

скими и мировоззренческими аспектами, а не художественными или эстетическими предпочтениями. Это подтверждается примером со статуей из Джаково работы скульптора Марьяна Сушака из Оснека по эскизу Вальдеца к 750-летию основания Джаковской епархии. Вальдец также создал две конные статуи короля Сербии Петра I Карагеоргиевича. Одна из них была установлена в Великом Бечкереке (позднее переименованный в Зренянин) в 1924 г., а другая — в Биелине в 1935 г. (хотя лепная работа была завершена еще в 1927 г.). Обе скульптуры были демонтированы в 1941 г. во время немецкой оккупации Югославии. В 2005 г. сербский скульптор Зоран Ездимирович установил в Зренянин конную статую короля Петра I, практически идентичную той, которую изваял Вальдец. Биелинский памятник королю Петру I работы Вальдеца был восстановлен в 2009 г. Таким образом можно сделать вывод, что вследствие исторических событий памятники возводились, утрачивались и восстанавливались.

Ключевые слова: скульптура, Рудольф Вальдец, памятники, епископ И. Ю. Штросмайер, конные статуи, король Петр I Великий Освободитель.

Enes Quien. The impact of political events on the fate of the monuments of Rudolf Valdec.

Summary. The article discusses the monuments of Rudolf Valdec, who, apart from Robert Frangeš — Mihanović, was the first Croatian modern sculptor (March 8, 1872, Krapina — February 1, 1929, Zagreb). It considers the reasons for the non-completion of his monuments to Bishop J.J. Strossmayer in Zagreb (the commission went to Ivan Meštrović, bypassing the competition) and in Osijek. The crucial reasons were related to religion, politics and worldview, not art and aesthetics. This proposition is confirmed by the statue standing in Đakovo today made by Osijek sculptor Marijan Sušac, after a sketch by Valdec, put up to mark the 750th anniversary of the founding of the See of Đakovo. Valdec also created two equestrian monuments to King Petar I of Serbia. The first was erected in Veliki Bečkerek (later renamed Zrenjanin) in 1924, and the second in Bijeljina in 1935 (although the sculpting work was completed in 1927). They were taken down when the Germans occupied Yugoslavia in 1941. In 2005, Serbian sculptor Zoran Jezdimirović put up an equestrian statue of the king in Zrenjanin that is practically identical to that of Valdec. In Bijeljina, too, in 2009, the Valdec monument to Petar I was reconstructed and once again erected. In other words, as circumstances changed over the course of time, so the monuments were shifted and once again put up.

Keywords: sculpture, Rudolf Valdec, monuments, Bishop J.J. Strossmayer, equestrian monuments, King Petar I the Great Liberator.

Victor SYDORENKO

THE SELF-IDENTIFICATION OF THE UKRAINIAN NEWEST ART SPACE

Avant-garde still remains very close to the contemporary development of the Ukrainian art and at the same time it is distanced too far from it if we had to choose among all variety of art movements and trends nowadays. Born in the first decade of the 20th century in the period of wars and revolution it carried on a provocative challenge. Disagreement with the realities, experimental approaches, innovative ways of expression, symbolism of the images influenced the consciousness of the audience, thus undertook the aesthetic revolution which had to destroy the conservatism of the society.

Despite the introducing the socialist realism as an art method avant-garde had been existing through all the 20th century, it experienced the burst out during Khrushchev thaw and especially in the 1960–1970s years. At the end of the 20th century we could see its revival. But the contemporary avant-garde has other features, although its theory states the absence of the external authority that can made an impact on the autonomous judgment of the viewer in the perception of the art works.

After having united around the ideas of the innovation the artists took an interest into the restoration of the modernist codes of the beginning of the 20th century. The similar tendencies emerged in Europe after the end of the World War I and World War II. In Germany the figurative imaged were refuted as a rests of the Nazism past in the end of the 1940–1950s. The abstractionism, surrealism and expressionism were reborn. In 1950s the figurative art of the modern hermeneutics was spreading in the Great Britain, European informel acquires popularity, it was based on the experience of the American expressionism of the 1940s, Henry Moore received international acknowledgement at the Venice biennale in 1948. In the 1970–1980s European art returns to the figurative trend.

During the 1980s the researches of the figurative tendency as an art phenomenon were carried on. The Russian artist, philosopher and writer, the founder of the *Krasnyi Dom* (Red House) independent artists group Maksim Kantor noted in his «Guide to the drawing» novel that avant-garde at the beginning of the 20th century catalyzed the pagan impulses because its representatives threw away images but greeted signs which are familiar the mass. So the sign culture became dominant and in dependence of the situation it was backed by the certain ideology.

Paradoxically but start of the newest art revival in Ukraine was marked by the events which on the first sight had no relations to the spiritual and cultural sphere. The Chernobyl catastrophe, the attempts to make it secret and the liquidation of its horrible consequences were the reasons of shifting foreign policy, the closed society turned into the open one. Attempts to save the existing system by its modification became known as «perestroika and glasnost». The changes which took place during presidency of M. Gorbachev were of unbelievable scale. The dynamics of the events came out of the authorities control; the official organs had no any more power, real methods and arguments for the modernization. A number of culture communities were organized following the example of the Ukrainian cultural studies club (Kyiv, 1987), *Narodnyi Rukh* (People's Movement) was set up by the activists, and various creative groups had been emerging in the art circles. Such tendency of uniting was in the European style. But it is important to note that in Ukraine such groups just had begun to appear and the program was not their task. They had their own specificity which was alternative to the Union of Artists, which was a symbol of the official authoritarian machine.

The final result of this long term historical process was the proclaiming Act of Independence 24th of August 1991.

The destruction of the ideological vertical which existed as a single mechanism caused rising of the art sphere on the national background. Uncovering of the various new from in the contemporary world art brought a fresh breath into the experimental search; it strengthened positions of the Ukrainian art for the future development. The Ukrainian artists had to move in the opposite temporal dimensions: they should rethink past national avant-garde achievements of the beginning of the 20th century that contained the traditions of other countries and thus they entered the world context.

In the end of the 1990s there were undertaken certain efforts to make a real estimation of the system, to uncover specifics and outcomes of the art development in the totalitarian epoch in Ukraine. The grandiose project started preparing for the publication the unique edition *Ukrainske Mystetstvo 29^{go} stolittya* (The Ukrainian Art of the 20th century). The conference «The socialist realism and the Ukrainian culture» was held in Kyiv at the National Art Museum where the book *Realism ta Sotsialistychnyu realism v ukrainskomy zhyvypysu radyanskogo chhasy: istoriya, kolektsiya, eksperyment* (Realism and socialist realism in the Ukrainian painting of the Soviet period: history, collection, experiment) was presented, the book was published under the sponsorship of Y. Maniychuk (the USA). This action took place simultaneously with the exposition of art works of the Soviet period. The scientific and theoretic conference «The art of the totalitarian period in the Central and Eastern Europe from the time distance» was carried on in Lviv, it was organized by the Lviv Academy of Arts and «Renaissance» foundation within the frames of the large scale international cultural and art project «The art on the threshold of the millennia» (1998). But attempts to research the ideo-

logical processes in the art and culture of Ukraine were of minor scale then the similar ones in Europe. Due to the financial support of the Council of Europe numerous exhibitions were held in many cities of Ukraine: *Europe, Europe...* (1994), *Moscow — Berlin, Berlin — Moscow* (1995), *Art and Authority* (1996). The specifics of the art development in the Germany of the Nazi period were uncovered at the large exhibition «Art development in Germany in the 20th century» (Berlin, 1999).

Evaluating the experience of the foreign colleagues and our home situation we should note that the profound and thorough study of the socialist realism period, its negative and positive aspects as non conformism phenomena is still ahead in the future. It is evident that it could be undertaken when all stereotypes and clichés go away; the new school without any inferiority complexes should be born. Another scale of values will enable to rethink historical moments and create new art criteria.

Overcoming the consequences of the ideological penetration into the culture took place simultaneously with the search and revival of the national background and discovering the new art forms. But besides positive and necessary development interrelations between these processes and rudiments of the past led to the negative phenomena, which may be defined as a «new conjuncture». It touched the artists who onerously fulfilled ideological official orders. Consequently they got a stereotype of the following behavior and in the new period a lot of them were not stuck in despair and they picked up to the national, historic and religious themes with the pathos, pathetic slogans and heroic rhetoric.

The exhibitions were filled in with art pieces of the pseudo avant-garde, remakes of the art tendencies of the 20th century beginning. But the world art had based on the other philosophic foundations. As a response to the conservatism of US, British and Western German officials in the beginning of the 1980s the artists started to call for the more progressive policy especially after the end of the war in Vietnam. Different political events enhanced the necessity for changes the state policy: military interventions in the Central America, corporative merge of the companies, threat of the nuclear destruction, closing of the social programs, AIDS epidemics, which was underestimated by many states; all the above mentioned factors made an impact on the further development of the world art.

The new generation of the artists who had been already aware of the newest art trends strived to initiate the original self expression styles. The Postmodernism came out to the art scene in Ukraine; «the new wave» art movement was born. Oleksandr Solovyov, an art researcher and curator said about it: «The Ukrainian new painting can be identified with trance avant-garde new baroque style. In fact it is characterized by baroque irrationality (it is natural, because baroque is an essential layer of the Ukrainian art tradition), vital environment, full with sensual and somehow brutal mentality. The associations with Italian trance avant-garde are not random».

The democratic processes in the society touched also art unions. At the meetings it was stated that the exhibitions should be held without contest board. The art became more liberate. The example of the free art expression was the youth exhibition in Kharkiv (1987). The real pavilion was built on the open air in the Shevchenko garden where everyone could view paintings of the various styles and directions and leave a review on the huge balloon. Andriivskiy uzviz in Kyiv became an art area in 1987. At that period improvised exhibitions showed paintings by T. Yablonska, S. Grygorieva and others.

But such free approach towards the exhibitions which could be compared to markets and mixed avant-garde, socialist realism, national themes could not be long termed and defining. It was necessary to find the historical, traditional expressive forms as well as adequate contemporary ones. The adaptation to the new situation was possible on the way of the identification of the Ukrainian art and the fundamental review of the art values.

Consequent and planned integration of creative efforts of the artists and art researchers from Ukraine and abroad is very important in fulfilling the above mentioned task.

The art life started to become active in the biggest cultural centers in the end of the 1980s. Underground artists, representatives of the unofficial art returned to Ukraine. Their first personal and collective exhibitions were held at the numerous exposition sites: Exhibition of Odessa monumental art (1988), *Lviv art scene of the 1960–1980s* (Lviv, 1992), *Sixty from the 1960s* (Kyiv, 1993). Wide audience got acquainted with famous personalities: G. Gavrylenko, I. Marchuk, A. Lymarev, O. Dubovyk, A. Antonyuk, F. Gumenyuk. Museums exposed works which were unknown in the Soviet period, a large number of conferences were held, where gains and losses of the socialist culture were analyzed. In the end of the 1980s the tradition of creating art groups according to the direction was revived. The conference on the monumental art took place in Kharkiv (1988), the cultural and art action «Impreza» was organized in Ivano-Frankivsk (1989). This action initiated the integration of the artists around forgotten ideas of the national art development. *Vidrodzhennya* (Renaissance) Biennale of the contemporary Ukrainian art carried on this tradition in 1991. It was optimistically noted in the introduction to the full catalogue of Biennale: «The created layer of the Ukrainian culture of the 20th century has a big potential as a background for the natural ascending to the world art scene.» It is important that the above mentioned phrase sounds as convincing belief in this great project, and earlier art groups ANUM and ARMU were also inspired by such challenge.

As an example we should mention a fruitful cooperation between Kyiv art community *Poglyad* (Sight) and Lviv art group *Shlyakh* (Road), they were among the first of the Ukrainian art groups of the new era and they were created almost simultaneously.

The first exhibition of *Poglyad* took place in 1987 in the Kyiv Polytechnic Institute. It presented works both by young and experienced authors. There were following exhibitions: «The dialogue through centuries» devoted to the 2000 year anniversary of Kyiv Rus christening, «Sight — 90» which proved the stability of the group worldview.

The founders of Lviv *Shlyakh* officially announced following the line, started by ANUM, and actively established contacts with the colleagues around all Ukraine and abroad. The personal exhibition of a well known painter Opanas Zalyvakha, the exhibitions of F. Gumenyuk (1989) and folk painter on glass I. Skolozdra were held on the initiative of the group leaders and financial support of «Renaissance» foundation.

For the first time in Ukraine the Club of the Ukrainian artists KUM (1989) was set up as an alternative to the official Union of artists. Its activity gained all Ukrainian scale. Members of KUM organized a number of exhibitions and charity art actions in Ukraine and abroad among the Ukrainian Diasporas in Prague (1995) and Hradsk (1998).

They started to publish *Mystetski studii* (Art Studies) magazine in 1991.

The autumn salon «High Palace» was opened on the initiative of this group at the Lviv Palace of arts and the traditions to award the winners in the different nominations was restored.

In 1991 the Kharkiv affiliation of the Union of artist initiated holding of the first International exhibition of graphics and posters «The fourth block», where dozens of artists from many countries exhibited their works. For the first time the members of the contest board were invited from abroad. This art forum takes place once in three years and is one of the most prestigious graphics exhibitions in the world. Nowadays its collection contains almost five thousand works. Besides the main exhibition art shows, master classes and conferences are held. For the last years the exhibitions of «The fourth block» collection took place in fifteen cities in Ukraine, Turkey, Russia, Germany and Switzerland.

Fast Ukraine was covered by the wave of art communities' restoration which was a time mark. Among others such groups were set up: *Khorugva* Crucifixion (Ternopil, 1990), *Zhyvopysnyi Zapovidnyk* Picturesque Park (Kyiv, 1992), *Choven* Boat (Odessa, 1992), Sumy affiliation of «Malevich Center» (Sumy, 1992), *Litera A* (Kharkiv, 1992), *Dzyga Top* (Lviv, 1993), *Dzherelo* Source (Shostka, 1994), *Paris Commune* (Kyiv, 1988–1994), *Ploskyi Riv* Flat Ditch (Khmelnyskiy, 1995).

In the middle of the 1990s Kyiv was a leader in organizing cultural and art events in Ukraine, it became a site for unfolding the art business — a new phenomenon for that time. Dozens of private galleries were founded and began functioning, their owners enthusiastically started the business: *Tryptych* (1988), *Soviart* (1988), *Oikumena* (1989), *Inkoart* (1989), *Taras* (1992), *Svit L* (1993), *Art Center Vidrodzhennya* (Renaissance) (1993), *Blanc Art* (1994) and others. Later the corporative galleries appeared (for example *Ukrainian National Gallery* (1991) belongs to Gradobank). Although the market

dictated another rules, and the majority of galleries lost an interest in the contemporary art and tended to salon format, the socialist realism samples are gaining popularity. Just a few galleries adhered to their initial principles.

Such new form of all Ukrainian art actions as art markets began to function in Kyiv. Despite different level of art mastership they played an important role, demonstrated real variety of art directions. The first Kyiv Art market (1994) presented 30 galleries, the second exhibited 22 galleries. The positive sign was expanding the geographical representation. Besides Kyiv galleries we should mention *Kovcheg* (Odessa), *Vernissage* (Kharkiv), *Smalta* (Kharkiv), *Arts* (Sumy), *The Museum of the Modern Art* (Kryvyi Rih), *Makosh* (Cherkasy), *Plastart* (Chernigiv), *Skhid-Art* (Gorlivka), *Obriy* (Khust), *Mariupol '87* (Mariupol).

So we see a consequent birth of the annual art festival which annually took place at the Palace of arts *Ukrainian House*. The title of the action organized in 1996 «The Ukrainian classical avant-garde and the contemporary art» expressed the situation in the art sphere.

The 3rd International Art Festival was a biggest one (June, 1998). The presentation of a large scale project *The Art of Ukraine in the 20th century* started within the frames of the festival. Its realization covered 1998–2000. It implied the consequent exposition of twelve exhibitions — authors thematic projects. The art actions of the festival contained: the 1st Biennale of non figurative art, Festival of video art, the Ukrainian and German joint project «The image of the enemy». Since 1997 Kyiv festival of media art *Dream catcher* are held.

A special attention should be paid to the center of the contemporary art «Soviart» (set up in Kyiv, 1987), and its role in the contemporary art sphere in Ukraine. Nowadays this institution owns a great collection of the Ukrainian art, that has about two hundred art works by artists from Ukraine, Baltic countries, Russia, Germany, Georgia, Armenia, Denmark, Belarus, France, the USA, Canada, South Africa. The Soviet and American joint exhibition of contemporary art (1988) was one of its first actions; in 1989 the exhibition of the young Ukrainian artists «21 sights» was shown in Kharkiv.

The big exhibition «The Ukrainian paint Art of the 1960–1980s period: three generations of the Ukrainian painting» was presented in Denmark: Odense and Copenhagen (1990). For the first time the Ukrainian art in its multifaceted variety was presented abroad. It was full of internal contradictions and that is why it seemed so interesting for the Western audience: «Statement through the negation, the negation as a positive feature, the irony and grotesque, the aesthetic appraisal of absurd and outlined mix of different essential levels». The exhibition proved the significant creative potential of our artists and their presence in the European art processes. One more exhibition of the Ukrainian artists was organized in Munich at the same time.

At the beginning of the 1990s a number of joint Denmark and Ukraine actions were carried on: the first and second exhibition of «7+7» (Kyiv, Odense, Copenhagen), the Ukrainian and Danish exhibition «Miss Art», the exhibition of the Ukrainian sculpture, «Modern Ukrainian icon» exhibition.

The creation of the Association of art galleries in Ukraine (on the initiative of Soviart) was a principal event. It enabled the coordination of the activity, the concentration of the finances and joint efforts, the creation of certain ratings. The task of the Association was organizing art festivals, conferences, seminars for art researchers and gallery directors.

Different organizations were founded too. Hromadska Rada (Civil Council) was founded under the initiative of the Committee on the questions of culture and spirituality of the Verkhovna Rada (Supreme Council) of Ukraine in 2003. It is a consultation institution for the dialogue in the society on the state cultural politics and for providing openness and transparency, the expert evaluation of the legislative initiatives and analytic researches. The Association of the contemporary art activists was set up in 2002 tried to unite specialists, experts in all art spheres to defend their professional interest in the state and the society and to create coordinated activity strategy.

In the end of the 1990s the Institution of unstable thoughts appeared in Kyiv, it was meant to be a special parody on the official organizations.

Since that time we could observe the tendency of creating various virtual art forums, internet art resources. The Alternative visual studies appeared in 2000, they aimed at the research of new experimental forms and ideas in the contemporary visual art, which were born on the crossing between social and science studies, music, new media. The Ukrainian art forum was founded as representative organ of non government organizations.

The desire of specialists, art researchers, artists to create the unions for the discussion with the official institutions and the study of the experimental art forms was understandable. But unfortunately a lot of these groups turned into the formal ones.

As well as in the capital the art activity was speeding up in the regions of Ukraine. In the end of the 1980s and the beginning of the 1990s the funds of Sumy Art museum were filled with paintings by «the new wave» artists. Also Khmelnytskyi Art Museum formed the original collection on the basis of the numerous personal and collective exhibitions in the middle of the 1990s and this collection became the first museum of the contemporary art in Ukraine.

The exhibition complex «The Palace of Arts» was opened in Lviv in 1996. Its general square size is 8 700 m and exposition halls 3 600 m². The goal of the Palace is present for the public searches and achievements of the contemporary art, to establish the ties between the regions of Ukraine, to be the integration bridge to the European art space, to exhibit not well known art works by famous masters: Y. Lysyk, K. Zvirynskiy, Z. Flint, G. Yakutovich.

The private museum of the contemporary art was opened in 2004 in Kherson, the collection of V. Mashnytskyi was laid at its foundation. This collection was comprised of the works by the Ukrainian artists of 1989–2004. The works by V. Tyshkevych, Y. Solomko, O. Tistol, Y. Tolkunov, O. Holosiy, O. Hnylytsky, M. Mamsikov and P. Rayko.

A special attention should be paid to such specific feature of the national revival as return to the activity principles in the art and culture sphere that were broken at the beginning of 1930s and the names of the artists who were unjustly forgotten and in fact almost erased from the Ukrainian art history. The Ukrainian art of the 20th and 21 century that was previously unknown abroad became popular in the world. The idea of the expanding of the international ties of the contemporary Ukrainian art was consequently realizing, Attending the exhibitions, symposia and art events abroad was a counteraction against the syndrome of provinciality and narrow vision, it enabled the objective evaluation of the various art phenomena.

The exhibition *The Phenomenon of the Ukrainian avant-garde in the 1910–1935* deserves special attention. This exposition was a result of the long term fruitful cooperation between the National Art Museum of Ukraine and Art Gallery in Winnipeg. It was important that the exhibition was supported with the publication of the academic catalogue which contained the articles by art researchers from Ukraine and Ukrainian Diaspora in English, French and Ukrainian language. The exhibition took place in 2001, but preparations for it lasted since the beginning of the 1990s. The participation of the Ukrainian artists in the avant-garde movement was proved and demonstrated to the world.

The grandiose exhibition *The Spirit of Ukraine: 500 Years of Painting* (1991) was the first action in the cooperation with Art Gallery in Winnipeg, it exposed a large scale historical layer of old and newest Ukrainian art, showed the pictures of its best representatives. The big catalogue with the exhibition materials was published and it contained the articles by well known art researchers.

The exhibition *Boychuk. Boychuk followers. Boychuk school* was opened at the Lviv picture gallery in 1990. Its catalogue monograph listed all the personalities which had relations to the famous artist. The return of the art works by artists emigrants was a specific feature of the art processes in the end of the 1980s and beginning of the 1990s. The pictures by S. Hordynskyi (1989), E. Kozak (1990), Y. Hnizdovsky (1990) were represented at the Lviv National Museum and the Palace of Arts.

We must pay attention to the specific tendency: in the beginning of the 1990s our foreign partners and Ukrainian embassies initiated and cared about Ukrainian art presentation abroad, but in the end of the century the exhibitions had strictly directed and program character so they made more impacts and demonstrated the professional awareness. As examples of such actions we can regard *PostAnaesthesia* (Germany, Munich, 1992), *Angel above Ukraine* (Scotland, Edinburg, 1993), *Steps of Europe* (Poland,

Warsaw, 1993), *Roksolaniya* (Belgium, Koekelare, 1994), *Beyond the space and time* (Germany, Bonn, Kassel, 1997).

In the above mentioned project of entering the international art scene the presentation of the Ukrainian achievements at the world forums stepped on the first place. But unfortunately the Ukrainian artists had not been invited to the *Documenta* exhibition (Kassel, Germany). This fact shows that the Ukrainian art is not presented in its full diversity on the international level.

Nevertheless the Ukrainian artists attended Biennale in Sao Paulo (Brazil) and Venice Biennale. In 2002 the Ukrainian project of Taras Polatayko (curator Jerzy Onuch) was called «3 heights of the bird flight» and was based on the «11 metropolises» main conception of the Biennale. The Ukrainian project touched the question of marginalization of the population as a result of the huge urban project; also the art problems of interrelations between the image, sense and its formal characteristics were raised.

At the beginning of the exhibition opening there were placed 11 mirrors, 11 unemployed from Sao Paulo covered them with parts of the puzzle made from 11 satellite photos of metropolises cities. Till the end of the exhibition each mirror was covered by one photo, the installation resembled the abstract painting, especially works by Gerhard Richter. It may be thought that the unemployed presented the dream of the beautiful and far away city hiding the real image, the real ego.

In Sao Paulo' 2004 Ukraine was introduced by the photo project by Victor Marushchenko *Donbas is a dream country* (curator Jerzy Onuch). Basing on the conception of the Chief curator Alfonse Hug «Contrabandists on the free territory» the Ukrainian project uncovered the important problem of emptying of the modern world, personal relations and their reflection in art. The photo series of «Donbas is a dream country» shows the dwellers of the small cities in Donbas, these people lived in the most industrial region of Ukraine but they were thrown out of the society. Transmitting «pure facts», photo reportages by Victor Marushchenko turned into the metaphor of life.

The Venice Biennale occupies the leading position among the world art exhibitions. Ukraine as an independent state started to participate in it since 2001. But even earlier the art works by such Ukrainian artists as F. Krychevskyi, M. Boychuk, M. Glushchenko, O. Bogomazov, V. Palmov, V. Kasyan, T. Yablonska were exhibited there. A lot of artists were presented in the exposition of the former Soviet Union. «The Invalids» painting by A. Petrytskyi attracted the general attention in Venice and the artists, it was awarded with the special prize.

Nowadays the awards of the Biennale are unstable phenomena and depend on the general conception of its chief curators. As Jerzhy Onuch stressed «Such events as the Venice Biennale have their own laws. Some exhibits could be interesting but if they are not in the context, nothing happens... The very fact of presenting something loudly does not work».

Let us review the characteristics of the latest Biennale where Ukrainian projects were exposed.

In 2001 Harald Szeeman a patriarch and a founder of the curatorial movement managed to gather a strong team in Venice for organizing the exhibition of the real valuable artifacts. The group of the artists successfully realized chosen conception but mainly represented the top of the world art from 1970–1980s periods. The Ukrainian project was successful at the Biennale 2001 by the number of reasons. Because of the finance deficit Ukraine could not afford its own exposition pavilion the group of authors (curator V. Rayevskiy, Commissioner O. Fedoruk) had chosen the variant of the temporary pavilion outside of the exposition zone of the Biennale. On the one side it harmed on the other side it attracted attention to the exposition. As Oleksandr Fedoruk noted: «The 1st Ukrainian project represented so called post Chornobyl generation of the contemporary Ukrainian art. The artists shared absolutely different ideological and style values. They put aside personal ambitions and consolidated their efforts for the creation of the single art object. At the huge market of super technologies and media the Ukrainian pavilion stood aside, it was a giant military tent, inside which a diorama (the typical Ukrainian landscape) was placed. It was not only a metaphor of the “Ukrainian drama,” which was prolonged by “our missionaries” but it was a warning of the model of the plateau that turned into the field of the provocative experiments».

The young curator of the new generation Francesco Bonami had the task to demonstrate at the Biennale '2003 a new conception. And it could not be said that it was weaker than the previous one. It was of another kind. Bonami applied a lot of efforts to uncover the new art layer to find the artist for the implementation of his idea. The exhibited artifacts of Biennale '2001 could be called the familiar classics of the contemporary art, but at the Biennale '2003 the audience saw not just new names but well known authors too shown at the unexpected perspective. Bonami sections *Utopia Station* and *Necessity Zone* became the examples of the informational discourse between the art and curators. The terms of «platform» and «station» were used by the modernists for the acquaintance of the people with the demands of the industrial society. These terms were borrowed from the internet because the majority of artists and curators used modern rhetoric of web chats and e-mails. Thus the Biennale '2003 as so called grandiose experiment announced the new tendencies in the contemporary art. So it evoked the interest of the public, journalists, specialists, critics and historians who studied the problems of the modern art.

One of the characteristic features of the Biennale '2003 was reemerged interest to the previously forgotten painting. Ukraine presented *Millstones of Time* the project by Victor Sydorenko. In this sense the Ukrainian project came out to be very actual show, because it was based on the multi vectored development of the key painting idea. In our country the leading position of painting in the visual arts sphere is natural by a lot of historical factors.

One of the main themes of the project is the thoughts on the fight between a human being and a time. A certain ritual is instantly repeated and it swallows a human by monotonous actions but provides the natural entrance of the past into the present. At first the personages seem to be unreal which are imagined and staged by the painter. But this almost unfelt border of reality adds the necessary effect. We can see the soldiers on the video, they masterly played their roles, and their wounds are real, it is a specific metaphor of the human being, which went through a hard path.

It came out in the process of the experimental work on the project that it was possible to use special system for depicting the real motion in the darkened space. So the idea of the special emergence of the video installation out of the real moving pictures was born. The consequent uncovering of the plastic idea was possible after the elaboration of the above mentioned idea. Painting «fresco» presented the key moment of fixing the events. One of the main tasks was to show the infinity of time in the metaphoric form through the repeated motion.

«The crystal» is the original light object and it serves as compositional «concrete» center of the project. It is very important for strengthening the sense: «It concentrates the dispersed consciousness into the rope as it does with the light rays. Crystal symbolizes the power and clarity of thought, which is capable to find the idea of unity in the chaos of the different forms» [5, p. 24].

It was interesting to see reaction of the viewers which became the participants of the unstoppable work of the millstones of time and their indivisible part. Due to the complex combination of painting, multimedia technologies, light, optic effects, reflection of the pictures the associative polyphony emerged. Each viewer could find an own understanding of the events and the special character of the interrelations between certain historical reminiscences and personal situations in life.

The Israeli pavilion should be also paid a special attention. The work «Against Order? Against Disorder?» by Michal Rovner evoked general interest. The pictures of moving people crowd filmed from the birds flight height was projecting on the walls of the pavilion. This large crowd seemed to be a kaleidoscopic ornament or resembled chaotic Brownian motion of particles. Another side of the project implied moving from the macro cosmos to the micro cosmos. The viewers were proposed to look at the same pictures through the microscope as on something extremely tiny. By means of generalization principle the artist contemplated on problems of humanity and existential feelings of the personality. The above mentioned Ukrainian project proposed the solutions of the same philosophical problems in another way.

At the 51st Venice Biennale two Ukrainian projects were displayed: the national project of the Ministry of culture and tourism «Your children, Ukraine» by Cherkasy artist Mykola Babak (curators O. Tytarenko and M. Sidlin, Commissioner V. Khamatov) and «First Acquisitions» (the PinchukArtCentre). As the Commissioner

of the Ukrainian project V.Khamatov said the project «Your children, Ukraine» was an attempt to prove that another direction existed in Ukraine which searched for the authentic forms to combine Ukrainian art and folk traditions, root basic life principles and to unite traditions and contemporary context by means of the newest art instruments: photo, video, performance, objects, installations, happenings etc. The alternative project of PinchukArtCentre was a presentation of the private collection «First Acquisitions». The exhibition took place at Palazzo Papadopoli, where artifacts by Ukrainian artists Vasyl Tsagolov, Arsen Savadov, Borys Mykhaylov, Serhiy Bratkov were exhibited alongside with art works by masters from Denmark, Germany, France and Japan.

At the Biennale '2005 the Austrian pavilion attracted the attention of the visitors by the ethnical phantasmagorias that opened the world of elves (hand made wooden figures). Russian projects by Sergey Provorov and Galina Myznikova from Nizhniy Novgorod «Idiot wind» had several variants of translation. Interactive video by Moscow group «Escape» (Valeriy Aizenberg, Liza Morozova, Bogdan Mamonov, Anton Litvin) was also staged there. The Brazilians proposed giant photos of the Library and the Center of Contemporary Art where the Sao Paulo Biennale periodically takes place. French visual artist Annette Messenger presented Pinocchio story, made a trip to the childhood enlightened by casino night lights. Such author's vision of the world was marked by the Golden Lion award.

The Head of the Association of galleries in Ukraine, the founder of the Center of the contemporary art «Soviart», commissioner from Ukraine V.Khamatov outlined the characteristics of several projects: «At first the curatorial project in Arsenale is very strong, especially its first part connected with feminism. This theme has an absolute priority at the Biennale and I think it will be widely spread in the future. The art of the Islamic world (Iran, Afghanistan, and Turkey) could not be ignored too. As usual Asia and China in particular always attract attention; the artists reached rather high level and use all the instruments of the contemporary art. The instruments are important but taken separately they are just useless. The core question is in information content and the ideas».

At the Venice Biennale '2007 which was held under the slogan *Think with the Senses — Feel with the Mind* Ukraine exposed the project *Poem about an Inland Sea* (Commissioner P. Doroshenko, curators V. Sydorenko, O. Soloviov). As P. Doroshenko noted the exhibition touched questions such as the famous Ukrainian film director O. Dovzhenko did in the script for «Poem about an Inland Sea» and throughout his career — what is it to be Ukrainian? Who are the Ukrainian people? Where are the Ukrainian people? The Commissioner stressed that the Ukrainian pavilion should be more talked about: «We wish to make Ukraine stronger by means of the art. The artists are able to do it.» Motives of O. Dovzhenko were implemented in the multimedia works — installations, video, photo and sculptures. The artists from

the USA and the United Kingdom also took part in the Ukrainian project. The works were exposed at Palazzo Papadopoli and outside it. The Ukrainian pavilion was one of the best venues, and special attention of visitors was paid to the works by Serhiy Bratkov. Our artists presented Ukraine together with world stars: S. Bratkov, Chicago artist Dzine (Carlos Rolon), O. Hnylytsky, Lesya Zayats, B. Mikhaylov, Juergen Teller, Mark Titchner, Sam Taylor-Wood. The cooperation between the artists for the sake of the common idea is coherent to our time when artists unite their efforts not by territorial background but the artist is a citizen of the world and chooses the country to work in comfort or problems of which the artist cares most.

As curator Robert Storr marked this exhibition was based on the fundamental approach to art aimed at the analytic dichotomy between perceived and conceptual, thoughts and feelings, pleasure and pain, intuition and critique, all things that were hard to understand and harmed to acquire all aspects of our time; and any solution could be found in the art. The artist Malick Sidibe from Mali was awarded with the Golden Lion for Lifetime Achievement. For the first time an artist from Africa won the main prize. The works by Russian artists I. Kabakov, A. Monastyrskiy, D. Gutov were shown at Arsenale.

The Moscow Biennale of the Contemporary Art attracted the attention lately. Specialists pointed to the specifics of the national presentation at it. It was a natural and understandable reaction to the cultural dynamic, shifting old world art centers (New York — Paris — Berlin) to Asia and Latin America. Fifty art works by 33 artists from these regions in the project «We are your future» of curators Ethan Cohen and Juan Puentes demonstrated non European path in the visual art.

Within the frames of the project by Marat Gelman gallery at the 2nd Moscow Biennale of Contemporary Art (2007) Illya Chichkan presented joint Ukrainian Russian project under the title «Games of Mind» (on the analogy with Russell Crowe «A Beautiful Mind» film). This project was created by the group «Blue Noses» set up by O. Shaburov and V. Mizin. As a poet K. Rubakhin noted, the show resembled a school sport classes when the people hazardously played basketball and threw the balls into the portraits of M. Foucault, J. Baudrillard, S. Freud, G. Bataille, A. Einstein.

After the 1st and 2nd Moscow Biennale certain conclusions were drawn and the fact of the limited Ukrainian presence at them was fixed. Moscow had a chance to occupy the leading position in the East European art space and engage the neighbors into the art process because of the specifics of the geopolitical position, history. Although at that period another conception had been chosen — the invitation of the world art stars to demonstrate natural cohesiveness of Russian and world art.

Now we watch as the Ukrainian art maintains the significant potential and at the same time integrates into the world art process. The Ukrainian art went through the period of the destabilization and return of the avant-garde and introducing

of the new art forms. Nowadays the stable situation was fixed; the artists tend to the certain chosen means of expression. But there are still problems of the questionable status of the actual art in our country. Such problems are the result of continuing beginning period of the formation of the institutional system responsible for the contemporary art.

Sometimes critics say about the deficit of the new ideas in the art sphere. «Paris Commune» group ceased to exist; financing of Soros Center was diminished. At the same time galleries business acquires structured form. The galleries of the newest or experimental art reoriented to salon art, other ones concentrated on the work with socialist realism trend or antiquarian art. For the last years the new generation of galleries stepped onto the art scene in Kyiv: *Collection*, *Ya-Gallery*, *Kyiv Fine Art*, and *Bottega*. Art Kyiv develops the activities year by year and it proves the raising of the art marked in Ukraine. The position of gallery owners, producers and curators in the sphere of contemporary art, changed role of art critique point to the serious transformations that require the detailed analyses of role structure of our society. The liberal opinion implies the creative freedom, the personal activity without ideological orientation but we face the choice between the open free society and to be behind the world art context.

But the situation of the perception of the contemporary art by the public is comfortable now. The public is ready to understand the provocative and even brutal gestures of the contemporary art. And the better place for the «shock therapy» is an exhibition hall where it is held as a warning than turning it into reality. In this sense the contemporary art tries to break the inertia of the society.

As a result of the creation of the institutional system of contemporary art the influent organizations of the new type were founded in Ukraine for the last years. There are PinchukArtCenter (since 2006), EIDOS Art Development Foundation (since 2005), and Modern Art Research Institute of the National Academy of Art of Ukraine (since December of 2001). All these institutions entered not just art life in Kyiv but also the whole country.

Under the support of Modern Art Research Institute and Sticking Cultural Aid Foundation (the Netherlands) the new multimedia project *Authentification* (2006) was presented within the frames of the Eastern Neighbors project. *Authentification* combined photo, video and installations. The eternal theme is the fight between human being and time, temporality of being and existence. But time is coherent to the eternity, truth, and therefore the way to the eternal life, self replication through limitless reincarnations. The project is devoted to the investigation of the human essence in the epoch of «cyborgs» and gene mutations.

There is also a problem of coherence between copies and originals and the necessity of texts proving the reality. The art researcher V. Burlaka wrote: «Victor Sydorenko foresees the future by laying myths on one another — staged scenes of his photos and video are full the inspirational metaphors. They resemble the traditional plot of “Hephaestus

forgery” and the author implies “paradise engineering” — the creation of the new heaven on earth and a “new human being”. The bridge to this heaven is meant to be in the technology of copying and reloading of the human information (“downloading of the consciousness” or “reconstruction of brains” is a hypothetical process of transmitting the biological brains to the computer). The content of the brains is thoroughly scanned and put into the reservoir similar to the ionization capsule or virtual sphere where the consciousness is free of body and it will levitate above the clouds. But post human nature of “net” Adam will not be perfect, it will inevitable come to conflict with the new version of heaven as sinned human did with the old Christian version» [1, p. 35].

The International Festival of the social culture was held in Kyiv by the Ministry of culture and tourism and Modern Art Research Institute. The artist Oksana Chepelyk showed the multimedia project *Origin/The Beginning* (2007). Its conception lays in the non traditional approach to the human relations in the aspect of the gene fund of the nation by monitoring the birth rate in real time. Thus the conversation on the universalization moves from the zone of aesthetic studies or bio politics to the life space. It is not just an aesthetic feeling but the «ontological adventure» where the art project demonstrate its effectiveness as a social sculpture, as an instrument of the public sphere, as a transformation and communication tool. Within the frames of this festival the Italian art researcher and the Director of a MAZElab presented video essay «Migration, memory and identity» which surveyed the employment dynamics, microeconomics, class stratification, migration and memory.

In the review of Modern Art Research Institute role we should make an accent on its publishing activity: annual editions of *Suchasne Mystetstvo* (Contemporary Art), *Khudozhnya Kultura. Aktualni Problemy* (Art Culture. Actual Problems), *Narysy z istorii mystetstva Ukrainy 20 stolittya* (The Essays on the Art History of Ukraine in the 20th century») regularly come out and contain systematic and profoundly analyzed material on the complicated period of the latest decades in Ukrainian art. The Institute published the series of monographs and articles by art researchers, art critics, and architecture scholars of different generations, directions and academic schools.

For the last years the fact of holding various exhibitions, youth contests of actual art is very positive. The example of it was the project UAUSA of PinchukArtCenter when young artists from the USA and Ukraine met at the common exhibition site. One of such events was also the 1st youth contest of the contemporary visual art organized by EIDOS Foundation in 2007. Undoubtedly such actions play an important role in the development of the creative personality; they carry on the communicative function and turn into the creative laboratories of the actual art. The problems of the art education in Ukraine, role and position of art unions, the role of the artistic culture in Ukraine and the position of Ukraine and Ukrainian artists in Europe and in the world are acute and very important for us.

We still face a lot of problems. There are no the state museum of the contemporary art. The state does not provide the art with the financial support and private business is reluctant to make financial injections in it too. There will be no a breakthrough without engagement mechanisms on the state legislative level. In the world art practice the sponsor of the foundations and museums should have a positive reputation. It is an honor to make investments into the development of the contemporary art and the state should care about stimulus. But we have to keep in mind that any initiative is connected with the ambitions, status, taste and ideas of the certain person.

The dialogue between art and society is a shaky theme. The artists of underground of the Soviet period were always scared of the social activity and even later this fear was hard to overcome. They had not seen their task in the promotion of their art works. In the middle of the 1990s the new generation of artists, art managers began to orient on the publicity by using the informational resource of the public events. According to the rules the art of underground is provocative and anti social but it made possible to widen the notion of the private freedom and the right on the own personal opinion. Such art allowed doubting the right of the official authorities to control and punish.

The specific feature of the Ukrainian actual art is its altruistic character. We are just entering the world art system and there is a hope for the birth of the new art stars. But nowadays the processes of ruining the old mechanisms are going on and the traditional structure is transforming into something yet hard to understand. These processes play a significant civilization role in the adaptation of our society to the world art field. The problem of the formation of the own cultural resources, new ideas, examples, personalities and the new worldview still remains unsolved.

Thus all these processes are the results of overcoming of ideological intrusion into the art and the revival of art units, markets, festivals; return of art phenomena and artists' names, the promotion of the Ukrainian achievements abroad. It was a characteristic of the Ukrainian art in the certain temporal dimension. Further we will concentrate on the art directions and the actual and future art problems.

Translated by Olena Akkasch

1. *Бурлака В.* Історія образу: мистецтво 2000-х. Київ: Фонд підтримки візуальних досліджень, 2011. 206 с.
2. *Петрова О.* Третє Око: мистецькі студії: монографічна збірка статей / ІПСМ НАМ України. Київ: Фенікс, 2015. 480 с.
3. *Сидоренко В.* Візуальне мистецтво від авангардних зрушень до новітніх спрямувань: розвиток візуального мистецтва України ХХ–ХХІ століть / ІПСМ АМУ. Київ: ВХ[студіо], 2008. 188 с.
4. *Склярєнко Г.* Сучасне мистецтво України: портрети художників / ІПСМ НАМ України. Київ: ArtHUSS, 2016. 376 с.

5. *Соловійов О.* Турбулентні шлюзи: зб. статей / ІПСМ АМУ. Київ: Інтертехнологія, 2006. 192 с.

Сидоренко В. Д. Самоідентифікація українського новітнього мистецького простору.

Анотація. Показано, що серед розмаїття мистецьких напрямів і течій жодні інші художні практики не здаються такими близькими до теперішнього становлення українського мистецтва і водночас настільки далекими за духом і обставинами виникнення, як авангард. Адаже зародившись у 1900–1910-і, у період війн і революцій, він ніс у собі потужний епатажний заряд. Несприйняття реалій, експериментаторські підходи, новаторські засоби вираження й символізм образів впливали на свідомість глядача, а отже, здійснювали естетичну революцію, що мала зруйнувати консервативність суспільства. Незважаючи на впровадження соціалістичного реалізму як методу мистецтва, авангард існував упродовж усього ХХ ст., переживши бурхливий розвиток у його другій половині — від часу «хрущовської відлиги» і особливо у 1960–1970-і. Наприкінці ХХ ст. він знову переживає своєрідне відродження. Але сучасний авангард уже зовсім інший, хоча його теорія так само передбачає відсутність будь-якого стороннього авторитету, що міг би впливати на автономне судження глядача у його сприйнятті художніх творів.

Ключові слова: модерне українське мистецтво, авангард, митці українського авангарду, само ідентифікація, мистецький простір.

Сидоренко В. Д. Самоідентифікація українського новітнього мистецького простору.

Аннотация. Показано, что среди разнообразия художественных направлений и течений никакие иные художественные практики не кажутся столь близкими к нынешнему становлению украинского искусства и одновременно столь далекими по духу и обстоятельствами возникновения, как авангард. Ведь зародившись в 1900–1910-е, в период войн и революций, он нес в себе мощный эпатажный заряд. Неприятие реалий, экспериментаторские подходы, новаторские средства выражения и символизм образов влияли на сознание зрителя, а значит, осуществляли эстетическую революцию, которая должна разрушить консервативность общества. Несмотря на внедрение социалистического реализма как метода искусства, авангард существовал на протяжении всего ХХ в., пережив бурное развитие в его второй половине — от времени «хрущевской оттепели» и особенно в 1960–1970-е. В конце ХХ в. он вновь переживает своеобразное возрождение. Но современный авангард уже совсем другой, хотя его теория по-прежнему предполагает отсутствие какого-либо постороннего авторитета, который мог бы влиять на автономное суждения зрителя в его восприятии художественных произведений.

Ключевые слова: современное украинское искусство, авангард, художники украинского авангарда, самоидентификация, художественное пространство.

Sydorenko V.D. The Self-identification of the Ukrainian Newest Art Space.

Summary. Avant-garde still remains very close to the contemporary development of the Ukrainian art and at the same time it is distanced too far from it if we had to choose among all variety of art movements and trends nowadays. Born in the first decade of the 20th century in the period of wars and revolution it carried on a provocative challenge. Disagreement with the realities, experimental approaches, innovative ways of expression, symbolism of the images influenced the consciousness of the audience, thus undertook the aesthetic revolution which had to destroy the conservatism of the society.

Despite the introducing the socialist realism as an art method avant-garde had been existing through all the 20th century, it experienced the burst out during Khrushchev thaw and especially in the 1960–1970s years. At the end of the 20th century we could see its revival. But the contemporary avant-garde has other features, although its theory states the absence of the external authority that can made an impact on the autonomous judgment of the viewer in the perception of the art works.

Keywords: Modern Ukrainian Art, Ukrainian artists of the avant-garde, Self-identification, Art Space.