danylenko, V. Kosiv, V. Lesniak, A. Budnyk, T. Bozhko, O. Chuieva, O. Vashchuk, T. Lemeshko, T. Ihoshyna, A. Kudriavtseva, T. Mazuryna and others are devoted to the problems of graphic design. In English-language literature, the issues of semiotics in graphic design are paid much attention to; the works of L. Manovich, J. Crow, C. Perez, and others are important. Some aspects of the semiotic properties of graphic language were considered in Yu. Lotman, L. Reznikov, O. Rubin, V. Semenov, O. Chernevych's works. The works of Ye. Zherdiev, U. Eco, O. Zalevska, A. Maksymova and others are devoted to using symbolism and semiotics in design.

Among recent publications, the work of the team of designers U. Bychenkova, N. Kudinova and A. Solomadina (2019). Ukrainian trademarks 1960–1980, who united to study the Kharkiv graphics of brands in the late Soviet period, should be highlighted. The authors' attention is focused on the 1960s and 1980s — it was then, in their opinion, that the professional formation and the formulation of tasks in the field of corporate identity took place. "It is not easy to work with the study of trademark history in Ukraine — this information is materially vulnerable, its content is underestimated. Almost all trademarks disappeared along with the Soviet enterprises for which they were created; only a small part can still come across to us in everyday life" (p. 2).

So, the mentioned works are devoted to the issues of the semiotics of visual communications in general or specific aspects such as the mechanisms of interaction between figurative images and fonts, metaphorical images in graphic design. The need to analyse historical examples to enrich the tools of a contemporary designer determines the conduct of our research.

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Purpose of the article

The purpose of the article is to identify the possibilities of visual symbolics creating a company image by means of a logo in the late 19th – early 20th centuries. The objectives of the study are: to characterise the symbol and mark as conditional expressions of the phenomenon essence, to consider the existing classifications of symbols, to analyse the use of a symbolic element in the logo on the example of the Prudential Financial insurance company (the USA); to consider symbolic and expressive means in the trademarks of Ukrainian enterprises (the Ernst Mehlhose plant, the F. V. Alsop in Kharkiv enterprise, Luhansk Textile Mill, Kyiv Contract Fair); to conduct a comparative analysis.

Main research material

Semiotics as an integrated science that studies the properties of signs and sign systems is based on the approaches of the logic described by Ch. Peirce and G. Frege, as well as linguistics formulated by F. de Saussure and D. Busse. In his work, Ch. Peirce (2000) laid down the primary classification of signs for semiotics, singled out signs-icons, signs-indexes, signs-symbols (p. 5). Afterwards, Ch. Morris (2001) discovered syntactics, semantics and pragmatics in the structure of semiotics.

The communication issue was considered by U. Eco (1998). He noted that "signs have meaning only in the context of any seme. It happens that the seme itself is recognisable, and therefore before us is either an iconographic seme or a conventional emblem, which is no longer considered an iconic image but a visual symbol. Still, usually, its context forms a system within which the corresponding signs can be revealed" (p. 92).

The main structural unit of the culture of language, from the positions of semiotics, is sign systems. As for identification means — a material object that replaces another object, property or relation objectively, is used for information processing and transmission. L. Timofeev and N. Vengrov (1963) define a symbol as an object or verbal sign that expresses the phenomenon essence from a certain point of view conventionally, which describes the nature and quality of the symbol (revolutionary, reactionary, religious, etc.) (p. 139). The authors note that a symbol always has a figurative meaning in its basis. They associate the importance of the symbol meaning with the nature of the image, emphasising that any image is conventional and symbolic since it embodies the general in the individual. So, the sign is usually characterised by concreteness and the symbol — by polysemy.

To identify the diversity and polysemy of the content of symbols, we analyse their existing classifications. A. Kostina (2003) suggests a typology of symbols based on functional features, consisting of the following groups: scientific, philosophical, artistic, mythological, religious; nature, society, the whole world; human-expressive; ideological and incentive; external-technical; classical (p. 231).

I. Pendikova and L. Rakitina (2012) proposed three main groups of symbols related to consumer preferences in advertising: anthropological, social and cultural. Anthropological symbols are associated with the structure and physiol-

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ogy of the human body, the processes of birth, conception, maturation, state change, death. Thus, a plant or a tree can be a symbol of a person. The essential social symbols are associated with family images, self-realisation, goal achievement, work, holidays. Cultural symbols are often based on an associative relationship with geographical locations and countries. The use of symbols of separate countries in advertising that specialises in producing certain products seems to bring the quality of the product closer to the ideal (Eiffel Tower — France — perfumes, Parthenon — Greece — olive oil).

We will consider the logos that were used in the world practice and on the territory of Ukraine in the late 19th – early 20th centuries for comparative analysis and determination of which symbols were used most often in the sphere of the production of goods.

One of the first famous logos developed in the late 19th century is the logo of Prudential Financial, the most prominent American insurance company founded in 1875. It still occupies a leading position in national ratings, with subsidiaries in almost 50 countries worldwide (Prudential Financial Logo, 2021). The Prudential Financial logo is timeless and recognisable. The company symbol, the Rock Of Gibraltar, was chosen in the 1860s, and the first logo was designed with its image and the slogan "The Prudence Has the Strength of Gibraltar". Throughout the company history, there have been nine changes to the Prudential Financial logo design (fig. 1). Still, all of them contained the image of the rock, the symbol of strength and security, which appealed to its main characteristics.
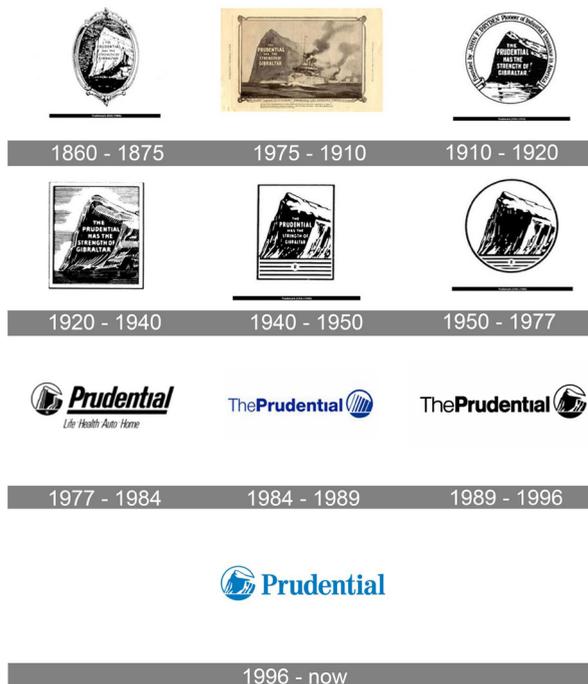
Figure. 1. The evolution of the Prudential Financial logo

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The 1977 Prudential Financial logo was a modern version with a slanted inscription with a thick underline located to the right of the iconic emblem. The logo was placed in a thin round frame, which complemented the smooth lines of the serif font. Under the thick horizontal line is the inscription in a thin, narrowed font "Life. Health. Auto. Home" — a slogan that shows the activities of the company.

In 1984, the logo concept was changed, and a blue-and-white colour palette was adopted. The updated logo was applied in a traditional sans-serif font with the word "The" in thin lines and "Prudential" in bold type. Two parts of the inscription are placed without a space between them and are located to the left of the modern blue-and-white emblem, where the iconic forms are redrawn in a more contemporary manner. The rock was still placed in a round frame.

New Moon Graphics designers worked on the changes to the logo. It is how they commented on their vision and results: "When there is an existing logo, as with Prudential, we refine and update the concept to bring the logo up to date while retaining brand identity. The original Prudential logo was more watermarked and then went through a phase of iconic abstraction that was unsuccessful. We streamlined it to bring it into the present while honouring its history" (Logo – Prudential, n.d.).

It should be noted that the company conducted a targeted analysis of the effectiveness of the modified logo. According to the results of this analysis, it was found that the "stylised" logo, or the one that went through a phase of iconic abstraction, was ineffective, and designers had to return to its historical appearance. Thus, in 1999, the company returned the monochrome colour palette; in the verbal element — the name — everything remained almost unchanged. A significant change was the emblem, where the stylised geometric image was replaced with a more detailed and recognisable one.

The current Prudential Financial logo was finalised in 1996 and is a rectangle with the inscription and the emblem to the left of it. The inscription is made in a classic serif font (Prudential Roman) by Doyald Young. The emblem is placed in a circle and has clear lines with sharp corners. The blue-and-white colour palette of the Prudential Financial logo evokes a feeling of reliability and stability; the logo represents the company as a powerful and influential one.

Here are the main principles of New Moon Graphics work with customers. Its main specialisation is branding and logo design. If a customer does not have a logo, he is interviewed to find out who he is, and then a version of the logo is created. Communication happens on two levels: the overt and tacit levels. The overt level involves choosing images and words that directly state the customer's services and mission. The tacit level involves the cues we take unconsciously as to what sort of business we are dealing with when we see a logo, design piece or website. New Moon Graphics considers that true sale is not coercion or deception, but an honest communication of what you have to offer and getting that message to the clientele who would benefit from that service or product. The company design logos that work effectively on both levels. The important level of work of the company designers with unconscious signals that allow feeling the client's direction and visualise it most effectively should be noted.

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The logos on the territory of Ukraine of the specified period should also be considered. On the cover of the price list of the Ernst Mehlhose plant of agricultural machinery in Kharkiv, there was a trademark that was apparently developed shortly after the plant foundation and the inscription: the company was established in 1874. Kharkiv Plant of Agricultural Machinery named after E. Mehlhose is a private industrial enterprise founded by industrialist Ernst Mehlhose in 1874. The plant produced horse threshing machines, horse drives, seeding machines, winnowing machines, threshing machines, reaping machines and other agricultural products, as well as sold imported reaping machines, mainly of German and American production. After the Bolsheviks took over power in Kharkiv in 1918, the Mehlhose plant was nationalised and renamed into the 2nd State Plant of Agricultural Machinery named after Artem. After the capture of Kharkiv by the Volunteer Army in June 1919, the plant was temporarily withdrawn from state ownership and restored its former name. It existed until December 1919, when it was nationalised again with the return of the Bolsheviks. In 1923, the Mehlhose plant was abolished as a separate industrial facility and merged with the former Helfferich-Sadet Plant, renamed into the 1st state Plant of Agricultural Machinery Serp i Molot Plant in 1922. It was closed by the Soviet authorities in 1923 (Kraeved, 2011).

The trademark contains a lot of visual information related to the specifics of its activity (Fig. 2). To prove our assumptions, here is an extract from A. Bondarev's publication about the plant founder: "Ernst Mehlhose's first merit is the invention of a two-share plough, which brought many honourable mentions to the inventor. In 1876, Mehlhose produced his first threshing machine, and 23,000 threshing machines were produced during 36 years, which is the best and indisputable proof of the product high quality, which found 23,000 consumers even among the relatively poorly educated peasantry. The company has received fifty medals and an honorary diploma at exhibitions for the quality of production, as well as many letters of gratitude from consumers" (Bondarev, 2016). Thus, it is the threshing machine that is depicted in the oval shape — the foremost entrepreneur's invention, followed by the very medals in two rows with the top ending, which testified to Mehlhose's high achievements. Thus, this trademark carries direct information about the company specialisation and its significant results.

The trademark in Fig. 3 represents the F. V. Alsop in Kharkiv enterprise, with which the Mehlhose plant collaborated in the early 1900s (Kraeved, 2011). The enterprise letterhead has its name: The Warehouse of Agricultural Machinery and Equipment and Mill-building Office. The basis of its trademark is a detailed image of the office building itself in a realistic manner — with people around it, with pictured clouds in the sky, which perfectly fits into the architectural landscape genre. This landscape is framed by wheat ears — one of the leading state symbols of that time, but the features of the art nouveau style in the depiction of lines are noticeable in the lower part of the mark.

A fragment of the letterhead of the Luhansk Textile Mill Company of the early 20th century (Dzhalilova, 2019) (Fig. 4) demonstrates another approach to identification: the trademark contains a detailed image of the architectural

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complex of the textile mill together with its name. In its writing, a certain artistic approach to the creation of the font composition is observed: the word "company" is presented in the abbreviated form with the first letter and the last underlined syllable; the third and fourth words of the name "textile mill" are presented according to the same principle. In this way, all three words are presented in one line based on the principle of symmetry.

Figure. 2. The price list cover of the Plant of Agricultural Machinery named after E. Mehlhose. The 1900s

Figure. 3. The letterhead of the F. V. Alsop in Kharkiv company. The 1900s

Figure. 4. The fragment of the letterhead of the Luhansk Textile Mill Company. Early 20th century

Figure. 5. The advertising poster of the Kyiv Contract Fair. 1923

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The textile mill began its activity with the production of pressing cloth for oil mills in 1904. Afterwards, by the type of its specialised equipment, the Luhansk mill and production was the only one in Ukraine and the largest in the Soviet Union in terms of capacity with a complete production process for driving belts. Since the 1930s, the company has been developing the production of cotton belt tape for defensive purposes (belts for rifles and parachute tapes).

The big fair on Podil in Kyiv began its history in 1797 and existed until 1930. The important contracts were signed with the participation of the Polish gentry at the fairs: the purchase of bread, the lease of estates, the repayment of debts, loan agreements. The Fair played an essential role in the economic development of the South-Western region of the country. Contract agreements were signed in the city council and since 1811 in the Contract house, which was built by Melensky and Geste. The Fair interrupted its work for political reasons and reopened when the Bolsheviks came to power in 1923, which contributed to the reestablishment of trade relations after the Civil War. Since 1930, the Fair gradually ceased to exist after the development of a new economic policy ("Istorychnyi yarmarok", 2019). As it can be seen in Fig. 5, no special logo or trademark was developed; the advertising poster has the inscription "Kyiv Contract Fair" in an expressive vegetative ornament.

Having analysed four examples of visual identification of Ukrainian enterprises of the late 19th – early 20th centuries, the tendency to express clearly the company specialisation through realistic images of architectural buildings that belonged to them or produced products, as well as ordinary names with moderate artistic design is observed.

Conclusions

It has been demonstrated that the study of the possibilities of symbolism and semiotics is necessary both for the creation and understanding of visual content. As a result of a comparative analysis of the logos that were used in the late 19th – early 20th centuries in the world practice and on the territory of Ukraine, it is possible to state the following: the use of the symbolic element of the rock as a symbol of strength and security remained unchanged on the logo of the Prudential Financial insurance company (the USA) in the process of its changes during 1860–1996. In the means of visual identification of Ukrainian enterprises of the late 19th – early 20th centuries (Mehlhose plant, 1874–1923), F. V. Alsop in Kharkiv enterprise, Luhansk Textile Mill (1904–2001), Kyiv Contract Fair (1797–1930) there is a tendency to express clearly the company specialisation through realistic images of architectural buildings that belonged to them or produced products, as well as the indication of ordinary names with moderate artistic design.

Summarising, it should be noted that the symbols allow perceiving information in the shortest possible time, even at a long distance or while moving. Thus, the use of symbolic and figurative solutions in creating graphic design objects is a promising and popular method of forming brand identification. This topic requires further study to identify varieties of logos in the world practice and Ukraine for the purpose of practical application. Depending on the goals

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and objectives that designer faces, the high results in designing objects can be achieved using symbolic images.

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

ЗНАКОВО-СИМВОЛІЧНИЙ АСПЕКТ У ФІРМОВИХ ЗНАКАХ КІНЦЯ XIX – ПОЧАТКУ XX СТОЛІТТЯ

Колісник Олександра Володимирівна[1a],
Оганесян Соломія Володимирівна[2a]

[1]*Доктор філософських наук, професор,*
ORCID: 0000-0003-2236-3681, kolisnyk.ov@knutd.edu.ua,
[2]*Аспірант,*
ORCID: 0000-0002-7295-5047, solomia_mysak@icloud.com,
[a]*Київський національний університет технологій та дизайну,*
Київ, Україна

Мета дослідження: виявлення можливостей візуальної символіки при створенні образу компанії засобами логотипа наприкінці XIX – на початку XX століття. Методи. Для проведення дослідження використано історичний, історично-порівняльний, аналітичний методи; для виявлення образної і символічної мови логотипів компаній кінця XIX – початку XX ст. використано мистецтвознавчі методи — формального, образно-стилістичного, семантичного аналізу. Висновки. На основі аналізу праць зарубіжних та вітчизняних науковців XX ст., охарактеризовано символ і знак як засоби вираження сутності явища, розглянуто існуючі класифікації символів. Проаналізовано логотипи, які використовувалися наприкінці XIX – на початку XX ст. у світовій практиці та на теренах України. На прикладі логотипа страхової компанії Prudential Financial (США) у процесі його змін протягом 1860–1996 рр. показано застосування символічного елементу, який залишався незмінним. На прикладі товарних знаків підприємств України — заводу сільськогосподарських машин Ернста Мельгозе (1874–1923), підприємства «Ф. В. Альсоп» у м. Харкові, Луганської мануфактури (1904–2001), Київського контрактового ярмарку (1797–1930) — розглянуто способи візуальної ідентифікації, визначено художні засоби; проведено порівняльний аналіз. Встановлено, що зображення скелі у структурі логотипа американської компанії є символом сили і безпеки і апелює до її основних характеристик. Визначено, що у засобах візуальної ідентифікації українських підприємств кінця XIX – початку XX ст. наявна тенденція до прямого вираження спеціалізації компанії за допомогою реалістичного зображення архітектурних будівель, що їм належали, або безпосередньо виробленої продукції, а також звичайних назв із помірним художнім оформленням.

Ключові слова: візуальні комунікації, графічний дизайн, логотип, символіка, семіотика

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

ЗНАКОВО-СИМВОЛИЧЕСКИЙ АСПЕКТ В ФИРМОВЫХ ЗНАКАХ КОНЦА XIX – НАЧАЛА XX СТОЛЕТИЯ

Колесник Александра Владимировна[1а],
Оганесян Соломия Владимировна[2а]

[1]*Доктор философских наук, профессор,*
ORCID: 0000-0003-2236-3681, kolisnyk.ov@knutd.edu.ua,
[2]*Аспирант,*
ORCID: 0000-0002-7295-5047, solomia_mysak@icloud.com,
[а]*Киевский национальный университет технологий и дизайна,*
Киев, Украина

Цель исследования: выявление возможностей визуальной символики при создании образа компании средствами логотипа в конце XIX – начале XX столетия. Методы. Для проведения исследования использованы исторический, историко-сравнительный, аналитический методы; для выявления образного и символического языка логотипов компаний конца XIX – начала XX в. использованы искусствоведческие методы — формального, образно-стилистического, семантического анализа. Выводы. На основе анализа трудов зарубежных и отечественных ученых охарактеризованы символ и знак как средства выражения сути явления, рассмотрены существующие классификации символов. Проанализированы логотипы, использовавшиеся в конце XIX – начале XX ст. в мировой практике и на территории Украины. На примере логотипа страховой компании Prudential Financial (США) в процессе его изменений на протяжении 1860–1996 гг. показано использование символического элемента, остававшегося неизменным. На примере товарных знаков предприятий Украины — завода сельскохозяйственных машин Эрнста Мельгозе (1894–1923), предприятия «Ф. В. Альсопъ» в г. Харьков, Луганской мануфактуры (1904–2001), Киевской контрактовой ярмарки (1797–1930) — рассмотрены способы визуальной идентификации, определены художественные средства; проведен сравнительный анализ. Установлено, что изображение скалы в структуре логотипа американской компании является символом силы и безопасности и апеллирует к ее основным характеристикам. Определено, что в средствах визуальной идентификации украинских предприятий конца XIX – начала XX века присутствует тенденция прямого выражения специализации компании с помощью реалистического изображения архитектурных строений, им принадлежащих, или изображения непосредственно производимой продукции, или обозначения названия компании в умеренном художественном оформлении.

Ключевые слова: визуальные коммуникации; графический дизайн; логотип; символика; семиотика

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

LIGHTING IN THE INTERIOR DESIGN OF RELIGIOUS BUILDINGS IN GALICIA (THE SECOND HALF OF THE 19th AND THE FIRST THIRD OF THE 20th CENTURIES)

Roman Odrekhivskyi

DSc in Art Studies, Associate Professor,
ORCID: 0000-0003-3581-4103, odre2010@ukr.net,
Ukrainian National Forestry University,
103, Henerala Chuprynky St., Lviv, 79057, Ukraine

The purpose of the article is to analyse the typology, design features and carved decor of the wooden lamps in the interiors of the religious buildings in Galicia. The research methodology is based on the general principles of scientific work: consistency, authenticity, historicism, logic. The author of the article applies a comparative and typological method to analyse the design features of the lamps. And the methods of hermeneutics and semiotics were used to analyse ornamental and compositional systems of decoration. The scientific novelty of the work is the introduction of the unknown artefacts of church art into the scientific circulation. The author collected these data himself during his scientific expeditions to museums or directly in churches — both in Ukraine and abroad. Conclusions. The study of the design features and decor of the analysed lamps has shown that table lamps, as a rule, are smaller than candelabras (stavnyk), although sometimes according to the principle of composition, they are the same as candelabras, as, for example, the candelabra from the Kryvorivnia Church of the Nativity of the Blessed Virgin Mary. The study has confirmed that the lamps harmoniously fit into the design of the church interior, complementing the ensemble. For example, in the church in the village of Duliby or Pozdiach. In fact, the design ensembles of these religious sites are made in the same style. The author of the article provides an analysis of the image design solution and the nature of the decor of specific samples of the lamps, and argues that the development of the lamp art (as well as other elements of church equipment) occurs in two directions: imitation of historical styles in line with eclectic versions and the use of ornamental and compositional structures of traditional folk art. The features of a successful combination of these trends in the image solution of the spider chandelier from Galicia, which is kept in the collection-exposition of the National Museum in Lviv, have been demonstrated. The study has shown the original use of Hutsul folk carving traditions in the decoration of the spider chandelier from the Church of St. George in the village of Duliby, made by the famous master Vasyl Turchyniak: he used traditional geometric ornaments with ancient symbols. The significance of the

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

study lies in the possibility of using the processed material in the restoration of the old and construction of the new churches.

Keywords: lamps; design of religious buildings; carved decor; folk traditions

Introduction

The mass construction of new and restoration of old religious buildings is now under way. Most of them have been standing for decades and have been used for other purposes. Sometimes they were reworked, and liturgical equipment was destroyed or lost. Therefore, today it is important to study the furnishings of the church interior. Lamps are one of the important components of church furnishings, without which the church service cannot take place.

The relevance of the topic is to restore knowledge about the meaning of the furnishings of religious buildings. After all, furnishings play an important role in the liturgical service. Lamps are one of the most important components of the church interior. Despite this, there are currently no studies on the analysis of lamps. Lighting devices were mostly occasionally considered in theological publications (Katrii, 2001). The same situation is in the art studies works (Odrekhivskyi, 2006, 2020). There are no works that would analyse the role of lighting devices in liturgical use, their decorative features, and their role in the interior design. While analysing the sacral issues, researchers only mention them.

It is encouraging that culturological works about the meaning of light and lamps in the church service have appeared (Herchanivska, 2010; Zhukova, 2012). But there is not a single work that would raise art studies issues as well as sacral and cultural ones. And they should be connected with each other, because we are talking about the art related to sacral culture.

The scientific novelty of the work is the introduction of the unknown artefacts of church art into the scientific circulation. The author collected these data himself during his scientific expeditions to museums or directly in churches — both in Ukraine and abroad.

Purpose of the article

The purpose of the article is to analyse the typology, design features and carved decor of wooden lamps in the interior of the Ukrainian church on samples from Galicia in the second half of the 19th – the first third of the 20th century. After all, this period is the heyday of church construction, as well as the period of formation of the design of religious buildings. Lamps (as well as other devices) play an important role in the formation of the artistic and figurative, artistic and stylistic environment of the church.

Main research material

We consider lamps as important items for liturgical purposes. The system of lamps creates a kind of illumination of the church, which plays an important role in the liturgical service. The use of light during worship has a symbolic

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

meaning. Worship services never take place without lamps (Katrii, 2001), even if there seems to be enough daylight in the church premises. The meaning of the symbolism of light was studied by the culturologist N. Zhukova (2012), who in particular noted that "... light is a symbol of consciousness, the heavenly light contains both essence and life" (p. 54).

Researchers pay attention to the importance of light in the interpretation of a sacral painting. In particular, the well-known culturologist P. Herchanivska (2010) states: "Not only time and local traditions, but also the confessional factor introduced variations in Christian symbolism. This variability is observed, in particular, in the materialization of the symbol of light as a symbolic expression of Christ... in the Orthodox tradition, its bearer is gold (a golden background of the icons, halos around the heads of saints), the Catholic West implements this theological idea in a stained-glass window through which sunlight pours" (p. 94).

Metal lamps predominate in the church interior of the 19th – early 20th centuries, while the wooden ones were much less frequent. The lamps made of wood, according to their shape and functional purpose, can be divided into three main groups: spider lamps, candelabras (stavnyk) and table lamps.

According to the image design solution and the nature of the decor, the development of the art of lamps, along with the other elements of the church furnishings, can be divided into two directions: 1) imitation of historical styles in line with eclectic versions; 2) with the use of ornamental and compositional structures of folk art traditions. In the case when a combination of these directions is observed in the decoration of the carving of one lamp, we study which features predominate and determine their belonging to a certain group. For various reasons, there has been little research on the typology of carved church objects, as well as a number of other issues. However, the study of these subjects is an extremely important issue, since they significantly affect the creation of the image of the church interior as a whole.

It is worth noting that the perception of the image of a particular church object, in addition to design features, is significantly influenced by the carved decor. Therefore, its study is important for understanding the harmony of the interior of church buildings. Unfortunately, this issue has been neglected. The carved decor of objects of the church interior in Galicia during the second half of the 19th – the 30s of the 20th century, unlike, for example, painting, remained largely out of the attention of researchers.

Spider lamps are part of the fixed composition of the interior. Such a lamp symbolizes the sky and, therefore, logically, is hung in the middle of the church (Katrii, 2001). An example of such a lamp is the spider chandelier, which is kept in the collection-exposition of the National Museum in Lviv (Inv. No. D 383/13377). Structurally, it consists of a vertical chiseled rod, from which curvilinear candlesticks with an S-shaped pattern extend sideways (Fig. 1).

The lowest part of each candlestick is decorated with pendents. The upper part is decorated with curls, the silhouette of which resembles the Cyrillic letter "C". The last of these elements is quite common in the iconostasis carving of Galicia. For example, some decorative elements of the iconostasis and icon cases of the Church of the Nativity of the Blessed Virgin in Drohobych (and

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others). A rocaille element is woven into the decor of some candelabras. The lower part of the rod and candlesticks of the middle tier are decorated with mascarons, which together with rocaille elements emphasizes the eclecticism of the carved design of the spider chandelier. Pendents (the most common in the decor of Hutsul masters) add to the general artistic design features of folk art. Thus, this lamp combines the elements of imitation of historical styles and Ukrainian folk trends.

Figure 1. A wooden lamp from Galicia. National
Museum in Lviv. Inv. № D 383/13377.

The decoration of the spider chandelier from the Church of St. George in the village of Duliby (Stryiskyi district, Lviv region, the 1920s) demonstrates the original use of Hutsul folk carving traditions. The authorship belongs to the outstanding master of carving Vasyl Turchyniuk. The chandelier has built-in models of 16 small churches, none of which is repeated. Each has its own silhouette and original carving design (fig. 2).

From below, one can clearly see the domes of these chapels, decorated each time with a different ornament: the "ladder" (parallel lines), the "ilchaste pysmo" ("checked"), etc. The crosses that crown the domes of chapels are also varied in silhouette and decor. They protrude sharply upwards, and are effectively seen from below, creating a harmonious ensemble with a serrated (of triangles) decoration of the stand, on which the lamps of the chandelier and models of chapels are placed.

The elements of the ornament can be seen clearly, introducing trends of the then popular symbolism of different eras. The Duliby lamp harmoniously

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fits into the interior of the church, designed in the Ukrainian style, successfully creating an accent. After all, the carved decor of the supporting structures of the iconostasis, altar chair and many other components of the interior of the church is made by using geometric ornaments of Hutsul flat carving.

Figure 2. A wooden spider lamp in the interior ensemble of the Church of St. George, the 1920s, Duliby village. Author Vasyl Turchyniuk

A typical wooden horos is a lamp from the church of the village of Pozdiach (today — the territory of the Republic of Poland, the Museum of Folk Architecture, Sanok). It has the form of a hoop with attached wooden brackets, and every bracket, in its turn, has a candle holder. Each bracket is made in the form of a slotted bizarre acanthus leaf, which can be regarded as an element of eclecticism (fig. 3).

There are traces of the peculiar trends of both old Byzantine and Romanesque styles with baroque swirls. It is worth noting that in a similar vein of imitation of historical styles, all other components of the interior of the church are designed.

Another group of lamps is candelabras — stavnyk. They are usually represented by one-, two-, three- and seven-candlestick holder. One candle symbolizes the one God in the Trinity, two — the two natures of Jesus Christ, three — the Holy Trinity, seven — the seven gifts of the Holy Spirit (Katrii, 2001). Initially, during the Holy Liturgy, candelabras were placed near the throne or behind the throne. From the 12th century, they were placed on the throne (Katrii, 2001). The seven-frame candle holder can be placed behind the throne (Katrii, 2001). The candle itself is an iconic symbol in theology and the divine liturgy. "The candle symbolizes the channel of communication with God, the cosmos, and other worlds, defining the meeting point of the earthly and otherworldly, the candle is a symbol of the flow of human life" (Zhukova, 2012, p. 54). That is why

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the place of the candelabra is so important in liturgical use, and candelabras — lamps are placed in the most important and visible places.

Figure 3. Wooden lamp from the church of St. Basil the Great, Pozdiach village, Poland. Museum of Folk Architecture, Sanok, Poland.

The three-candlestick holder from the Church of the Nativity of the Blessed Virgin Mary (1719) in the village of Kryvorivnia (Verkhovynskyi district, Ivano-Frankivsk region) is an example of carved decor, where the features of folk art can be clearly seen (fig. 4).

Figure 4. Candlestick from the Church of the Nativity of the Blessed Virgin, Kryvorivnia village, Verkhovynskyi district, Ivano-Frankivsk region

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The base of the candelabra is a chiseled stem with a four-pointed branching. Approximately 4/5 of the upper part of the candelabra is occupied by tripling, which consists of two rocailles in the lower base, arranged vertically with the letter "C" outwards and on the same scale — a twisted stylized stem and gilded leaf, which are complemented by green shamrock and red flower heads. The latter flanked the candelabra and decorated it in the upper part, and above them there are two eight-petalled polychrome heads of flowers-stars, which resemble the Ukrainian eight-pointed star with which people go caroling. Each petal has the form of a polychrome shamrock. Thus, the Kryvorivnia candelabra is a classic example of the dominance of the features of Ukrainian folk art in the decoration of church luminaires. And although the interior of the Kryvorivnia church is designed mainly with imitation of historical styles, the lighting device-candelabra introduces an element of the Ukrainian national style, becoming a successful colouristic accent.

A six-candlestick holder (the seventh is missing) from the Church of the Assumption of the Blessed Virgin (1901) from the village of Slavske deserves a separate analysis. This candelabra is interesting because its body represents a wooden figure of an angel with outstretched arms, which support metal branches on three candles on each side. Each branch resembles the stem of a plant with the small twisted leaves extended to the side. There is an original combination of wood and metal. Candelabra is structurally designed in the style of the decoration of the church interior.

Another interesting candle holder with the use of figurative plastic is a small table candlestick from the village of Zhdynia (Lemkivshchyna, today — Gorlice County of Lesser Poland Voivodeship, the Republic of Poland. Sanok Historical Museum. Inv. No. 176), Polish museum workers date it to the 19th century). This candlestick is small in size and apparently did not stand on the floor during the service, like candelabras, and from the 12th century — on the tetrapod, thrones, on both sides of the icon cases, etc. The base of this candlestick is the figure of a flesh-coloured angel with gilded wings, who got down on his left knee. He holds a stand on which a candle is attached. One could trace the influence of Baroque and Rococo styles in the plastic interpretation of the nude figure. Actually, other components of the interior of this church were designed in this way (Odrekhivskyi, 1998).

Conclusions

The study of the design features and decor of the analysed lamps has shown that table lamps, as a rule, are smaller than candelabras (stavnyk), although sometimes according to the principle of composition, they are the same as candelabras, as, for example, the candelabra from the Kryvorivnia Church of the Nativity of the Blessed Virgin Mary. There are many table lamps in the interior of the church, the decor of which resembles the above-analysed candelabra. A great number of lamps harmoniously fit into the design of the church interior, complementing the ensemble, as, for example, in the church in the village of Duliby or Pozdiach. In fact, the design ensembles of these religious sites are made in the same style.

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The study of the unity of the interior design style on the example of modern church buildings and related features of the decor of lighting devices are the prospects of further research. It is worth studying the experience of the unity of the design ensemble solution as a whole and implementing it in modern practices.

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ОСВІТЛЕННЯ В ДИЗАЙНІ ІНТЕР'ЄРІВ КУЛЬТОВИХ СПОРУД ГАЛИЧИНИ (ДРУГА ПОЛОВИНА XIX – ПЕРША ТРЕТИНА XX СТОЛІТТЯ)

Одрехівський Роман Васильович

Доктор мистецтвознавства, доцент,
ORCID: 0000-0003-3581-4103, odre2010@ukr.net,
Національний лісотехнічний університет України,
Львів, Україна

Мета дослідження — проаналізувати типологію, конструктивні особливості та різьблений декор дерев'яних світильників у інтер'єрах культових споруд Галичини. Методологія дослідження ґрунтується на загальних принципах наукової роботи: системності, достовірності, історизму, логічності. Для аналізу конструктивних

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

особливостей світильників застосовується порівняльно-типологічний метод. Під час аналізу орнаментально-композиційних систем декору — методи герменевтики та семіотики. Новизна роботи полягає в залученні до наукового обігу невідомих артефактів церковного мистецтва, дані про які зібрані автором особисто під час наукових експедицій у музеях чи на польових теренах, безпосередньо у церквах — як в Україні, так і за кордоном. Висновки. Дослідження конструктивних особливостей та декору проаналізованих світильників засвідчило, що настільні світильники, як правило, менших розмірів, ніж ставники, хоч інколи за принципом композиції виробу — однакові з ними, як, наприклад, ставник з криворівнянської церкви Різдва Пресвятої Богородиці. Підтверджено, що світильники гармонійно вписуються у дизайн церковного інтер'єру, доповнюючи ансамбль. Наприклад, у церкві в Дулібах чи Поздячі. Власне, дизайнерські ансамблі цих культових об'єктів виконані у єдиному стилі. Проаналізовано образне конструктивне вирішення та характер декору конкретних зразків світильників, на підставі чого можна стверджувати, що розвиток мистецтва світильників (як й інших елементів церковного обладнання) відбувається у двох напрямах: наслідування історичних стилів в руслі еклектичних версій та застосування орнаментально-композиційних структур традиційного народного мистецтва. Продемонстровано особливості вдалого поєднання цих напрямів у образному вирішенні люстри-павука із Галичини, що зберігається у колекції-експозиції Національного музею у Львові. Засвідчено оригінальне використання традицій гуцульського народного різьблення у декорі люстри-павука із церкви Св. Юрія с. Дуліби, виготовленого знаменитим майстром Василем Турчиняком: ним застосовані традиційні геометричні орнаменти із стародавньою символікою. Значимість дослідження полягає у можливості використання опрацьованого матеріалу при реставрації старих та будівництві нових храмів.

Ключові слова: світильники; дизайн культових споруд; різьблений декор; народні традиції

ОСВЕЩЕНИЕ В ДИЗАЙНЕ ИНТЕРЬЕРОВ КУЛЬТОВЫХ СООРУЖЕНИЙ В ГАЛИЦИИ (ВТОРАЯ ПОЛОВИНА XIX – ПЕРВАЯ ТРЕТЬ XX ВЕКА)

Одрехивский Роман Васильевич

Доктор искусствоведения, доцент,
ORCID: 0000-0003-3581-4103, odre2010@ukr.net,
Национальный лесотехнический университет Украины,
Львов, Украина

Цель исследования — проанализировать типологию, конструктивные особенности и резной декор деревянных светильников в интерьере украинской церкви на образцах из Галиции. Методология исследования основывается на общих принципах научной работы: системности, достоверности, историзме, логичности. Для анализа конструктивных особенностей светильников применяется сравнительно-типологический метод. Во время анализа орнаментально-композиционных систем декора — методы герменевтики и семиотики. Новизна работы заключается во введении

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в научный оборот неизвестных артефактов церковного искусства, данные о которых собраны автором в ходе научных экспедиций в музеях или полевых исследований, непосредственно в церквях — как в Украине, так и за рубежом. Выводы. Исследования конструктивных особенностей и декора проанализированных светильников свидетельствует, что настенные светильники, как правило, меньших размеров, чем ставники, хотя иногда, по принципу композиции изделия — одинаковы с ними, как например, ставник из криворивнянской церкви Рождества Пресвятой Богородицы. Подтверждено, что светильники гармонично вписываются в дизайн церковного интерьера, дополняя ансамбль, например, в церкви в Дулибах или Поздяче. Собственно, дизайнерские ансамбли этих культовых объектов выполнены в едином стиле. Проанализировано образно-конструктивное решение и характер декора конкретных образцов светильников, на основании чего можно утверждать, что развитие искусства светильников, (как и других элементов церковной утвари) происходит в двух направлениях: наследование исторических стилей в русле эклектических версий и использование орнаментально-композиционных структур традиционного народного искусства. Продемонстрированы особенности удачного сочетания этих направлений в образном решении люстры-паука из Галиции, которая хранится в коллекции-экспозиции Национального музея во Львове. Засвидетельствовано оригинальное использование традиций гуцульской народной резьбы в декоре люстры-паука из церкви Св. Юрия с. Дулибы, изготовленного знаменитым мастером Василием Турчиняком: им использованы традиционные геометрические орнаменты с древней символикой. Значимость исследования состоит в возможности использования его материалов при реставрации старых и строительстве новых храмов.

Ключевые слова: светильники; дизайн культовых сооружений; резной декор; народные традиции

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

ANIMATION FESTIVAL IN THE MODERN UKRAINIAN CULTURAL SPACE

Kseniia Marakhovska

PhD student,
ORCID: 0000-0002-7206-9678, marakhovska.kseniia.@gmail.com,
International Humanitarian University,
33, Fontanska Doroha St., Odesa, 65000, Ukraine

The purpose of the article is to comprehend animation festivals as an important component of the cultural space of modern Ukraine and a decisive factor in the development of the world and domestic animation art. Research methodology. The analytical and synthetic method was used, which made it possible to discover the specifics and directions of development of the large-scale world and domestic animation festivals; owing to the generalisation method, information about animafests was systematised, and their multidimensional abstract review was carried out. The scientific novelty is that the largest world and domestic animation festivals are identified and analysed for the first time, and their specifics are studied. Animation festivals are considered as a kind of indicator of modern culture development. Conclusion. The definition of cultural space as a space of functioning of the animation festival is given, the essential features of the festival as a cultural phenomenon are highlighted. It is ascertained that a festival is a periodic festive event with elements of solemnity and competition, the ultimate goal of which is the demonstration of achievements, creative exchange, professional communication. Festivals differ in direction, themes, programmes. An essential feature of the festival is the presence of a single idea, theme and programme. The information on animation festival activity in Ukraine and the world is generalised and systematised. World and domestic animation festivals are understood from the standpoint of features and directions of their development, new methods and techniques. It is concluded that the demand for animation festivals is increasing every year. Animation festivals have a strong cultural and artistic potential: they showcase new trends and artistic innovations; allow avoiding the isolation of art; allow authors to represent their creations to viewers and experts; provide creative and professional communication. It is noted that animafests are a powerful catalyst for the creative process and contribute to creating the environment for further development and popularisation of animation art.

Keywords: festival; animation; art; culture; animafest; cultural space

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

Introduction

In the cultural space of Modern Ukraine, its various forms and scales, festivals are becoming more widespread. The increase of festival importance creates a need for its scientific research, identification of development tendencies and ascertainment of the impact on the development of animation art in Ukraine and the world. Firstly, the study's complexity is caused by the thematic diversity and number of festivals. Secondly, by the lack of their general documentation, since festivals are not always associated with official structures. Thirdly, animation festivals are a relatively new phenomenon in Ukraine since the period of significant growth in the number of festivals coincides with Ukrainian independence. The relevance of the research is in the understanding that information systematisation about festival activities, identification of the state and directions of development of animation festivals will give grounds to outline the prospects of the festival movement for the development of animation art.

Recent research and publications analysis. M. Bakhtin's works are devoted to the understanding of the festival as a cultural phenomenon. The scientist emphasised the festival dialogicality related to the culture dialogicality, which is "the result of a creative process that is dialogic initially" (Bakhtin, 1975, p. 504). The understanding of the festival activity essence was expanded by studying the play nature of culture by J. Huizinga, who describes the space of human activity as a field of play, which is a way and a universal category of human existence (Huizinga, 1992). K. Zhyhulskyi, Yu. Lotman, A. Barabanov, K. Davydovskyi, M. Lytvynov, S. Liubchenko, R. Nabokov, Yu. Onatskyi, N. Pato, Yu. S. Zuiev, A. Menshykov, P. Nikolaieva, E. Reznikova, O. Yatskov, D. Zubenko, S. Vytkalov and others pay attention to festivals as cultural phenomena in their works. Various aspects of the festival phenomenon are considered in the researches of these and other scientists. Still, a systematic study of the festival movement, including animation film festivals, is not presented.

Therefore, there is a need to carry out a theoretical generalisation of animation festivals, study the features of their functioning in the Ukrainian cultural space, distinguish the largest world and domestic animation art festivals, characterise their specifics and potential for the development of animation art in general.

The scientific novelty of the study is that the most significant world and domestic animation festivals are identified and analysed for the first time, and their specifics are studied. Animation festivals are considered as a kind of indicator of modern culture development. Animation festivals are regarded as a kind of indicator of contemporary culture development.

Purpose of the article

The purpose of the article is to study animation festivals as an important component of the cultural space of modern Ukraine and a decisive factor in the development of the world and national animation art.

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Main research material

Today, festivals have become an integral part of our lives and the cultural space. In the context of the problem under consideration, first of all, the term "cultural space" should be clarified. "The words "culture" and "space" are polysemous in themselves, and their combination multiplies polysemy of each other. Culture can be understood in the anthropological sense, as the whole way of life of a particular community, or in the sectoral sense, as a separate sphere of activity" (Hrytsenko, 2019, p. 12). This understanding of cultural space is most acceptable among a large number of definitions. Cultural space is complex, dynamic and multidimensional, the central structural and system forming part of which is human activity on the material, physical and spiritual levels. That's why this is not an abstract category but the living space of human existence, filled, in addition to material achievements, with artefacts of mental nature that cause certain emotional experiences and sensations. Cultural space is just a sketch, a general ground that outlines the contours of human behaviour. Culture organises people lives.

Cultural space is also defined at the legislative level through the prism of activity. The law of Ukraine considers cultural space "as an area in which, according to the legislation, cultural activities are carried out and cultural, information and leisure needs of citizens are met, covering, in particular, radio and television, periodicals and book publishing products, the market of cultural goods, as well as the cultural and artistic environment" (Verkhovna Rada Ukrainy, 2010). This definition gives us grounds to consider animation festivals as a cultural and artistic environment on the one hand and as cultural and artistic activities on the other hand and as an organic component of the cultural space in general.

"Etymologically, the term "festival" comes from the Latin feviae, which means "holidays", "rest days". The French equivalent of the term fete has three meanings: a special day dedicated to the culture of religious ceremonies; public entertainment that is organised on any unusual occasion, such as national holidays, joys of life, happiness, etc." (Shubina, 2006, p. 21, p. 55). The term "festival" comes from the Latin language (lat. festum — holiday, festive banquet) and later it was fixed in old French. Initially, the term referred to a religious holiday, emphasising belonging to it. Only at the end of the 18th century, it occurs as a noun for the first time, but continued, however, to denote a religious celebration (Huizinga, 1992).

The origins of modern festivals can be traced back to the birth of human culture — in ritual and ceremonial actions, festive religious ceremonies, mysteries, carnivals. With the gradual separation of church and secular life, the festivals became closer to their modern understanding.

In "Ancient Greece, the Great Dionysias were the prototype of theatre festivals, and the Great Panathenaia were the origins of festivals of music, variety, dance. The origins of the festival also include the playful nature of the Middle Ages and the Renaissance: carnivals, mummers parade, jugglers' performances, jester parades, competitions of troubadours, minnesingers, histrions, "carnival of masks", "feast of fools", etc." (Men'shikov, 2004, p. 5).

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The first music festivals originated in England in the 18th century and were dedicated to church music. Since then, festivals have been held in many Central European countries, mainly in Germany. They have been particularly widespread since the 40s of the 20th century. For a long time, festivals existed only as an artistic phenomenon, and their social significance was determined by the significance of this art form respectively. It became possible and necessary to talk about festivals as a social phenomenon only in the 20th century and, most of all, in the age of the information society. Since the second half of the 20th century, mass events have reached a new level. Global changes characterise this period: there is an active reconstruction after military upheavals, the level of technical equipment is increasing rapidly, which contributes to the formation and dynamic development of festivals of this format, which surpass in scale similar actions of the past. "Festivalisation" is becoming a kind of a symbol of socio-cultural changes in the world (Kulichkina & Mel'nikova, 2015, p. 127).

In the modern sense, a festival is a cultural event of a solemn nature, held in honour of a particular phenomenon, object, person, event or under the auspices of a single idea. Such events usually have a specific theme (one or more). Also, a festival is understood as a demonstration of achievements in the artistic sphere, which can consist of a series of concerts and performances, united by a common name, a single program and held in a particularly solemn atmosphere with a certain frequency (either annually, or every two years, etc.).

The festival is also understood as "a mass celebration that demonstrates achievements in the fields of music, theatre, cinema, variety, etc." (Davydovskyi, 2011). Unlike a mass holiday, the basis of any festival is not a real event but the main idea that determines its specifics, features of organisation, production, directing, and so on. In addition, the festival provides for the presence of participants and spectators, as well as a jury, workshops, the presence of symbols, etc. A festival, unlike a holiday, is characterised by a competitive spirit.

The majority of contemporary art festivals have a competitive basis. The advantage of the festival over the competition is that the priority is not just to become the first but also among equals. That is, the goal is not the victory itself but also the possibility of creative interaction and interpersonal communication. The harmonious combination of the nature of the holiday and the competitive spirit allows a festival to be a universal multifunctional phenomenon that contributes to the development of the creative potential of the individual and society as a whole.

The festival phenomenon is closely connected with socio-cultural processes — it reflects all the diversity and specifics of social relations inherent in modernity. It is about a kind of dialogue, during which a unique cultural unity is created. According to Yu. Moskvichova, there is an active interaction between the artist and the audience during art festivals. "It is the festival that provides an opportunity to unite a large audience in a single space, engage the arts, perceive and appreciate it, and sometimes even take part in the creative process" (Moskvichova, 2014, p. 195). As part of the country's artistic space, Festivals fulfil certain socio-cultural tasks, namely: reproduce art samples, develop tra-

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ditions and spread national cultural heritage in the world, and expand informative and creative connections between festival participants.

In recent years, there have been positive reforms in the field of national culture. There is an active development of festival movements, but there are almost no comprehensive analytical researches. "According to unofficial data, there are more than 1000 festivals related to art and culture in Ukraine" (Dem'ian & Butsenko, 2018).

Among the variety of festival movements, animation film festivals are a separate direction. The art of animation is complex and multifaceted. It can impress with its unique language and laws. Due to its surreal nature, Animation is able to explore our experience that is elusive to other forms of art and science. "Modern animation is films made by artists in the genre of animation and contains reflections on the problems of the modern person and the challenges of modernity. Animation as a genre has unlimited possibilities. Its only limitation is the screen" (Kyva, 2017). Animation possibilities give grounds to talk about acute socio-political events, diseases, deviations, problems that people prefer not to think about. Owing to formal simplification and associations, it is easier to convey information that is difficult for understanding and evoke empathy.

The animation festival movement has its history and ambassadors. One of the oldest and most significant animation festivals in the world is the Annecy International Animation Film Festival, created in 1956 by Pierre Barbin, a representative of the film distribution management of the Cannes Film Festival, and a group of enthusiastic animators from the largest French amateur film club, Annecy Film Club. In 1960, it was decided to organise a separate independent animation festival based on the unit. In 1985, in parallel with the competition program, the International Animation Film Market (Festival international du film d'animation d'annecy (FIFA) began to work, which gradually became one of the largest and most significant commercial projects in the field of animation. The current program of the Annecy International Animation Film Festival includes about 200 works selected by a jury that receives 2,600 animation films from all over the world annually. The films are divided into several sections: full-length cartoons (starting from 60 minutes), short animated films, television films (TV series, special projects), commissioned films (popular science, advertising, promo), and graduation animated films. It is important for the development of animation art that, in addition to the presentation of films for distribution, representatives of television companies and animation studios can find young talented animators for their staff.

The World Festival of Animated Film in Zagreb — Animafest Zagreb, considered the second oldest animation film festival in Europe is equally famous. Based on the traditions of the Zagreb School of Animated Films, the festival relies on author's films; now, this festival has a reputation as one of the most significant events in the animation environment. The idea of the festival creation arose due to the worldwide recognition of the animated short film, created by the authors from the Zagreb School of Animated Films in the 1950s and 1960s. The festival is recognised by ASIFA (the International Animated Film Association).

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The Ottawa International Animation Festival (OIAF) was founded in 1975 by Canadian animation figures such as Bill Kuhns, Frederik Manter, Prescott J. Wright, Frank Taylor, and Kelly O'Brien. Many Canadian film and media institutions (among them the National Film Board of Canada, Radio Canada, CBC Television, and Cinémathèque québécoise) played a fundamental role in building the festival into its present state. In 1997 the Ottawa International Student Animation Festival (SAFO) was founded and held in alternate years to the larger OIAF. In 2005 the OIAF moved from biennial to annual, and as such, the student categories became part of the main festival.

The Hiroshima International Animation Festival, which is significant in the animation festival movement, was founded by Association International du Film d'Animation or ASIFA as International Animation Festival for the World Peace in 1985. Today the Festival is considered one of the most respected animated festivals, along with Annecy International Animated Film Festival, Ottawa International Animation Festival and Zagreb World Festival of Animated Films. In 2010, the Festival had nearly 1,937 entries from 57 countries.

A short film, animation and VR festival — Encounters Film Festival — takes place in Great Britain. The festival began in 1995 as Brief Encounters, a one-off event to mark the centenary of cinema, but it proved so successful that it became an annual attraction. Animated Encounters was set up in 2001 to celebrate and showcase animation. In 2006 the two festivals united as the Encounters Short Film Festival (now known simply as Encounters). In 2010, Encounters became a qualifying festival for the Academy Awards Short Film Category. Then in 2011, Encounters announced a new partnership with the European Film Academy Short Film Initiative, becoming a member of the 15 European festivals that present the nominations for the European Film Academy Short Film Awards.

The Go East Film Festival was founded by Claudia Dillmann, the Director of the German Film Institute — DIF (Deutsches Filminstitut), in 2001. The goEast Festival aims to improve the level of knowledge of the cultural development of Central and Eastern Europe. According to the organisers' opinion, this should help deepen the dialogue between different film schools. Every year, the festival events are widely covered by local media, allowing foreign participants to become recognisable in Wiesbaden and beyond it.

The London International Animation Festival (LIAF) can be proudly called one of the most significant European animation reviews. Founded in 2003, LIAF aims to dispel the popular misconception that animation is just cartoons for kids by screening the broadest possible range of intelligent, entertaining and provocative current films on offer from all around the world as well as retrospectives and specialised sessions from countries and animators who don't usually elicit such attention. The LIAF is even provocative in some ways; the organisers support non-standard and original approaches.

The Anifilm International Festival of Animated Films is important in the world animation festival movement. Anifilm's mission is to present current trends, methods, technologies and animation techniques in its programme. The Festival also supports works in progress and brand new animation projects

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and their authors, producers and distributors. Film professionals worldwide can use Anifilm as a platform for positive confrontation and a meeting place for forging new contacts. Anifilm is aimed at authors and film professionals as well as students, educators, film theorists and all fans of animated production, including children. Anifilm also wants to represent the Czech Republic in an international context on a long-term basis. The Festival is organised by the Citizens' Association for the Support of Animated Film (Občanské sdružení pro podporu animovaného filmu z. s.) / OSPAF. The main aim of the Association is the development and preservation of the cultural heritage of Czech animated film. It wants to popularise animated film in cultural, economic and social spheres.

The International Festival of Animation Arts Multivision, which is held annually in St. Petersburg since 2003, cannot be ignored. Multivision is the first International Animation Festival in Russia aimed at the general public, especially young people and children. The festival is widely known in the international arena, has partnerships with animation festivals and national cinematography councils of leading animation producing countries. The festival program explores the latest developments in animation styles and their influence on other artistic practices. Along with films, the festival presents the full range of contemporary art combined with animation — video art, electronic music, video installations, VJing, multimedia performance. Multivision also produces works of media art, helps young artists in their creative development.

In Ukraine, the KROK and LINOLEUM festivals play a significant role in the development of animation art. The KROK International Animated Films Festival was founded in Kyiv in 1989, and according to international ratings, it was among the top five animation festivals in the world. KROK-2020: Native Harbour received 1,112 submissions for participation from 60 countries. The competition program included almost 100 animated films from 30 countries — works by famous masters and talented debutants. The organisers aim to present the widest variety of styles, techniques, directions of narratives and national cultures at the festival.

LINOLEUM International Contemporary Animation and Media Art Festival is held in Kyiv annually since 2014. It is the biggest showcase of the author's animation in Ukraine. Also, in addition to international and national competitions, the festival consists of a series of workshops and lectures held by the field's best players, experimental animation and video art screenings, thematic non-competitive screenings and program for children. Its main goal is to show that animation is entertainment for children and a form of contemporary art, with the help of which current topics can be raised using new technologies, attracting a large intellectual audience ("Rozpochato pryimannia zaiavok", 2021).

Every year, the festival brings together the most authoritative representatives of the animation industry in the world, promotes cultural exchange, development and popularisation of animation in Ukraine. It is one of the largest world-class animation platforms. Like other world festivals, LINOLEUM promotes the development of the film industry, professional exchange, and the implementation of creative ideas. LINOLEUM is a festival competition that allows

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authors to express themselves, exchange experience, convey an idea, and the audience to communicate with the authors of the films. The festival helps to encourage foreign mentors to help Ukrainian animation projects, get feedback from leading experts. It is very important that the organisers support the integration of the efforts of various educational institutions to improve the level of animation art in Ukraine.

The peculiarity of the national festival is the choice of the annual theme, which is related to the cultural situation of a certain period. For example, Cloud of Dust (2015), Paper Dreams (2016), Heroes and Villains (2017), Fading Borders (2018), Common ground (2019), Becoming Human (2020). This year theme is Presence. Intimacy. Touch. The choice of the topic of 2021 is justified by the situation caused by the global pandemic and quarantine. "Today, physical presence is nearly a rarity. Intimacy is a forbidden entertainment, and touching is a mortal danger. Crisis behaviour became our new standard; the space around us is now holy and untouchable. <…> It turned out that grasping reality is impossible without close contacts, and culture is lifeless if it doesn't resonate with bodies. We suddenly felt our bodies being part of physical cosmology. We discovered that value is determined by comprehensibility, and existence can be fully experienced within arm's and touch reach" ("Rozpochato pryimannia zaiavok", 2021). That's why this topic keeps with the times and relevant.

Since 2020, the LINOLEUM festival has changed the format of its activities slightly. The situation caused by quarantine restrictions has negatively affected the festival activities in general. However, in 2020, the offline festival was organised simultaneously in several cities of our country at open-air venues in compliance with all quarantine standards. The positive aspect is that LINOLEUM established partnerships with online cinemas, where it was possible to watch more than 250 animated films for free, which undoubtedly influenced the audience expansion, the festival business development in particular and the animation art development in general.

In addition to large-scale international animation festivals, there are also regional festival movements in Ukraine. For example, two years in a row, the animafest Zadzerkallia is held in Lutsk, Snail Fest in Berdyansk, etc., which indicate that animation has begun to be perceived as a full-fledged genre of art in our country. Each festival is an integral part of the cultural space of Ukraine, a component of its overall cultural panorama, an exponent of its cultural identity.

Conclusions

Animation film festivals take a special place in the contemporary cultural space of the world. The study of the most significant animation festivals has shown that the demand for the festival as a cultural product is increasing every year. Animation festivals have a strong cultural and artistic potential. First, animation festivals showcase new trends and artistic innovations. Secondly, they help to avoid the isolation of art, allow authors to represent their creations to viewers and experts, the possibility of creative interaction, interpersonal

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 22 • ISSN 2616-423X (Online)

communication, expansion of informative and creative connections between participants, create certain networking during their events so that people who have been in the profession for a long time and novice animators have the opportunity to get acquainted and discuss new projects. Third, every festival is a powerful catalyst for the creative process, which contributes to creating the environment for further development and popularisation of animation art.

Despite the rapid development of the festival movement, animation festivals require the attention of the artistic community, creative initiative and state support, as well as the creation of festival animation distribution in Ukraine, which will support its development and determine the prospects for further research.

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ФЕСТИВАЛЬ АНІМАЦІЇ В СУЧАСНОМУ УКРАЇНСЬКОМУ КУЛЬТУРНОМУ ПРОСТОРІ

Мараховська Ксенія Дмитрівна

Аспірант,
ORCID: 0000-0002-7206-9678, marakhovska.kseniia@gmail.com,
Міжнародний гуманітарний університет,
Одеса, Україна

Мета статті — осмислення фестивалів анімації як важливого складника культурного простору сучасної України та потужного фактору розвитку світового й вітчизняного анімаційного мистецтва. Методологія дослідження. Використано аналітико-синтетичний метод, що дав змогу з'ясувати специфіку й напрями розвитку наймасштабніших світових та вітчизняних фестивалів анімації; завдяки методу узагальнення систематизовано інформацію щодо аніма-фестивалів та здійснено їхній багатоаспектний реферативний огляд. Наукова новизна полягає в тому, що вперше виділено й проаналізовано наймасштабніші світові та вітчизняні анімаційні фестивалі, висвітлено їхню специфіку. Фестивалі анімації розглядаються як своєрідний індикатор розвитку сучасної культури. Висновки. Подано визначення культурного простору як простору функціонування фестивалю анімації, виділено сутнісні риси фестивалю як культурного феномену. Встановлено, що фестиваль є святковим періодичним заходом, з елементами урочистості та змагальності, кінцевою метою якого є демонстрація здобутків, творчій обмін, професійна комунікація. Фестивалі різняться спрямуванням, тематикою, програмами. Важливою рисою фестивалю є наявність єдиної ідеї, тематики та програми. Узагальнено й систематизовано інформацію щодо анімаційної фестивальної діяльності в Україні і світі. Світові й вітчизняні фестивалі анімації осмислено з позиції особливостей та напрямів їхнього розвитку, нових технік і прийомів. Зроблено висновок, що попит на фестивалі анімації щороку зростає. Фестивалі анімації мають потужний культурний і мистецький потенціал: вони демонструють нові тенденції та мистецькі новації; дозволяють уникнути ізольованості мистецтва; надають авторам змогу виставити свої творіння на огляд глядачів та експертів; забезпечують творчу та професійну комунікацію. Зазначено, що аніма-фестивалі є потужним каталізатором креативного процесу та сприяють створенню середовища для подальшого розвитку й популяризації мистецтва анімації.

Ключові слова: фестиваль; анімація; мистецтво; культура; аніма-фестиваль; культурний простір

ФЕСТИВАЛЬ АНИМАЦИИ В СОВРЕМЕННОМ УКРАИНСКОМ КУЛЬТУРНОМ ПРОСТРАНСТВЕ

Мараховская Ксения Дмитриевна

Аспирант,
ORCID: 0000-0002-7206-9678, marakhovska. kseniia.@gmail.com,
Международный гуманитарный университет,
Одесса, Украина

Цель статьи — осмысление фестивалей анимации как важной составляющей культурного пространства современной Украины и мощного фактора развития мирового и отечественного анимационного искусства. Методология исследования. Использован аналитико-синтетический метод, который позволил выяснить специфику и направления развития самых масштабных мировых и отечественных фестивалей анимации; благодаря методу обобщения систематизирована информация о фестивалях анимации и предоставлен их многоаспектный реферативный обзор. Научная новизна заключается в том, что впервые выделены и проанализированы самые масштабные мировые и отечественные анимационные фестивали, освещена их специфика. Фестивали анимации рассматриваются как своеобразный индикатор развития современной культуры. Выводы. Дано определение культурному пространству как пространству функционирования фестиваля анимации, выделены сущностные черты фестиваля как культурного феномена. Установлено, что фестиваль является праздничным периодическим мероприятием, с элементами торжества и состязательности, конечной целью которого является демонстрация достижений, творческий обмен, профессиональная коммуникация. Фестивали различаются направлениями, тематикой, программами. Важной чертой фестиваля является наличие единой идеи, темы и программы. Обобщена и систематизирована информация об анимационной фестивальной деятельности в Украине и в мире. Мировые и отечественные фестивали анимации осмыслены с позиции особенностей их развития, новых техник и приёмов. Сделан вывод, что спрос на фестивали анимации ежегодно растёт. Фестивали анимации имеют мощный культурный и художественный потенциал: они демонстрируют новые тенденции и художественные новации; позволяют избежать изолированности искусства; дают авторам возможность выставить свои творения на суд зрителей и экспертов; дают возможность для творческой и профессиональной коммуникации. Отмечено, что анима-фестивали становятся мощным катализатором креативного процесса и способствуют созданию среды для дальнейшего развития и популяризации искусства анимации.

Ключевые слова: фестиваль; анимация; искусство; культура; анима-фестиваль; культурное пространство