

ІНСТИТУТ ПРОБЛЕМ СУЧАСНОГО МИСТЕЦТВА НАМ УКРАЇНИ
ЗЕЛЕНОГУРСЬКИЙ УНІВЕРСИТЕТ (ПОЛЬЩА)
ІНСТИТУТ ЛІТЕРАТУРИ ІМ. Т. Г. ШЕВЧЕНКА НАЦІОНАЛЬНОЇ АКАДЕМІЇ НАУК УКРАЇНИ (КИЇВ)
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ІНСТИТУТ КУЛЬТУРОЛОГІЇ НАЦІОНАЛЬНОЇ АКАДЕМІЇ МИСТЕЦТВ УКРАЇНИ (КИЇВ, УКРАЇНА)

Т Е З И

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ПРИЧИНИ, СТРАТЕГІЇ ТА НАСЛІДКИ У НАУКОВІЙ
І СПЕКУЛЯТИВНІЙ ПЕРСПЕКТИВІ**

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VECTORS OF DEVELOPMENT OF ALL-UKRAINIAN AND INTERNATIONAL ART PROJECTS IN CONDITIONS OF LIMITED SOCIAL ACTIVITY IN THE PERIOD 2020-2021

Art projects of the period 2020-2021 are characterized by the creation of a new cultural product in response to the needs of society due to changes caused by the pandemic. The most noted art projects in Ukraine, which in response to the restrictions on social activity took place entirely online in specially created virtual spaces, or had a hybrid presentation format, can be called the following: online exhibition Ukrainian Young Book Design Awards; international art project “#365daysafter” (Ukraine, Croatia, Portugal, China); LINOLEUM International Contemporary Animation and Media Art Festival (Kyiv); art project “Who am I today?” (Kyiv); 10th anniversary festival “Respublica” in the new digital content of the game Minecraft (Kamyanets-Podilsky); Artefact: Chornobyl virtual exhibition at the 11th MADATAC Media Art Festival in Madrid; “Art textiles. Integration of Arts” (Lviv); “Very digital residence” (Odessa, Kharkiv); “Festival of Naive Art” (Kyiv) and many others.

Vectors of development of all-Ukrainian and international art projects are formed based on cross-cultural and intercultural interaction, and as a result, the art project as a cultural product is enriched by joint experience and promotes new opportunities for individual artists and creative sphere of each participating country.

It is worth mentioning that scientists are still working on the interpretation of the concept of “cross-cultural”, because a clear definition of this term is missing in most dictionaries and encyclopaedias. In the Collins Dictionary of Sociology by David and Julia Jerry, there is a close definition — “cross-cultural comparison — the comparison of a social phenomenon in different societies, and perhaps at different historical periods, with the aim of establishing either the common “causal” basis of shared features, including the existence of any orderly pattern to social evolution, or the unique features of a particular culture or society” [1].

This definition most clearly characterizes the international art projects of the period 2020-2021, for which such a common “causal” basis was the pandemic, which radically changed the model of large-scale artistic events. The virtual mode encourages global community and cultural figures to present their unique context through common online tools. However, despite the possible and new challenges of today, art projects with a distinctive ethnic identity are appearing in a unified online environment, such as the Naive Art Festival in Kyiv and the Artefact: Chornobyl virtual exhibition in Madrid.

Based on a study conducted by UNESCO, which shows that the COVID-19 pandemic has accelerated the transition to online, reducing it to three months instead of planned five years [2], we can say that the cultural sphere has received a significant impetus for its development. This is eloquently evidenced by large-scale art projects, which in response to the restrictions on social activity took place on an even more

wide-reaching format than planned, significantly expanding its audience thanks to digital tools, including creators and consumers of art products.

D. Matsumoto in his book "Psychology and Culture" says the following: if we consider culture as a phenomenon of communication, then the term cross-cultural is synonymous with the term intercultural, but there is an important difference between cross-cultural and intercultural research. "Cross-cultural research refers to the comparison of two or more cultures for a selected variable. While, intercultural research is related to the study of interaction between representatives of two specific cultures", — D. Matsumoto [3].

Thus, cross-cultural interaction is about stylistic and ethnic differences, and does not necessarily involve an analysis of how connection with other cultures occur. The cross-cultural approach makes it possible to study other societies in order to understand them, but understanding does not yet indicate acceptance. As an example, we should mention the international art project "#365daysafter", launched in Ukraine by the art organization "MOKONSHU" [4]. It is a project that brings together Europe and Asia in a joint study of the pandemic's impact on artists and creative sphere, focusing on the local context of four countries — Ukraine, Croatia, Portugal and China. As a cross-cultural involvement, the research project "#365daysafter" is characterized by a comparison of four cultures by a common variable, namely the pandemic period of 2020–2021. At the same time, as an intercultural exchange, the art project involves communication between artists of four countries, which in turn makes it possible to form common tools to counter the impact of the pandemic on the creative sphere and artistic activity.

The interpretation of the term "cross-cultural", according to the Ukrainian scientist O. Bindas, is based on such basic ideas as "common or similar bases", "transmitted diverse elements", "penetration", "common point", "point of intersection", "identical causal bases", "universal features" [5]. Related cultures communicate more easily with certain connections, similarities in mentality or language, while intercultural communication requires some effort from the subjects of interaction, and a particularly developed capacity for empathy. Art as a sphere of exchange, which has a high rate of communication, is characterized by high productivity of intercultural communication, due to joint art projects and events, such as festivals, exhibitions, fairs and more. No less important is the cross-cultural approach, which involves opposing art ways, promoting the development of individuality and strengthening the sense of belonging to one's own ethnic group. Therefore, openness to the dialogue of cultures contributes to the arts enrichment not only of the individual, but also of the country as a world cultural unit.

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