



УДК 74.01/09

TRENDS IN THE DEVELOPMENT OF UKRAINIAN MEDIA ART AS A REFLECTION OF ACTUAL SOCIAL AND POLITICAL PROBLEMS

SAFRONOVA Anna, MIHAESCU Camil
Western University of Timisoara, Timisoara, Romania
dkino@ukr.net

The article presents the results of a study of the peculiarities of the formation of Ukrainian contemporary media art in the context of military aggression on the example of the exhibition «Coexistence with Darkness» held at the Mystetskyi Arsenal. The main means of creating works and the peculiarities of their conceptual, functional and material embodiment in the space of a modern museum are analyzed. Trends and prospects for the development of Ukrainian media art in general are outlined.

Keywords: *media art, installation, new media.*

INTRODUCTION

The crisis situations give rise to a surge of creativity, and the current full-scale war in Ukraine is not an exception. The contemporary Ukrainian visual culture is intensively developing in these conditions, giving birth to new principles and methods of communication with the viewer. It is especially important in this regard to trace the development of new media, which is one of the most innovative and progressive direction nowadays.

PURPOSE

The purpose of research is to determine the peculiarities of the formation of Ukrainian modern media art in the conditions of military aggression on the example of the project "Coexistence with Darkness".

RESULTS AND DISCUSSION

Audiovisual culture, unlike other types of culture, actually performs a political and managerial function. In a way that is similar to journalism, it has a large-scale power over the feelings and consciousness of people. Hence, it can be claimed that audiovisual culture is an intermediary between the different social groups, countries, nations, governments and society [3].

It is difficult in this sense to overestimate the importance of audiovisual culture, and especially of new media art, which have not only aesthetic properties, but also a number of other functions, including informative, social and interactive, which are often presented in the form of a game. According to Huizenga's concept analyzed in the book «Homo Ludens» («Man Playing»), play is not only a form of



origin of culture, but also an indispensable element of all cultural activity, a driving force of cultural development [4].

Most media works are interactive and imply active involvement of the viewer in the process of action, which creates an additional communication between the artist and the consumer of art, and also allows the viewer to be in the role of the artist.

The peculiarity of Ukrainian contemporary art is the constant combination of audiovisual (screen) forms of art and traditional methods of creating material objects.

Indicative in the application of media installations in contemporary art of Ukraine is the exhibition-reflection «Co-existence with the Darkness», held in the Mystetsky Arsenal (9 November - 25 February 2023), where the works of both well-known and young Ukrainian artists were presented (Tereza Barabash, Serhii Petliuk, Dasha Podoltseva and Oleksii Shmurak, Anton Saienko, Ivan Svitlychnyi, Fedir Tetianyich, Maksym Khodak, Tereza Yakovyn and Photinus studio group). It was created in the partnership with the large organization «Community of Art Arsenal» as part of the implementation of a project financed by Great Britain, Canada, the USA, Finland, Sweden and Switzerland [2].

The peculiarity of the exposition is its autonomy and the ability to function without a central power supply. Art was plunged into darkness to reveal the social change occurred. Thus, the authors of the project were looking for answers to the following questions: How should an art object look like during a blackout and how should an institution exist in such conditions.

The main aim of the exhibition was to highlight the current problems which faces Ukrainian society during the period of military aggression by means of contemporary media and visual art. It conveyed the principles of mutual assistance and support and, at the same time, personal artists experiences under the constant threat of shelling and uncertainty, lack of communication, and power outages.

In the context of creating an autonomous space for existence (or points of indestructibility), the overall concept of the project largely refers to the developments of Fedir Tetyanych. His Biotechnosphere project followed the tradition of avant-garde utopian projects, but at the same time partly predicted the global processes of change. The installation in Arsenal included a recreated model of the Biotechnosphere's autonomous living space made by Serhiy Haidai and Serhiy Pinchuk. Plans of the structure of Bio Technosphere were placed on the wall next to the material model and were illuminated by artificial light amidst in almost complete darkness. Bio Technosphere was supposed to be not only a module for living, but also a mean of traveling over space distances, a mechanism that fully ensured the life of its inhabitants. From a clear engineering design, it was rethought as a kind of social organization. Coffee shops, neighbors, friends, or offices that have connected a generator and a star link (or otherwise solved the issue of communications) created utopian infrastructure nodes [2]. The exhibition aimed to reveal their strategies, dependencies, and weaknesses in the ways they coexist with darkness in times of total uncertainty.

The installation of the LED panels with running text in «I Can't Get Out of Here» by Serhiy Petliuk referred, on the one hand, to outdoor advertising with its



intrusive method of visual pressure, and on the other hand, to news technologies, which often conveys information in the form of a running text lines. But, unlike advertising or news, this text did not carry nothing more than a simple phrase in two languages. In this case, the information/text moving along a closed curve trajectory did not change and repeated endlessly. This expression (text), which indicated the problem, was imprisoned and (self-)looped in a digital shell from which it cannot escape, thus it was emphasizing the hopelessness of the situation itself.

The project «Well Worn Connections» by Photinus studio was a kind of integral cyber body made of wires and screens. This form of presentation allowed the viewer to interact, explore and engage with the project. The algorithmic video installation «Sense Or Touch», created by Danylo Syabro, is illustrative. Combining several new media, it presented a cyber body brain that responded to external irritants. Reactions to the viewer's touch and other actions were displayed on screens placed above the brain.

Ivan's project «Donate» made the viewer think about how much electricity people use in everyday life [1]. The author was trying to change the position of spectator at the role of the donor who will support the existence of the installation. The installation itself consists of two parts – a physical visual installation and a virtual one (website). Before donating electricity to support the existence work, the viewer needed to follow the link and fill out a form in which he had to write on what period of time he is ready to give up any energy-consuming device and thus donate the energy of the installation. Thus, by following the link from the qr code located on a kind of screen, the viewer received the opportunity to donate part of the saved electricity for the existence of the installation

In the media installation «Boundary» Teresa Barabash explored the concept of boundaries between light and dark, between the visible and the hidden. Due to the constant flickering and changing images on the screen, which didn't have a certain closed or final shape, the viewer could only guess which object was originally depicted. The video sequence was accompanied by the sounds of a loom. It was impossible to understand the project only through sight, hearing or touch. And there Teresa Barabash introduced a confusion and made observer feel uncertain, giving him all the tools for understanding: the sound of the loom for the ear, the video for the eyes, and the texture of the textile for the touch.

The audiovisual installation «Netscape» (2023) was created by Dasha Podoltseva and Oleksiy Shmurak. The big amount of extension cords that are connected and braided together became the embodiment of aid chains and formed an additional infrastructure for the period of blackout, which could exist even during power outages. It was the main essence of the entire exhibition and a specific personification of its roots. In addition, among the wires and sockets, there were a speaker, that broadcasted the parts or fragments of recordings from other performances, unrelated to each other.

The chaotic space of thoughts formed new connections that flexibly and quickly represent poststructuralist ideas. Having emerged in an era of political instability in the late 1960s, they are gaining new interpretations in the modern world and «Netscape» is bright evidence of this claim.



CONCLUSIONS

The phenomenon of catastrophe, thereby forced power outages and abandonment of the usual comfortable way of life serve as an impetus for the creation of mixed-media and multimedia works, where modern technologies have formed the trends, techniques and methods of creativity, transforming the institutional space and expanding its possibilities.

Ukrainian contemporary media art, partially financed by European cultural institutions, opens new possibilities of demonstration of museum exhibits, based on light perception and generation of new approaches to saving energy and electricity, as well as informs the Western public about the feelings and thoughts of artists in the difficult situation of military invasion. Everyday things become important objects of art and artistic processing, forming the image and space of an institution that functions as a space for experiencing catastrophes.

Therefore, a further development of the media projects and installations, performances and other practices of audiovisual culture. made possible by the creative searches and experiments with the latest multimedia technologies in the field of contemporary art.

REFERENCES

1. Асадчева Т. Співіснування з темрявою: у Мистецькому арсеналі стартував проєкт сучасного мистецтва. «Вечірній Київ» URL: <https://vechirniy.kyiv.ua/news/90819/> (дата звернення: 03.04.2024)
2. Співіснування з темрявою. «Кримська Світлиця» > #49 за 08.12.2023 URL: <http://svitlytsia.crimea.ua/?section=article&artID=25652> (дата звернення: 03.04.2024)
3. Сучков Д. Г. Аудіовізуальна культура участі: роль соціальних медіа. *Вісник Національної академії керівних кадрів культури і мистецтв*. 2023. № 3. С. 75–80. URI: <http://elib.nakkkim.edu.ua/handle/123456789/5090>
4. Tas Gursoy I. Spring Celebration, Hidrellez: Myth and Play. *Leisure Sciences*. 2021. 43(6), 593–605. <https://doi.org/10.1080/01490400.2020.1870593>

САФРОНОВА А., МІХАЕСКУ К.

ТЕНДЕНЦІЇ РОЗВИТКУ УКРАЇНСЬКОГО МЕДІА-МИСТЕЦТВА ЯК ЗАСОБУ ВІДОБРАЖЕННЯ АКТУАЛЬНИХ СОЦІАЛЬНО-ПОЛІТИЧНИХ ПРОБЛЕМ

Представлено результати дослідження особливостей формування українського сучасного медіа мистецтва в умовах військової агресії на прикладі експозиції виставки «Співіснування з темрявою», що відбулася в Мистецькому Арсеналі. Проаналізовано основні засоби створення експонатів та особливості їх концептуального, функціонального та матеріального втілення у виставковому просторі. Окреслені тенденції та перспективи розвитку українського медіа мистецтва в цілому.

Ключові слова: медіа арт, інсталяція, нові медіа.