

## ART PRACTICES IN MUSEUMS OF WESTERN UKRAINE - FROM SUBJECT TO METHOD

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**Abstract:** The study highlights the dominant strategies and specific practices of museum representation of contemporary art in the museological field, which is still considered marginal in the field of classical art history and traditionally relies on chronological coverage of art history. However, namely the representation in the museum space allows moving from a general historical narrative to local discourses of art at the turn of the millennium, and the methods of representation thus transform the museum from a place of preservation to a place of new art. The relationship between the representation and musealization of current artistic practices of the late 20<sup>th</sup> - early 21<sup>st</sup> century as an intervention or collaboration with the museum space, methods of creating new thematic exhibitions, creating alternative institutions with museum functions is highlighted. In this context, ways of representing the latest art, the use of practices as new exhibition methods, institutional transformations are presented on the examples of museums in Western Ukraine.

**Keywords:** Art practice, Western Ukraine, Museum.

### 1 Introduction

As in the late twentieth century, in the second decade of the twenty-first century, any domestic museum institutions are experiencing integration processes that force them to expand the field of activity and acquire new functions characteristic of other subjects of the current cultural and artistic process. Socio-cultural, and even more economic situation encourages museums to find originality, creativity, innovation, the need to generate new knowledge, ideas, spiritual values.

In Ukraine, world trends in the representation of contemporary art related to the commercialization of museums, the use of techniques specific to show business, the creation of a hierarchy of art and artists, in national (domestic) realities are presented only in fragments closer to the end of the first decade of the 21<sup>st</sup> century: Pinchuk Art Center of 2008, Museum Korsakov's contemporary Ukrainian art of 2018. State art museums continue to be forced to be content with rather modest premises given over to institutions in the previous Soviet period. The lack of centralized funding affects the ability to purchase, re-exhibit, present and archive works of contemporary art that go beyond the format of easel painting, graphics or small-scale sculpture. Instead, thematic and ethnographic collections use museological practices that inherit the latest art forms for their own representation.

The aim of this research is to trace the relationship between the representation and musealization of current artistic practices of the late 20<sup>th</sup> – early 21<sup>st</sup> century on the example of museums in Western Ukraine, highlighting: representation as an intervention or collaboration with a permanent exhibition, museum space; the use of current practices as a method of creating new thematic exhibitions, the creation of alternative institutions with the functions of museums. The theoretical basis of the study were the works of culturologists and anthropologists Boris Groys “On the Museum of Contemporary Art” (1999) and Claire Bishop “Radical Museology, or Whether Museums of Contemporary Art are so Modern?” (2013).

Boris Groys calls museums “cemeteries of art”, believing that the museum environment neutralizes the relevance that resonates only in society, leaving for the art the fact of art “remote, purely aesthetic,” innocent “contemplation”. The author believes that museification destroys the potential of social influence, turns art into an object of industry, but actualizes the theme of the museum as a place that, beyond questionable chronology, sets a precedent for the representation of the ordinary through artistic concept [8].

Claire Bishop notes that “today, however, a more radical model of the museum is taking shape: more experimental, less architecturally determined, and offering a more politicized engagement with our historical moment” [4, 6]. Serhiy Rudenko (2021) supports the political theory of the museum in the sense of the development of political culture. The author, emphasizing the dynamics of cultural significance of the institution, actively supports the theory of curatorial technologies, which are to establish the configuration of the collision of conceptual frameworks in each case of representation [21].

Kateryna Stukalova in the article “Ukraine: in search of self-identification” was one of the first in the domestic discourse to note the fact of institutionalization of contemporary art in the late 1990s through the presentation of “non-utilitarian” art by museums [27]. Nadiya Babii [2] analyzes the specifics of successful museum cultural and communicative projects on the example of Ivano-Frankivsk. Actual practices are themed by the author in the article “Actual cultural and artistic practices and processes: issues of scientific discourse” [3]. In the context of this study, the museum institution is seen as a project; under art practices, we understand the species set of temporal art (“time based media art”): video art, media installations, performance, as well as artistic practices of spatial and plastic characteristics.

### 2 Materials and Methods

General scientific culturological, and art methods were used. Systems analysis has enabled to attract the progressive experience of foreign researchers. Formal-stylistic and comparative methods were used to describe and analyze current artistic practices represented through the museum environment. The method of interviewing became important, which allowed determining the state of today's fixation and museification of practices in a specific regional situation. Given the culturological aspect of the issue, the relationship between museum and art practice through the prism of time (1990-2020) is considered. The empirical basis of the study consisted of catalogs, explications of exhibitions of contemporary art, museum reconstruction projects, etc.

For the first time in the Ukrainian national discourse the issues of actual representation of contemporary art and museum institution through the practices of musealization are covered.

### 3 Results and Discussion

The chronological system of building a museum exposition at the beginning of the 21<sup>st</sup> century is a controversial phenomenon, where today's art is characterized as eclectic, repetitive, incapable of historical stylistics, so, according to Groys, through the museum exposition it is not possible to present a linear course of art history. However, the situation of likening a work of contemporary art to everyday things requires specific, institutional demarcation, in which the museum is a constant, obliged to “distinguish art from non-art <because> only in the context of the museum individual strategies for the use of technical means of reproduction can be clearly articulated, identified and demonstrated” [8].

Perceiving the exposition of the art museum as an objective chronology, we face the problem of determining this objectivity. History is no longer a whole, but consists of sets of history and narratives. Claire Bishop demonstrates the importance of presenting “modernity” as a politicized method of interpreting historical events, rather than as a tool for chronology. Thus, the relevance acquires signs of a specific locality [4], and the collage method of exhibition, the presentation of old art through the new (both as an intervention and as an exhibition method) – allows creating an alternative world of values other than ideological.

The first proposals of the new representation belong to the generations of the 80's, which were associated with the so-called “non-utilitarian” concept. Consciously avoiding commercialization, artists “balance” on the border between public

art and design, trying to define conceptually and medially [27]. However, in contrast to the urban environment of Kharkiv, which resulted in the same period of socially harsh reflections of Bratkov, Solonsky, Makov, "recreational" topography of western Ukrainian cities with preserved "mythological landscape" according to V. Melnyk "provoked" textual and baroque behavior" [14]. As a result, the only consumers of non-utilitarian contemporary art of the era of consumerism and the ephemerality of things were museums and institutions such as media archives.

New artistic strategies have influenced the institutions themselves. The museum is no longer a temple that serves the ritual of contemplation. It tries to involve visitors in the dialogue and invites to a common understanding of the world. In this relationship, the artist acts as a mediator who connects these two worlds and makes them closer. Moving away from the market, the museum, ideally, looks like an objective tool for shaping the current art scene. The context of the dialogue of current artistic practices with the museum exposition is not only to popularize, but also to create a parallel history. The museum space performs both a representative and recycling mission, interacting with contemporary art through curatorial presentation in a separate museum hall or aggressive intervention in the old exhibition, museification of contemporary art and the use of media installations, conceptual art as innovative exhibition methods (Figure 1).

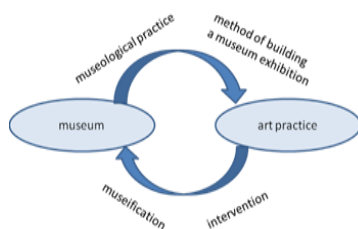


Figure 1 – Scheme of interdependence between the museum and art practices

### 3.1 Interaction of Old and Modern in the Environment of Classical Museums

The first examples of aggressive site-specific intrusions into museum spaces were the Lviv exhibitions "Invitation to Discussion" (1987, Maria Snizhna Church-Museum of Photography) and Defloration (1990, in the space of the newly disbanded Lenin Museum). Their goal was to destroy the ideological hierarchy of art, to equate art with everyday life through publicity. Less radical were the spatial experiments of the Shlyakh Art Society in Lviv - the inclusion of an exhibition of sculptures by Mykola Androschuk in the text of the play "Snow in Florence" by Lina Kostenko (2001); The Italian courtyard (Historical Museum) and the courtyard of the Armenian Cathedral (a branch of the Lenin Museum and the Lviv Art Gallery) became the representative space of the Garden of Unfading Sculptures.

The premises of the Lviv Historical Museum became an ideal place for the situation of a three-day demonstration of "Laboratory Works" by artist Sergei Yakunin (1995) [13]. Media installations raised the issue of attribution of art in the context of psychophysical structure, Buddhist practice of text translation. Despite these separate precedents, the full-fledged institutionalization of contemporary art in Western Ukraine is associated with the International Biennale of Contemporary Art "Impreza" (Ivano-Frankivsk 1989-1997).

The Ivano-Frankivsk Regional Art Museum has been a partner of the Biennale from the very beginning. Exhibitions of program exhibitions were built in its halls; in 1994, the "post-event" sector of contemporary art was created. At the request of the head of the Department of Sacred Art, art critic V. Melnyk from the early 1990s, the museum was conceived in the context of a dialogue between a narrow exhibition of Galician icon painting and sculpture of the 15<sup>th</sup> – 20<sup>th</sup> centuries, a large collection of traditional paintings and decorative arts and regional version of

contemporary art., which was not allowed then to the spaces of traditional museums.

One of the first dialogues was Rostislav Koterlin's project "Meditation at the Joint" (1995). The action was to introduce provocative installation objects into the artificially museified space of the church-tomb of the middle of the 18<sup>th</sup> century, the action of which was intensified by verbal tools and video installation. Efforts to emphasize the absurdity of sacralization as a ritual are reinforced by annotations to the event from collected quotations related to baroque prophecies and miraculous events in the temple. The audience's reflection was recorded on TV and video equipment. The action lasts for 40 minutes. Symbolic "sculptures", including a massive TV, were placed in the central nave, endowed with their own voice and text that sounded quiet and neutral, like a mantra from all objects at once, gradually putting the viewer into a trance. The presence of sand in the installations referred to the metaphor of fleeting time. Emphasized geometry of basic objects is as follows: cube ("Nothing returns to Everything"), pyramid ("Fear is the need of our transience"), prism ("Wall") contrasted sharply with the anthropomorphic figure ("Wind blows"), prismatic object with a Kouros image ("Memory wanders the earth") and a bizarre spherical vessel ("Water is desire and excess") [32].

Among the curatorial projects of "Impreza"-1997, in the middle of the museum exhibition of icon painting, there are exhibitions of abstract art of Austria (Salzburg) and Ivano-Frankivsk [19, p. 38]. Other performances and installations were eclectically accumulated here: "2000 has already come", "Wolf is alive" [1, p. 132, Picture 2]. The action "Gentle Terrorism" (2002) in the same space, as part of the All-Ukrainian festival "Cultural Heroes" lasted only 3 hours, canceled under the aggressive pressure of the cultural nomenclature. Anatoliy Zvizhynsky's curatorial project was criticized both at the local level [26] and in specialized publications as "frozen isolation", which lost its relevance due to the deceptive effect of its own "phenomenon" and remained at the level of local context [28].

Experiments with the "invasion" of contemporary art into the museum spaces of Lviv are connected with the new branding policy of the Lviv Art Gallery, as such actions increase the interest of young active audiences. At the same time, the museum declares its readiness for laboratory formats of history viewing.

The first intervention was the project "Integration" (2015) in the space of the Lviv Art Gallery. Using media installations, young artists built associative-communicative pairs with collectible works. The project became the embodiment of dialectical modernity through museological game practice [12]. Kaufman's project "NIMB Biometrics" (Halo biometrics) in the Museum of Sacred Baroque Sculpture of Pinzel became an approximation to the works of John Pinzel at the level of tactile contact [10]. The project does not appeal to the format of the show; it is a kind of performative essay that highlights the problems of historical heritage, Baroque philosophy, the hierarchy of art. Kaufman uses many old quotes; favorite metaphors he used in previous actions are the following: materialized time, fish, the opposition of place and hero, the illusion of thinking (Figure 2).



Figure 2 – Vlodko Kaufman. NIMB Biometrics project at the Pinzel Museum of Sacred Baroque Sculpture. 2018. Photo reproduced from: <https://zbruc.eu/node/84146>

Experiments with the “weaving of a new voice” in the exhibition have become characteristic and traditional for the modernized Lviv institution. In 2020, exhibitions-collaborations of Vlada Ralko were held in the exhibition halls of the Potocki Palace and the Museum of Sacred Sculpture. If only photo-fixation was shown in the Potocki Palace, in the Pinzel Museum - the famous “Kyiv Diaries”, which were represented as a road that ended in the Crucifixion of Pinzel. Other presentations in the same space were as follows: an exhibition of sculptures by Vladimir Semkiv “Homo”, a media installation “Hide and Seek for Light” by Vladimir Budnikov, works by Tiberius Silvashi in the context of the project “Angels”.

Claire Bishop, analyzing the significance of works of art in terms of temporality, notes: “Didi-Huberman puts forth the idea that works of art are temporal knots, a mixture of past and present; they reveal what persists or “survives” (Nachleben) from earlier periods, in the form of a symptom in the current era. To gain access to these stratified temporalities, he writes, requires a shock, a tearing of the veil, an irruption or appearance of time, what Proust and Benjamin have described so eloquently under the category of ‘involuntary memory’” [4, p. 20]. In this context, interventions in old expositions can be seen as a means of mobilizing a new understanding of the present through dialogue with the past.

### 3.2 Museological Practices

The appeal of Western Ukrainian museums to the theme of alternative art is associated with the period of the 1990s, first of all – the ideological assertion of their own heritage through the representation of the interrupted length of modernist art. The expositions were surprising with the novelty of the names, while the exposition methods remained in line with the existing chronology.

Another form of museological research was represented by curatorial exhibitions-projects that presented artifacts through their integration into the cultural context. In such a presentation, the museum, using performative means, designed creative stories about contemporary art in the modern world. The new task of the museum was to avoid collecting, focusing on the present moment: works selected from temporary exhibitions, replenished the collection, and the moment of the action was documented through the format of internal description.

“Memoria'94” by photographer Pavel Drobyak (1994, Ivano-Frankivsk Art Museum) was the first event in Ukraine to install analog photos in a multimedia exhibition. Based on the author's concept, which focused on the emotional perception of memorial tombstones in their environment [15], the curator of the exhibition V. Melnyk enhanced the emotional perception of photographs using interactive methods: small halls were lined with fallen leaves, colored from the museum's funds, in one of the halls “Mozart's Requiem” sounded, performed by violinist L. Deichakivska.

Surprisingly, the catastrophic situation with the reduction of museum budgets since 1995 did not stop museum searches and gave rise to a number of unconventional ways to attract patronage funds. Thus, in 1997 Melnyk together with journalist V. Zanyk started a series of publications in the newspaper “Western Courier” – “Save the Picture” [7], as a kind of flash mob action for museum exhibit' obtaining a personal philanthropist.

An important long-term museum innovation, the only one of its kind in Ukraine, was the research and restoration project “Let's save the treasures together”, organized by the restorer of the Ivano-Frankivsk Regional Museum of Local Lore V. Tverdokhlib. This is one of the most successful examples of creating a relevant museum sphere, the introduction of consistent museum marketing, which closely links museums with educational institutions, research, analytical, information, consulting, coordination centers, tourism, public organizations, foundations, libraries, etc. [29]. The Ivan Honchar Museum and national TV channels are involved in the project, and cultural

figures express their support publicly. To enhance the effectiveness of the exhibition, it included unrestored works as well as posters, which on a larger scale clearly demonstrated all the stages of conservation.

The first photographic fixation of the exhibits led to the appearance of the accompanying independent project of the photographer Yuri Bakay “Images of the Light”. Due to his impartiality, the artist was able to separate himself from the primary goal of the project extra and created unique artistic photo images [29, 49]. In parallel, a series of creative bookmarks, postcards, etc. was created. The audience was expanded by the All-Ukrainian Youth Festival “Up of the Heart”, 2012, which took place on the market square of Ivano-Frankivsk. This project, which began as a rather aggressive “messy” expansion of the young generation of citizens, positioned itself as an environment for professing values of morality and goodness, which opposed the parasitic society, and the active audience of benefactors changed both in age and social – while at the beginning they were mostly citizens related to the rank or business, people of the older generation, later among the active participants there were many of those belonging to student “informal” youth [29, 95]. In the exhibition halls of 2017, in the middle of the restored icon painting, the works of the participants of the children's exhibition “I create the best for God” with thousands of artifacts were demonstrated. At the same time, children's plein competitions were organized in the exhibition space [5].

New forms of interaction between the museum and society are becoming increasingly popular. Through interactivity and online interest, there is an important contact with the distant visitor; there is a sense of involvement and mutual responsibility of museum workers and the wider community. Thus, a positive image of the museum is formed among contributors from Ukraine and abroad.

### 3.3 Current Practices as Effective Methods of Exposition Construction

Changes in the exhibition activities take place in accordance with new functions and roles, changes in the relationship “art – spectator – critic”. Contemporary art actualizes such a function of perception as certifying the grounds for communication [18, p. 12], which is a prerequisite for the emergence of a discursive common field. The work of art exists in the time of communication, it becomes present, creating the opportunity to participate in non-alienated existence with others [18, p. 16]. Consequently, the presentation of works of art in a museum or gallery space requires somewhat different approaches, concepts, understanding of these features. Researcher I. Yakovets is also right that the museum in a broad sense is seen as a means of expanding information and cultural horizons, a channel of intercultural and interpersonal communication and a kind of tool that forms in the historical context processes of communication and interaction of different cultures and subcultures [33, 25]. In view of this, today the museum exposition is considered not as a frozen constant, but as a dynamic structure that can change, transform to be interesting and relevant.

This is probably the first time that a new vision of the museum space in Ukraine has been demonstrated in the museum's updated exposition devoted to the heroes of Kruty in the village Pamjatne of Chernihiv region (author of the memorial is A. Haidamak). The artist proposed a number of symbolic installations: a hill with a 10-meter red column, a cannon on the open railway platform, which begins the museum exhibition, and 4 halls, wagons stylized from the outside of the early twentieth century cars, which consistently reveals history national liberation movement of the time. The museum reveals the importance of the battle of Kruty for the further development of the national liberation struggle in Ukraine and the education of Ukrainian patriots [17].

A similar latest vision has been represented since the formation of the Demyaniv Laz Memorial Museum-Complex (1998) on the outskirts of Ivano-Frankivsk, where the remains of more than

500 victims of the communist regime were found during 1988-89. The complex includes a chapel with a museum, a sculpture of the Virgin, and a park with information stelae and graves of reburied victims of totalitarianism. In the basement of the chapel, on an area of 92 square meters, there is a permanent exposition of the museum, which tells about the repressions of the communist regime in Prykarpattia in 1939-41, the history of the search and excavation of burials, the mutilated fate of individual patriots, who were identified by found objects and documents. The design concept of the exhibition was developed by the conceptual artist R. Koterlin (Figure 3).



Figure 3 – Rostislav Koterlin. Joint Meditation Project. 1995. Ivano-Frankivsk Art Museum. Photo by IFHM. Ivano-Frankivsk. In the photo: in the exposition near the object №3 "Wind blows" (from left to right: J. Yanovskii, sitting V. Naidenova, V. Melnyk, standing: unknown, R. Koterlin)

An important place in the formation of the museum's exhibition environment is occupied by the activities of designers. In this museum of design, in accordance with the author's vision of R. Koterlin, as well as the necessary technical work, were performed by designers and employees of the company Advertising Center (Figure 4).

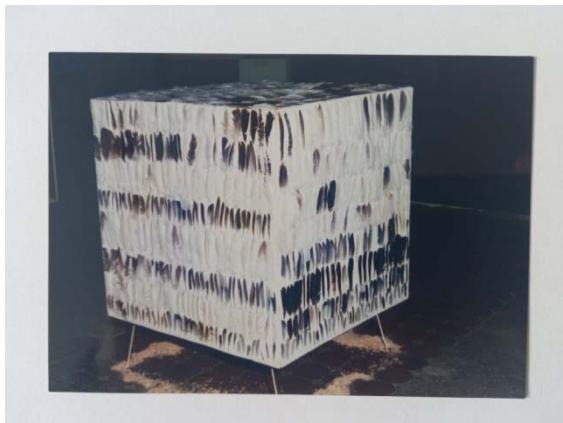


Figure 4 – Rostislav Koterlin. Joint Meditation Project. 1995. Ivano-Frankivsk Art Museum. Ivano-Frankivsk. Photo by IFHM. Object №4 "Nothing returns to Everything" (cardboard, feathers). Photo by IFHM

From a design and technological point of view, they used the latest advertising materials: transparent and acrylic plastic for information ceilings, shop windows in which artifacts and documents are placed, spotlights, printing on a black background with milky texts – all this gives the exhibition space modern visually expressive features [6, p. 58].

The central part of the museum exposition is a large art panel "Demyaniv Laz – an echo of the "golden" September" (its size is about 2.5x7 m), authored by Kyiv artists L. Voedilo and O. Solovey (Mykola Storozhenko's workshop). The culmination of the exhibition is a large stela with written names and photos of

tortured Galicians. A special emotional experience is added by the installation of a symbolic grave in the form of a cross under the stela, at the bottom of which there are scattered shoes, barbed wire, remnants of clothing and documents.

Installations as important elements of the museum exposition were successfully used for zoning the premises in the historical and memorial museum of Stepan Bandera in the village Old Uhryniv, the first exposition of which opened in 2002 in a modern, specially built building (2000, architect O. Kozak). Artists A. Haidamak and B. Hubal, who worked on the project together, were invited to develop the general concept of the exhibition space. Artists M. Tkachenko and N. Babii were involved to help. Specially, furniture, photos, antiques of the early twentieth century were purchased. In his part of the exposition (2009), Bohdan Hubal used a lot of hidden symbols – exhibits are placed on bars resembling UPA hideouts from underground times, prospective illusions are created – Siberian tracks (reminders of those taken to camps), skillfully executed hideout model, installation showing Bander combatant with a weapon in the woods. For the first time among the Carpathian museums, the solution of a multimedia excursion was proposed [2, p. 94].

Spatial installations, collages and abstract things allow filling the exposition with new semantic accents. They shift the focus from artifacts to the creation of an art environment, which is a key aspect of post-avant-garde time, where the dominant role is played by the concept, idea embodied by a talented artist, designer.

Subject installations, multimedia, materials used for outdoor advertising (acrylic plastic, banner printing, lighting) are now actively used in the museum environment not only in large museums but also small regional ones, which makes the museum space bright, interesting, and unique. Installations, photo collages activate the space in the local lore museum "Boykivshchyna" in Dolyna. The museum was founded in 1997, and the newest exposition, which became the first bold experiment of B. Gubal, opened for inspection in 2003 in the newly built museum at the expense of the charitable foundation of Tatiana and Omelyan Antonovich from the USA [2, 92] (Figure 5).



Figure 5 – Bohdan Gubal. Installation "Ways of migrants". S. Bandera Historical and Memorial Museum. The village of Stary Uhryniv, Ivano-Frankivsk region 2009. Photo of B. Gubal

According to the author himself, the idea of a plastic solution of the exposition was to unite all the halls, individual windows and exhibits into a single module - a kind of stylization (an element of Boyko's chest, bowler, etc.) [2, p. 92]. Thus, the museum has spatial installations in the form of Boyko's house, Boyko's yard, a fragment of the iconostasis, etc. Portraits of historical personalities were painted for some halls by artists Fedor Mike and Freshin [2, 93].

The work at the Regional Literary Museum of Prykarpattia in Ivano-Frankivsk was somewhat different in terms of the



principles of the approach to the exposition. The authors of the new exposition, opened in 2006, were the head of the museum V. Smirnov and B. Gubal – the author of the design concept, I. and A. Gavriliva – decorators (Figure 6).



Figure 6 – Bogdan Gubal. Installation in the exposition of the history section of the Ivano-Frankivsk Regional Museum of Local Lore. 2011. Ivano-Frankivsk. Photo b. Gubal

As the redevelopment of the museum was impossible due to the fact that the museum is a historical monument, the exhibition was combined with spacious booths, illustrating the main theme: the development of the literary process in the region from ancient times to the present. This was the first in Ukraine bold experiment in the use of computer photography and printing on aracial film [2, 93].

Photo collages were later used in the following museums: Hryhoriy Kruk in Bratsyhev, Vasyl Kasiyan in Sniatyn, Vasyl Stefanyk in Rusiv (author of the projects B. Hubal). They create the necessary optical illusions, allow for better visual perception, fullness of space, and, accordingly, memorization.

A radically different, non-standard approach to the museum exposition was demonstrated for the first time in Prykarpattia in the renewed exposition of the Ivano-Frankivsk Art Museum (now the Prykarpattia Art Museum, established in 1980). It was developed by a museum employee, above mentioned art critic Viktor Melnyk, who proposed a review of the collections not on the traditional principle (from left to right), but from the altar, from the center. After all, the former purpose of the building where the museum is located (the collegiate church of the Potocki magnates) has a direct impact on the placement of exhibits. Thanks to the professional work of museum workers, here it was managed to find a balance of representation of secular genres of fine arts and icon painting, sacred sculpture, as well as unique examples of various types of decorative and applied arts from the Carpathians and the Carpathian region. A separate department of marketing, development, and investment has recently opened in the museum.

During M. Deinega's directorship, the museum turned into an interesting experimental site. Participation of young artists, mostly graduates of the Faculty of Graphic Arts, who joined the art group "Forums", their actions, performances, including "Night at the Museum", workshops and exhibitions helped to promote museum activities, establishing communication with the public.

The museum is actively developing inclusive projects. Thus, cooperation with the John Paul II Catholic University of Lublin in 2021 within the framework of the international grant project "Invisible Heritage: Exchange and Implementation of Best Practices in Access to Culture for the Visually Impaired" under the Poland-Belarus-Ukraine Cross-Border Cooperation Program has been fruitful. The project partners were the John Paul II Catholic University of Lublin (Poland) and the Vasyl Stefanyk Precarpathian National University (Ukraine), as well as city guides. As part of the cooperation, a number of events for the blind were held and copies of individual art artifacts from museum collections were created for a touch view of museum

exhibits. It was also possible to get acquainted with the experience of such work in the Republic of Poland and see what has already been done in this direction in the city of Lublin and, in particular, in the National Museum of Lublin.

The work of the Ivano-Frankivsk Museum of Local Lore (opened in 1940) is surprisingly fruitful. Despite the fact that the museum unites several autonomous departments (history, archeology, nature, numismatics, etc.), storage and display of such works in one museum space is also a problem that is solved by the staff. It is important that the museum's collections are fully represented in the permanent exhibition. The project of the renewed exposition of the museum was developed and carried out by the artist and designer Gubal. A significant part of the museum space is dedicated to the already mentioned unique art project "Let's save the treasures together". The opening of the town hall observation deck (which houses the museum) has slightly increased the number of visitors to the museum, as well as enhanced the opportunity to use the museum's locations for commercial purposes.

An important component of the Museum of Local Lore is its communication with other institutions. Thus, exhibitions of individual artifacts are held outside the museum, cooperation agreements are signed with other institutions, which gives the opportunity to promote own collections, exchange exhibits for exhibitions, learn from other museums, while valuing own heritage. An official website with interesting topical information content, visualizations, photos and videos has been developed and is functioning for the museum, where a significant part is dedicated to the project "Let's save treasures together" in its retrospective. The museum is also active in social networks, disseminating current events.

Inter-museum communication has a positive effect on the development of the museum industry. Thus, in May 2021, an exhibition dedicated to the work of Modest Sosenko was held jointly with the Ivano-Frankivsk Museum of Local Lore and the Andrei Sheptytsky National Museum in Lviv. This was preceded by a large-scale exhibition at the Lviv Museum, which retrospectively and most fully presented the artist's work (several monographs on the artist were published, photographs of surveyed sacred buildings were exhibited, which preserved monumental paintings of the artist, etc.). The same exhibition was organically supplemented by exhibited works in Ivano-Frankivsk, where in addition to exhibiting icons, drawings, preparatory cardboard, there was a performance organized by artist J. Stetsyk, when simultaneously from different locations, to the museum, large 10-meter banners with printed sketches were carried, and they later became part of the museum's exposition and were located on the 3rd floor.

An important aspect of establishing communication with potential visitors, conducting advertising, career guidance work of museums, etc., is the coverage of their activities on official websites and activity in social networks. In fact, for the last 7-5 years, each museum has developed its own website, has its own pages on social networks. Sometimes, such pages are created for a certain event (say exhibitions). For example, a Facebook page: Sosenko 'Know Understand Save' [25], which was created to acquaint with the creative heritage of the artist specifically to cover the events that preceded the presentation of monographs on Sosenko's work and the above exhibition, as well as to draw attention of a wider audience to the exhibition itself.

One of the largest in number of unique artifacts of various kinds of decorative and applied arts in Ukraine is the National Museum of Folk Art of Hutsul and Pokuttya named after J. Kobrynsky in Kolomyia (founded in 1926, opened to visitors in 1935). In recent years, the museum's exposition has undergone a number of changes. This museum was one of the first in Ivano-Frankivsk region to develop a professional website and a virtual tour [31], which is the first stage of creating a virtual museum. The technical equipment in the form of showcases was updated in order to compactly place and protect the artifacts from dust and damage. Recently, the virtual tour has audio accompaniment. The developed site and pages on social

networks help to track the news of museum activities, including exhibitions, conferences, the results of search expeditions, etc.

The way to renovate the museum is also to include elements of interactivity, augmented and virtual reality in their environment. Thus, in early 2021, the Kosiv Museum of Folk Art and Life of the Hutsul Region opened an Interactive Museum, where visitors are invited to touch the exhibits, look in drawers, play games and complete quests, thus being researchers and interacting with the latest exhibits. In addition, for the first time in Ukraine, the exhibition of ceramics became available to blind visitors [9].

The activity of museums at the present stage confirms the opinion of researcher T. Mironova that “the use of new technical and technological means, interactivity, communication, participation of the audience in creating a work of art are the main features of art in the second half of the twentieth century” [16, p. 113]. This is not only about art in general, but also about the museum industry in particular. Namely the interest of the audience in cultural forms of leisure determines the fact that some sites still become successful, receive support from business and government agencies [16, p. 114].

### 3.4 Alternative Institutions with the Functions of Museum Spaces

The historical and political conditions that have developed at the turn of the millennium have led to the intensification of the processes of national self-identification in Ukrainian society, among which there is a growing interest in folk art. Nevertheless, classical museums, as the main amulets of cultural values, remain out of the attention of the majority of the population. Instead, collecting activities are becoming popular and widespread in communities – museums are being set up at schools, folk houses of culture, private collections are appearing, which multiply samples of different types of folk art. Their activity is largely to find household items and preserve them. Issues of representation, and especially the identification of exhibits are not dominant and often depend on the subjective vision of the organizers and their financial capabilities. Nevertheless, such museums and collections have a visitor, and books of reviews testify to the demand for the institution in society and an important educational role [23].

Ukraine's independence (1991) led to a new phenomenon - one of the main national symbols in the public consciousness is embroidered clothing as an almost mandatory attribute in rituals associated with public celebrations and private life. Its mass popularity led to the spontaneous development of embroidery, the emergence of kitsch patterns [22, 65]. This was also facilitated by the availability and wide choice of embroidery materials offered by numerous stores. An important role was played by the purchasing power of the population, most of whom preferred cheap, decorated with machine embroidery products as opposed to much more expensive, which are embroidered by hand. The compositional imagery of such things often depended on the customers and the performers themselves, whose aesthetic preferences were not always based on awareness of the artistic features of ethnographic clothing complexes of Ukrainians, their local differences. [24]. At the beginning of the 21<sup>st</sup> century, the market of goods and services was oversaturated with cheap offers, sometimes with signs of intervention of random elements, uncharacteristic of Ukrainian folk embroidery.

The political changes that have taken place in Ukraine since the beginning of the new millennium, including the manifestation of active citizenship in 2005 and 2014, have exacerbated the consolidation of all social strata of Ukrainian society around folk cultural and artistic traditions. There is a growing interest among the population in authentic clothing embroidery, the samples of which are in full in funds of state museums. However, the ways in which they are represented offer passive contemplation. Society needs a deeper understanding and feeling up to the demonstration of performance processes and direct participation in them.

Symptomatic self-organization of interest groups, associations in the form of workshops, studios, as well as on the basis of shops with materials for needlework has become an alternative to classical museum institutions. Within the limits of commercial activity, master-classes on performance of embroidery techniques are offered, schemes of the embroideries characteristic of local centers are developed, etc. Promoting traditional features (technique, ornament, color, system of placement) of embroidered clothes of different ethnographic regions of Ukraine, new formations use a scientific basis for this, offer professional literature. In this aspect, an important platform for their communication are social networks (Facebook, Instagram) and photo services (Pinterest), which help to find original patterns of embroidery, share them and clarify information about origin and life, in particular, in chronological terms. Also, one of the main directions of their development is collecting.

Accumulating the national idea by their activity, separate communities boldly leave the narrow commercial plane (execution to order) and are organized into multi-vector communication spaces, claiming to be the leading regional art formations.

The Magda Dzvin Workshop research space was founded by Oksana Pecharska in 2014 in Lviv. The reason for its emergence was the “civil response” to the tragic events of the Revolution of Dignity for the Ukrainian people [11]. Over the years, the art space has attracted a wide audience and now plays an important educational role among various segments of modern Ukrainian society. Within the framework of the workshop, master classes are organized, a series of educational thematic classes on making so-called “replicas” based on authentic clothing, artistic and research projects are implemented, as well as children's creative studio, etc. An integral part of this artistic space is the large collection of folk costumes of different regions of Ukraine collected by its co-owners, which serves as the main source base for learning, enlightenment, contemplation, and creation of new art at the same time.

At the beginning of 2022 in Ivano-Frankivsk, the opening of the art house “Tobivka” took place, which, according to its co-founder Lyuba Drohomiretska, is based on a family collection of photographs, embroidered clothes [20]. This event was of interest and wide media coverage among the citizens and the creative community of the region [30], because in the Ivano-Frankivsk region such an artistic space is almost the first of its kind. Its history began in the last years of the twentieth century with the creation of a shop with goods for needlework. Since 2007, in addition to the sale of embroidery materials, services for embroidery and sewing of finished products have been offered. Namely then, with the creation of the Ukrainian embroidery workshop “Lyubava” among its founders (Lyuba Drohomiretska, Lilia Kohutyak, Olena Yatsynovych) the question of reproduction of authentic clothing embroidery arose. An important goal was the promotion and reproduction in the works of embroidery techniques, color, and ornamental features of embroidery of local centers and the cut of folk costumes. In this aspect, active collection activities began, as well as the study of the artistic differences of clothing embroidery of different ethnographic regions of Ukraine on the example of purchased exhibits. Today, in addition to authentic embroidered clothes, the collection of the Tobivka art house contains samples of other types of folk art: ceramic plates, metal irons, wooden chests, sideboards, tables, benches, baby carriages, etc. The collection of sewing machines is indicative. A prominent place is occupied by a large collection of professional literature, which consists of textbooks on embroidery, scientific works of famous domestic art critics, researchers, albums with photos of embroidery, and more.

Tobivka Art House is located in a rebuilt three-storey building in the center of Ivano-Frankivsk. The project is based on a synthesis of different activities from executive and technical to artistic and educational. The breadth of its offerings ranges from materials for needlework, embroidery and tailoring to master

classes, thematic lectures and up to the representation and museification of exhibits of collections. The marketing strategy is based on close interaction between the viewer, who becomes a direct participant in the action, and the objects of his contemplation art product created by him independently.

In fact, such a commercialized project is a clear result of the successful transformation of the sphere of artistic goods and services demanded by modern society in alternative and relevant forms today.

The importance of educational activities of artistic communities and spaces is obvious. Their open, in particular, Internet activity, contributes to the formation of adequate artistic and aesthetic sense and understanding of folk tradition and its value by the general public in contrast to market offers. Interested researchers and representatives of various branches of science (art critics, ethnographers, historians, etc.) join the discussion, which strengthens this understanding. An important aspect of such publicity is the acquaintance of the general public with professional literature, coverage of new publications and their distribution.

United by common interests and the idea of revival and popularization of folk art, being open to Ukrainian society, such communities compete with each other in terms of collecting. It also contributes to research efforts, the discovery and publication of original photographs of traditional embroidered clothing samples lost over time. However, the issues of adequate identification of products found by them still remain relevant and require the involvement of the scientific and artistic community, qualified museum staff.

#### 4 Conclusion

Thus, the form of interaction between modern art and museum institutions at the beginning of the 21<sup>st</sup> century varies between the representation, the dialogue of the new with the old and the involvement of current practices as a method of creating a new exhibition. The incorporation of new art into the old exposition allows accumulating a frozen history, actualizing the past through modern reading. Involvement of relevant cultural, artistic, economic, social practices is the key to creating successful museum projects.

Regional classical museums in the conditions of "network" society, insufficient material support have changed the priority of the directions of their work. We note the development and implementation of both their own and joint integration socio-cultural projects in exhibition activities, mass cultural and artistic events, national cultural programs, educational and integration projects with social institutions of culture, education, science, government, civil society.

Private and public analogues are more flexible to innovations, carry out significant promotional work, involve the broadest layers of the network space. Instead, fascinated by interactive forms of activity, they pay little attention to the quality of the exhibition and its scientific study, cataloging. The described art and museum projects, established by separate initiatives in the 1990s, today resemble a well-planned mutually beneficial corporation, similar to Western models of the existence of research institutions.

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