



doi <https://doi.org/10.58256/rjah.v4i2.1047>



Research Article

Section: Literature, Linguistics & Criticism



Published in Nairobi, Kenya  
by Royallite Global.

Volume 4, Issue 1, 2023

#### Article Information



Submitted: 25th November 2022

Accepted: 13th January 2023

Published: 18th February 2023

Additional information is available at the end of the article

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ISSN: 2708-5945 (Print)

ISSN: 2708-5953 (Online)

To read the paper online,  
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#### How to Cite:

Babii, N., Hubal, B., Prystai, H., Chmelyk, I., & Lototska, V. (2023). Art institutions of Western Ukraine: From self-creation to system creation. *Research Journal in Advanced Humanities*, 4(1). <https://doi.org/10.58256/rjah.v4i2.1047>



## Art institutions of Western Ukraine: From self-creation to system creation

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#### Abstract

The study highlights the dominant strategies and specific practices of self-organization of artists in the cities of Western Ukraine for the representation of current art at the end of the 20th and beginning of the 21st centuries. “Grassroots” institutions that are not related to traditional models of national institutions, but began to emerge simultaneously with the development of capitalist relations in the 1990s and supported mainly performative practices are considered. The result of their activity was, among other things, the activation of the process of forming an alternative aesthetic taste of the artistic audience and society. The issues of self-organized institutions are considered in the context of a specific temporal perspective, where they are considered not as spaces, but as potential processes that appear under the condition of a specific temporal rearrangement of contents. In this context, the transition from group initiatives to individual projects involved in the formation of the current “cultural” capital of Western Ukrainian cities is analyzed.

**Keywords:** grassroots institutional context, current art, Western Ukraine, creation of an institutional system, institutional theory, culture

### Public Interest Statement

This research looks at how artists in the cities of Western Ukraine organized themselves in the late 20th and early 21st century. It explores "grassroots" organizations that formed alternative aesthetic tastes and supported performative acts when they arose in the 1990s alongside capitalist connections. The study examines how individual endeavors replace communal efforts in the process of creating cultural capital.

### Introduction

The world rhetoric of postmodernism in the 1960s is connected with the loss of reference points for the categorical assessment of modern art. Due to the impossibility of applying aesthetic criteria, art theorists resorted to an alternative toolkit in defining the concept of "art", where the institutional theory of Arthur Danto and George Dickie occupies an important place. Institutions are generally associated with human precariousness. They can serve the person/persons or suppress with their constitutional violence, which is inherent in any process of institutionalization from the beginning.

The world critical discourse of current art in the post-Soviet space of Central-Eastern Europe still does not consider the parallel and interrupted histories associated with self-created institutions in Ukraine, while noting the importance of such processes in other post-communist countries:

"One of the essential features of art in spaces dominated by ideological art was its inherent parallelism. If, then, we today wish to develop in these spaces an art history that would be at all relevant, we must take into consideration the fact that there were always two entirely separate parallel currents – official and unofficial. The unofficial art was the only truly parallel art, in that it never intersected with the official art. If we consider the full meaning of the word "parallel," then we must distinguish between parallel histories and subordinate histories. Of the later, we can say that they are historical lines that synchronously form the networks of a system in which they continuously appear and disappear, interrupting and transforming each other <...> interruption is in fact the only constant we can find in various times and places" (Badovinac, 2018, p. 143).

A sociocultural feature of the late 1980s and early 1990s in Ukraine and the rest of the post-Soviet space was the lack of modern information technologies. Information about cultural spaces within the vast country was fragmentary. All processes – communicative, technical, technological took place according to the analog principle, thanks to personal contacts, paper correspondence, self-publishing, etc. The emergence of the latest creative initiatives coincided with a period of crisis in both world and domestic politics and economy (Pospishl, 1999): the beginning of the war in Afghanistan, the boycott of the 1980 Olympics, later the Chernobyl tragedy, the fall of the Berlin Wall, reconstruction in the USSR, the collapse of the Soviet Union, the excavation of mass executions of prisoners of NKVD prisons, etc. The liberalization of artistic processes, caused by the Helsinki process in 1975, was reflected in the emergence of new state institutions, including art museums, separate sections in central art and literary magazines devoted to criticism of the latest phenomena and practices of bourgeois performative art.

The information explosion became one of the reasons for changes in culture and behavior, which resulted in the depressurization of the exhibition process, the establishment of new artistic types and genres (installations, performance, environment), the general carnivalization of the period called in the national culture the "Festival Five-Year Plan" (1988-1992). One of the catalysts of this process was the first international biennial of contemporary art "Impreza" (Babii, 2019) in Ivano-Frankivsk (1989). With a view to the present, we realize that the time of the "tumultuous" 90s was not only a unique start for the development of art, but also a meeting point of actors of art as a

“grassroots” initiative and representatives of the new elite as reformers “from above”, who equally denied the institutions that belonged to the “official” in the previous decade and were discredited for their political or artistic biases.

The economic downturn of the 2000s minimized the share of private collecting. Publication of catalogs, albums, monographs, booklets was absent or was moving to the self-publishing stage or to the interest of new publishing houses (Lozhkina, 2019, p. 391). Having lost the opportunity for self-representation in self-created galleries, members of the art hangout focused on self-representation or alternative representation through a new institutional process related to advertising, magazine publishing, and book design.

The theoretical basis of the study was the institutional theory of Danto A. (Danto, 1964), Dickie G. (Dickie, 1974), continued in the works of Becker H. (Bekker, 1991), Bourdieu P. (Bourdieu, 1985), Osborne, P. (Osborne, 2013). Peculiarities of the post-Soviet process of grassroots institutionalization are highlighted in cultural articles by V. Miziano (Miziano, 1999), M. Andreychyk (Andryczyk, 2018), and O. Petrova (Petrova, 2004).

Victor Miziano considers the “hangout” (1999) as a specific non-political socio-cultural formation (Mel’nyk, 2002-2003). Marko Andreychyk, in the analysis of Ukrainian literary circles of the 1980s (2018), applies a theory of community, structure, and unity that gives voice to marginalized groups while supporting diversity. The author relies on the works of poststructuralists Todd Gifford May, Agata Bielik-Robson, Honi Fern Haber, noting the multiculturalism and openness of new communities, most notably the “Stanislavsky phenomenon” in Ivano-Frankivsk, a number of Lviv literary groups (Andryczyk, 2018, p. 147). According to the definition of Olga Petrova (2004), the birth of the domestic gallery movement was facilitated, on the one hand, by the academic professionalism of artists, and on the other, by their double dialectical existence in the context of the “underground rebellion” (Petrova, 2004, p. 37). She notes that the beginning of gallery practice is characterized by “romanticism”, which is defined primarily by “polystylistic democracy” and respect for individuality, devoid of control by the manager.

Actualizing the independent galleries of Lviv in the late 1980s and early 1990s, A. Zasyedko secures a “non-place” a gallery, center of contemporary art, a museum a space for “creating a dialogue around works of art, legitimizing the meanings created by artists behind the closed doors of their art workshops” (Zasyedko, n.d.). The artistic environment of Lviv in the 1980s and 1990s is described in the texts “Artistic processes in the contemporary art of Ukraine in the 1990s” (Vysheslavskyj, 2008), “Self-organization of artistic life in Lviv in the late 1980s and early 1990s” (Vysheslavskyj, 2008) by Hleb Vysheslavskyi. Lviv self-created galleries, curatorial activities, parties are the subject of interest of Khrystyna Domaschuk: “Activities of art galleries of Lviv in the late 80s and early 90s of the 20th century” (Domashchuk, 2017), and Anna Lugovska (“Dynamics of the formation of art institutions in Lviv during the period of independence”) (Luhovska, 2022). Bohdan Shumylovych notes the “quiet” support of the artistic community in the article “Rejecting socialism: alternative spaces of Lviv in the 1970s-2000s” (Shumylovych, 2013). These same questions are partially covered in the works of Orest Golubets (Golubets, 2001; Golubets, 2005). The informal art of Transcarpathia is described in the work of Kateryna Tikhonenko and Anastasia Oleksii. The authors note the commonality of all apolitical formations, which were “closely intertwined with subcultural movements and common tastes in music and visual culture. With the period of “perestroika”, trips to nature, so-called hangouts, they became an inseparable part of artistic life” (Tikhonenko & Oleksiy, 2021, p. 7). Alisa Lozhkina focuses attention on bright personalities of post-Soviet Lviv, Uzhgorod, fragmentary Ivano-Frankivsk, avoiding analysis of the environment (Lozhkina, 2019, p. 388-391). Therefore, the issue of

the transition from self-organized galleries of the hangout type to system-forming institutions was not investigated in the special literature, which determines the relevance of the study.

Research methodology includes general scientific cultural and art studies methods were used. The system analysis made it possible to attract the progressive experience of researchers. Formal-stylistic and comparative methods were used to describe and analyze self-created institutions. The interview method became important, which made it possible to determine the state of today's fixation and museification of practices in a specific regional situation. Taking into account the cultural aspect of the problem, the relationship between the artist and the institution is considered through the prism of time (1990 - 2010). The empirical base of the research was made up of catalogs, gallery documents, documents of private archives, products of bookstores, etc.

Scientific novelty of the article is based on the fact that, for the first time, the issues of grassroots institutionalization of contemporary art of Western Ukraine in the 1990s-2010s from a chaotic movement to a system-forming process are highlighted in the scientific discourse.

### **1. Involvement of postmodern art in the institutional process**

#### **1.1. Definition of the institution**

The theory of institutional definition of art was formed in the Anglo-American philosophical environment of the 1960s. Arthur Danto in the journal "The Journal of Philosophy" theorized about the impossibility of applying aesthetic theory to the concept of "world of art", which lost interest in mimesis and used objects from the surrounding world (ready-made) in practice. The author focused on the recognition of artistry through institutions (Danto, 1964). The structuring of art artifacts in the evolutionary system was assigned to museums, galleries, art critics, auctions, and professional criticism. Philosopher George Dickel developed the institutional idea in 1974 in the work "Art and the Aesthetic: An Institutional Analysis" [9]. At this stage, it was believed that the institutional theory is a logical alternative to the aesthetic theory, but it also gave rise to the conflict of institutions associated with the museum dictatorship. So Harald Szeemann, due to a contradiction with the policy of the Kunsthalle (Bern) gallery, became the founder of a curatorial movement independent of the institution (Grammel, 2010). Pierre Bourdieu draws society's attention first of all to the "symbolic capital" produced by the world of art, but metaphysics in the modern world is combined with capital (Bourdieu, 1985).

Thus, the institutional process is important for artists in terms of anchoring their works (both visual and verbal) in a symbolic field and general cultural context. At the same time, institutionalization always creates contradictions and can be successfully implemented only if its artistic and political components counteract the isolation of the processes in which society is immersed. In our opinion, the development and transformation of the alternative institutional process in Western Ukraine is related to the facts of constant interception of creative initiative by politicians and businesses that use the methods of activism, making them available through mass media and television, contributing to the dissolution of art in everyday life (Osborne, 2013).

#### **1.2. Gallery practices as a way of presenting the hangout**

The appearance of alternative art galleries of the club type began with the self-organization of artists who declared their postmodernism in the late 1980s. The first means of representation was the "hangout", as an original socio-cultural phenomenon that has no historical analogues (Miziano, 1999). It is characterized by the type of connections aimed at potentiality, the belief in rapid institutionalization through belonging to the project and embedding in the market. Their art criticism

was characterized by subculture through the creation of texts by the members of the art groups themselves, and experience was the use of the late Soviet method of living in parallel spaces under the patronage of traditional institutions, including political. The phenomenon demonstrates the presence of the common language and aesthetics through which the participants tried to institutionalize their own understanding of art. “First of all, they offered actual forms of interaction with the viewer. There was a reorientation of genre-specific canons to “visual art” with its conglomerate of actionism, performance, happenings, video art, installations, etc.” (Mel’nyk, 2002-2003).

The first galleries did not have an official status and registration, belonging to the gallery activity was declarative, and low prices for communal services and the absence of rent allowed conducting rather risky artistic activities related to the representation of current practices in a club environment, more typical of formations created by the type of Center of contemporary art (CCA). The gallerist’s function consisted of providing space and organizing group exhibitions. There was no information about most of the galleries in the central media space, which reduced their activities to marginalization, and gave rise to disputes in the issues of institutionalization of art.

Among the first western Ukrainian galleries of the hangout type, there were the Lviv “Three Dots” (G. Kosovan, 1988-1996, 1990s Scientific and Production Implementing Enterprise “GalArt”, MP “GalArt”), “Center of Europe” (Y. Sokolov, from 1987). The latter is known for the organization of the cult exhibition “Theater of Things, or the Ecology of Objects”, curated by Yu. Sokolov. Subsequently, the galleries “Decima” (1993-1994), “Red Pipes” became Yu. Sokolov’s new projects as public non-commercial institutions, founded by “a narrow circle of Lviv intelligentsia cultural experts, artists, architects, writers” (Domashchuk, 2017; Luhovska, 2022; Shumylovych& Sokolov, n.d.). Conceptual exhibitions prevailed among group projects “Decima”: the exhibition “Searching for capricious temptations” (13 authors: Lviv, Kyiv, Bern) presented painting, graphics, installations, clothing design; reinstallation “Transit” by Y. Solomko, “Million Flowers” action by Sokolov, controversial ‘Mitoformy’. “Red Pipes” (24 Evremova St.) (Domashchuk, 2017; Lozhkina, 2019) was an example of an apartment gallery that combined the functions of artistic and vernacular spaces. During the four years of the space’s existence (since 1995), about 20 art projects have been implemented here.

Gallery “Gherdan” (1996, Ruska Street, 4) with art director, curator Y. Boyko and director O. Sheika (Golubets, 2001), represented the artists who were part of the “Shlyach” society. The curator’s activities were not limited to the spaces of the gallery. Among the first significant projects of the gallery, there was the exhibition “Spirit. Body. Mind” with the participation of L. Medvid, M. Malyshko, E. Ravskyi, E. Leshchenko, I. Podolchak, V. Kostyrko in Lviv (1997) and Kyiv (1998). Yu. Boyko combined the functions of an art critic, a television journalist, a manager, and an exhibitionist. The association “Gherdan” became the initiator and co-founder of the Lviv biennale of Ukrainian fine arts “Lviv 91 – Renaissance”, which represented the works of more than 250 Ukrainian artists of the world; among others, Boyko was the curator of the exhibition block “new generation of Lviv artists” at the “Impreza-95” biennial, V. Kostyrk’s project “il`ustraciji istoriji “istoriji Mystectva” was presented by the gallery at the Lviv festival of contemporary culture “Cultural heroes” (2002). Since 1997, Sheika registered publishing house and design studio “Gherdan-grafika”, which for a short time in 2000s became the first powerful domestic platforms for the concentration of artists writers, painters and ideas around resources.

The first art gallery of Uzhhorod “Dar” (its curator and director was B. Vasiliev-Sazanov) appeared in 1993 in the premises of the Uzhgorod castle. The activity of the gallery is connected with the representation (1996) and support of the members of one of the first Transcarpathian informal

art associations “Poptrans” (Tikhonenko & Oleksiy, 2021, p. 18). The Uzhgorod art group of the 1990s gathered in a cramped house on Shumnaya 1, group exhibitions-promotions were shown in unsuitable abandoned premises, in the middle of the city; after all, the Transcarpathian underground is known more through the galleries of Lviv, plain airs in the Czech Republic and Slovakia, Hungary. Namely the plunge into the Czech underground in 1996 broadened the group’s understanding of contemporary art.

Informal gallery “Corridor” in Uzhhorod was officially founded in July 2002 (7 Parkhomenka St., curator, P. Kovach). The main space of the 2nd floor of the Zakarpattia School of Art Workshops, where the workshop of Pavlo Bedzir and Elizaveta Kremnytska was located back in the 1990s, became an alternative gallery for self-organized exhibitions on the initiative of P. Kovach and M. Syrokhman. Namely here the famous “op-art” exhibition took place with the participation of P. Bedzir. Since 2011, the space has been transformed into a workshop-museum of P. Bedzir, a public library, a residence, and a project space.

Ivano-Frankivsk self-organized hangouts of the late 80s and early 90s were as follows: “St. Art” by O. Chulkov and A. Zvizhynskiy (in the variant spelling St. art Stanislavsky-art), “February” by M. Panakov (1991), later “Hyperfuturism” (2000) were activated through commercial ties with galleries in Moscow and Leningrad. The creative center “Parallel Art 10×10+1” (M. Panakov, 1997) brought together artists, musicians, theatergoers in joint projects, the project “Another Territory” was one of the first public representations of the art of the mentally ill (2000, exhibition hall of the IFOONSHU).

Creative exhibitions and gatherings of groups took place in the format of apartment meetings, city vernissages with the aim of entering the art market. One of the famous apartment galleries “Sigma”, popular due to exhibition activity, public lectures, debates (12 Hrushevsky St.), belonged to the amateur artist Viktor Maistrych.

Among the first galleries with the CCA function, which was a free space for artistic expressions, in Ivano-Frankivsk, there is the “Prycarpathian Cultural Center” by Y. Picard on Soviet street a local 100-meter runner. The first issues of Chetverg magazine, audio cassettes with recordings of rock bands were distributed here. In 1990, the first exhibition of photography in the “Nude” style took place (Illustration 1).



Illustration 1

Despite the success and publicity of the first “Imprezas”, the Ivano-Frankivsk hangout in the early 1990s was in a situation of institutional and symbolic vacuum, which led to the participants’

loss of a sense of reality and division within the group. The members of the group “Stanislavsky Phenomenon” (June, 1992, collective exhibition “Ruberoid”) strove for excessive actions, supported by the attention of the mass media, loud slogans of numerous manifestos, such as: “We love ourselves as much as we are capable of loving. Can you say anything better than we can? Is it possible not to say anything (better than we) by speaking without paying attention? You can. And this is our first great merit. True art does not cause either delight or disgust. Real art does not cause. True art is overlooked. We did not manage to remain unnoticed. We didn’t even manage to do that. This is our second great merit. We’re not trying to be pale. We are paler than a pale shadow. The credit is not ours. Thanks to mother nature” (Manifesto. Impreza).

### 1.3. System-forming institutions

Among the main tasks of the next generation of self-created institutions, there was the initiation of discourse and systematic work on the creation of the Museum of Modern Art and the promotion of current ideas in society in a media sense, including through printed media: magazines, catalogs, books. The position of strong leaders was reinforced by the commercial component and the use of marketing technologies, which demonstrated the resistance of current art to the official culture, that preferred not to notice the changes.

The artistic association “Dzyga” (1993, 4 Pidvalna str., 1997 35 Virmenska st.) was formed from the cooperation of the activists of the Lviv student brotherhood: M. Ivashyshyn, A. Rozhnyatovskyi, Ya. Ruschyshyn with the theater director S. Proskurnaya and the artist V Kaufman. Starting as a hangout, “Dzyga” united writers, musicians, artists and by 1997 was transformed into a successful art center, a fashionable and prestigious space, which was engaged in extra-regional projects, and later international ones (Luhovska, 2022, p. 90; Budasi & Suryasa, 2021). Non-commercial exhibition activities were partially compensated by commercial projects related to spectacles in the field of theater, entertainment, and rock music. The popular performers Taras Chubai, Slavko Vakarchuk, and the band “Pikardiyska tertsiya” are associated with the “Dzyga” society. In 2002, at the “Cultural Heroes” festival, the gallery represented a series of projects combining performance, installation, and multimedia: “Ecology 3000” by V. Bazhaya, multimedia “Entry-Exit” by A. Sydorenko and S. Yakunin, Uzhgorod projects “Adama Terra” by P. Kovach, “Named dreams” by T. Tabak, “Landscape to remember” by H. Buletsa. Since 2009, “Dzyga” has become an institution with which the activities of the informal Uzhhorod group of artists “Esmarch’s Circle” are connected: the projects “World of Animals” (2009), “Minimum/Maximum” (2010), “Recipes of Doctor Esmarch” (2013). Lviv Gallery “Yarovit” (1996, premises of the A. Sheptytsky Foundation, founder Y. Sytnyk, director O. Noga), carried out philanthropic activities, organized literary evenings, theatrical and musical events (Golubecz, 2005, p. 90).

The last decade of the 20th century was marked by a significant number of potential and implemented projects of the “Stanislavsky Phenomenon” group: parallel to the official program of the international Impreza Biennale (Illustration 2), led by the hangout and registered as belonging to “Impreza”, individual and group grants, with the support of the Soros Central Committee (Mel’nyk, 2002-2003, p. 64). Discussions of future projects were necessarily connected with planned disturbances of traditional society, festival programs of Kyiv, Lviv, Linz, Dachau, St. Petersburg, and an attempt to verbalize one’s own art in the context of “frontier times” resulted in a series of ascertaining practices and the appearance of unique cultural magazines “Chetver”, “The Pass”, “Pleroma”, “Kinets Kintsem” in the situation of the spontaneous and unsystematic nature of art criticism.



Illustration 2

A. Zvizhynskiy's curatorial ambitions at this time were loudly realized by the presentation of the national section "Gentle Terrorism" at the IV St. Petersburg Biennale: "Eastern Europe: Spatia Nova" (1996), with the participation of: R. Koterlin, Y. Yanovsky, M. Yaremak. The "terrorism" initiative was inclined to quantitative provocations, so it was subsequently reproduced in Ivano-Frankivsk in the programs of the "Impreza-97" biennial and the All-Ukrainian festival "Cultural Heroes" (2002) (Slipchenko, 1996).

Independent gallery projects by M. Yaremak near Ivano-Frankivsk in the end of 1990s - early 2000 can be considered as an ambitious action of one artist, a test of performance of the place and the creation of art territories of the club type, with clearly defined aesthetic, advertising, and pragmatic functions. According to the artist himself, these are acts of own creativity, similar in nature to classical painting, but implemented in the social plane, long-term performances in which the gallery space and the visiting subjects are used as artistic material (*P. S.*). V. Kaufman conducted similar laboratory studies in Lviv during the same period. The objects of his research are the cult cafes "Bavilon XX", "Lyalka", and the audience involved in the staged action plays the role of staff (Slipchenko, 1996, p. 30).

To this day, M. Yaremak's gallery practices are mentioned in the art literature and mass media without proper chronology and notation of the implemented tasks, due to which their significance is belittled. Gallery "Window" (Illustration 3) (1991) a space-room in Passage Hartenberg focused on commercial and promotion tasks. The popularity of the place was given by its immediate proximity to the exhibition hall "Imprezy-91", the iconic coffee shop "Under the Chestnuts".



Illustration 3



Among the tasks of the cultural space “S-object” (June-December 1993, Bandery St., 1), there were the following: recording the real state of art in Ivano-Frankivsk through the quantitative filling of the gallery with new art artifacts and creating a communicative field for the activation of artistic and cultural processes in city, acquainting the community with new phenomena, establishing contacts with the new political elite. The space became a bright business card of the city, united wide cultural circles, and initiated a number of actions, such as the “art workshop”, weekly club meetings, which were later adopted by artists of Lviv, Kyiv, and other cities of Ukraine. Among the well-known actions of the “S-object”, we can mention a meeting with O. Zalivakha, the editorial board of the magazine “Visual Art”, public philosophical lectures by V. Yeshkilev, T. Prokhask (*P. S.*), performances of “Letters of a French Officer” performed by T. Prokhask and O. Hnativ, “Shaving the skull with Izdrik’s electric razor” performed by Y. Izdrik (Babii et al., 2021, p. 131). A separate “ZaImpreza” project, although it was formally included in “Impreza-93”, became an independent curatorial project that demonstrated alternative art: performance, video art. Among the invited author’s projects, one should note “Thing and Nothing” by Uta Kilter and Viktor Malyarenko (Odesa), “Marginal Cinema” by Volodymyr Gulich (Zaporizhzhia), Volodymyr Fedirko (Chernivtsi), solo action by Pyotr Starukh “Obroshin-Lviv” (Lviv). Naely here the Frankivsk part of the famous performance by Y. Sokolov, O. Zamkovsky, and S. Horsky “Cross Transplantation of Independence” (Lviv) took place, as well as the performance “Cocoon” performed by M. Yaremak, T. Prokhask accompanied by the cellist from Poland Tadeusz Wiletskyi (Illustration 4).



Illustration 4

The space of “S-object” (1997-2001, 5 Shashkevicha St.), despite its primarily commercial purpose, declared the tasks outlined in the previous spaces. Among the ideological tasks that the artist set before himself in this space, there were the following: cultural resistance to the capital, which attracted creative personalities, the study of new provincial regions, especially the eastern ones, “providing opportunities for self-realization to those people who want to prove themselves, need to dynamize the provincial

situation with something radical, to reveal oneself as “other” (*Myroslav Yaremak*). The gallery is known, among other things, for the representation of postmodern expositions “Imprezy-97”: the photo project of I. Chichkan “Sleeping Princes of Ukraine” (Kyiv), the installations of Y. Izdrik “Farewell to the Fish” (Kalush) and M. Yaremak “Permanent Christmas” (Ivano-Frankivsk); also, the programmatic painting by O. Borisov (Kharkiv) “Franko vs Franko” was exhibited here.

The idea of creating the first Museum of Contemporary Art in Ukraine belonged to the initiative of the “Impreza” Foundation. Already in 1991, changes in the political system and the economic crisis of the state revealed the impossibility of realizing the international biennial of contemporary art in Ivano-Frankivsk, as well as the “Renaissance” in Lviv as a phenomenon; instead, their gradual transformation into a process and discourse began, with the aim of creating an informational environment. The channel of “flow” of information was thought on the basis of Western European models: exhibitions, fairs, auctions, criticism, catalogs. In this situation, “Impreza” should have become a new institution, capable not only of relaying, but also of theoretical analysis, structuring of visual and verbal information.

The participants of the conference on the problems of modern art “Impreza-interseason” (Ivano-Frankivsk, March 29 - April 1, 1995) tried to theorize the problem of transforming the chaotic public initiative “Impreza” into a structured and financed state program that could guarantee the recording of events and their inclusion in cultural and artistic context. However, it was noted that the search for a communicative model is ineffective due to the process of “permanent cabinet changes” (*From the report of Panchyshyn*), and one-time actions are not capable of creating a tradition.

The Center of Contemporary Art (CCA) was considered as a process, a permanent action of the biennale stretched over time, which expanded informational possibilities. The issues of creation of the fund collection of the Ukrainian Museum of Modern Art were declared at each program and intermediate events of the biennale, including the regulation on the holding of the “Impreza” auction (1990). The price policy of the Frankivsk auction was lower than that of the Moscow Sotheby’s 1988, but it influenced the purchasing policy of several Ukrainian art museums present at it. The localization of the exposition of the second biennale (1991) in an architectural monument of the beginning of the 20th century – the former passage of the Gartenbergs – led to an initial discussion about the project of adapting this monument to the functions of the Museum. The complex was considered from the standpoint of creating conditions for exhibition and creative activities, forming collections, creating a competitive art market, and housing various cultural institutions. However, the privatization of the monument, the lack of funds, the impossibility of publishing catalogs on “Imprezy-93” caused an organizational crisis, which resulted in the decline of organizational initiatives and the understanding that only state patronage can guarantee the preservation of the theme of modern art. The partial institutionalization of the biennale and the first practical step towards the study of the collection took place due to the creation of the “post-prepress” sector of modern art (Babii, 2019, p. 188) in the staff of IFDHM, headed by I. Panchyshyn, who at that time was also a member of the supervisory board of Soros’s CCA.

Practical steps towards the creation of a new institution in Ivano-Frankivsk began only in 1998 as a result of the development of a new policy for the strategic development of the city. At the end of 1999, the Public Initiative “Convention Museum of Modern Art” was registered, the initiators of which were: “Nash Stanislavov Charitable Development Fund”, “Lilya-NV” Plastov Publishing House, “Municipal Development Center”, and individual cultural figures. Among the possible ways of implementing the main concept – the creation of the Museum of Contemporary Art in Ivano-Frankivsk – centralized state version (the creation of the Museum as a link of the Municipal Art and Culture Center) and the “grassroots” version were considered. The latter was understood as the unification of efforts of various institutions supporting the idea of the Convention to create a civic “Museum-Center”. The activity

plans of the Convention for the year 2000 included: the opening of the Museum of Modern Art, the formation of funds based on the collections of previous biennials, the involvement of the architectural faculty of the Lviv Polytechnic in the development of a project to adapt the architectural monument, the former “Ton” cinema (1929) to the function of artistic and cultural center, development of premises, opening and maintenance of a permanent page in the municipal newspaper, opening of the “Museum” web page based on the server of one of the participants of the Convention, creation of own Info-media bank, holding of photo plein air. The info-media bank was understood as a promising element of the virtual Museum of Modern Art. The decision is confirmed by the “Program for the Support and Development of Ukrainian Culture of the City of Ivano-Frankivsk for the Period 2001-2005”<sup>1</sup>. During the activity of the Art and Culture Center (2001-2004, director I. Panchyshyn), a number of programs of a synthetic nature were implemented, among which, first of all, there were media programs in the format of systematic posts in the municipal press. Among the exhibition projects, the most significant was the Center’s participation in the festival of modern culture “Cultural Heroes” (2002), which demonstrated a separate cultural “profile” of the region, marked by the expected phenomenology.

The new western Ukrainian publishing houses – “Lileya” (Ternopil), “Lileya-NV” (Ivano-Frankivsk), Lviv-based “Light and Shadow” and “Gherdan-Grafika” played a great role in establishing regional phenomenology. The founders of the enterprises belonged to various patriotic societies and alternative parties of the 1990s, were well oriented in the current cultural and artistic processes of their time, had close contacts with artists-actionists, writers, progressive actors and directors, museum workers, supported creative experiments, and were often themselves participants of performances, apartment meetings, festivals of alternative art. From the beginning, their economic activity was based on the publishing of literature that fell under or shaped the current intellectual discourse and was competitive, considering the Western market.

The activity of the Ivano-Frankivsk publishing house “Lilya-NV” by Vasyl Ivanochka, founded on October 14, 1995, is associated with the institutionalization of the visual-verbal “Stanislavsky phenomenon” as one of the “most enduring cultural groups in post-Soviet Ukraine” (Andryczyk, 2018, p. 164).

The works of Y. Andruhovych were first published in “Lilya-NV”: “Reareatsii”, “Perversiya” (1997). The latter received an award from the Forum of Publishers in Lviv in 1997, design and layout by O. Rubanovska. “Exotic Birds and Plants” with the appendix “India: A Collection of Poems” (1997), later: “Disorientation on the terrain” (1999), “Moscoviade” (2000), “Songs for a Dead Rooster” (2004), a gift set “All Andruhovych” (2005) were published.

The publishing house took care of the publication of the magazines “Chetverg”, “Pleroma”, “Kinets Kintsem”, initiated the project of the magazine “Chetver” library (Illustration 5), organized presentations of publications, their presentation at book fairs. In the first issue of “Pleroma” for 1996 (ed. V. Yeshkilev), Lyotard’s “Postmodern Situation” and Yu. Izdryk’s “Stanislavsky: Longing for the Unreal” were published for the first time in Ukraine.

At the stage of topical representation, aesthetic technologies of hypertext were actively used at numerous book presentations: performance, re-performance, theatricalization, elements of carnival culture, visual poetry simultaneously as ways of non-linear presentation of information and marketing strategy. Among cult novels, V. Ivanochko published in 1997 “Vozzek” by Y. Izdryk, “KRK Island” (1998), “Double Leo” (2000). Izdryk was distinguished by his design cooperation with the publishing house he became the author of a number of famous covers, including his own novel “Fleshka”, a portrait composition for the cover of Tetiana Yarushevich’s “Shlagbaum” (2009). A series of his famous

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1 Private archive of I. Panchyshyn (1995). Memorandum of participants of the conference “Mid-Season Event”. 1995. [Typescript, 1 p.].

collages became the basis of the iconic cover and illustrations for Andruhovich's "Exotic Birds and Plants".

Ya. Yanovsky's publishing project "Landscape" (1996) combines media and communication. Separate projects include A. Sereda's intellectual sketch poetry "HomoViator" (2006), "Anna's World of Animals" (1997) by O. Rubanovska, M. Korol's visual poems "The Time of Reaching Stones" (2003), "Laws of Geography" (1997) by Anton Gavryliv with elements of videopoetry, the project "Another Format" (2003) a documented performance by T. Prokhask with Ukrainian philosophers, theologians, and writers.

### Conclusion

The artistic experiments of the late 1980s catalyzed cultural-artistic and socio-cultural processes, the first of which was the creation of an information environment, which resulted in the decentralization of the native art scene and the activation of regional phenomena, including a number of Western Ukrainian ones. The need to consolidate current art resulted in representation through grassroots institutionalization, not only through the production of art in the formats of self-organized groups and associations in art or literary competing environments, but also became the basis of significant sociocultural phenomena intellectual clubs, galleries, intellectual magazines, book publishing houses. In the context of a temporal perspective, these processes demonstrated a utopian passionate variety of cultural autonomy without external guidance.

The processes of formation of "cultural" capital combined social, political, and bureaucratic components. Artists, being directly in the "field of art", acquired the status of stars, separate institutions, part of marginal myths, moving to the "field of culture". We note their role in the creation of an institute of independent curators related to the mediation of art, the creation and management of multiple artistic environments for the implementation of cultural dialogues. Formal legalization was implemented through the development of private collecting, the emergence of a non-state gallery sector, publishing houses, and media formats, in which the members of the gatherings played an important role.

As in the case of the museum institution, the publication of magazines and books in the late 1990s became a space for the representation of the marginal community, including the self-representation of artists, and a place for the institutionalization of their texts in the context of the cultural period. Attempts by artists to join social or economic mechanisms resulted in the representation of art in real parameters, not ephemeral projects. The projects considered in the article demonstrate the flexibility of artists in the forms and formats of self-representation, confirm the importance and relevance of institutional theory and practice, the importance of the institution for fixing artistic phenomena in time and creating an institutional system.

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