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## Technological research of Adalbert Erdelyi's still life of the post-Budapest period

**Abstract.** The study's relevance lies in obtaining valuable information about Adalbert Erdelyi's painting, which enhances the understanding of his artwork, supports efforts at accurate attribution, and enriches the study of art history. The purpose of this study was to characterise artist's painting materials and technique of the post-Budapest period and introduce obtained results into scientific circulation. The research methodology was based on an integrated general scientific approach that combines theoretical and empirical methods, including art-critic and comparative analyses as well as optical and physicochemical methods. X-ray fluorescence analysis and Fourier-transform infrared spectroscopy were used to determine the artist's pigment palette. Until now, only a few works of Adalbert Erdelyi's early creative stage have been known and introduced into scientific circulation. A comprehensive study of Adalbert Erdelyi's still life was carried out. The stylistic and technological features of the painting that were inherent in the post-Budapest period were established. It has been shown that cardboard made from a mixture of rag fibers and wood pulp was used as the painting support. The type of cardboard gluing and fillers were determined. The still life was painted wet-on-wet on the unprimed support without applying underdrawings. The analysis of the organic binder has shown that the painting was executed in the oil painting technique. Pure lead white was identified in white paints. Lead white with an admixture of zinc white, a mixture of lead white and zinc white, chrome yellow (lead chromate), vermilion, alizarin crimson, ocher, Emerald green (copper acetoarsenite), and Prussian blue were found in the paint layer. The identified pigments and a comparative analysis of oil polymerisation in lead white paint allowed us to confirm that the painting was created in 1918. It is shown that the artistic and style characteristics of the painting correspond to Adalbert Erdelyi's post-Budapest period. Thus, "Still Life with Glasses on a Tray" can be considered the first known image of glasses with water in the artist's creative heritage. The results of carried out research are an important informative source in the analysis of the artist's early works and can be useful for art historians and curators of museum collections

**Keywords:** painting; artist palette; pigments; optical microscopy; UV fluorescence; X-ray fluorescence analysis; Fourier-transform infrared spectroscopy

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## Introduction

Comprehensive studies that include analysis by optical and physicochemical methods for establishing the technological features of the painting support, ground, and paint layer as well as the pigment palette of Adalbert Erdelyi's artworks of the post-Budapest period have not been carried out yet. This research represents the first scientific milestone in studying Adalbert Erdelyi's artwork materials which makes the presented work relevant.

Adalbert Erdelyi (1891-1955) is an outstanding Ukrainian artist and founder of the Transcarpathian School of Painting, who played a significant role in the professional formation of a whole generation of Ukrainian masters. His unique style was developed in several stages that are inextricably linked to the leading European art schools of Hungary, Germany, and France. Each of the stages is characterised by certain artistic and style characteristics that are inherent in the artist's work and are highlighted in scientific publications.

Since the beginning of the 21<sup>st</sup> century, scholars have paid considerable attention to the life and creative work of Adalbert Erdelyi as the founder and most prominent representative of the Transcarpathian School of Painting. There is a significant number of scientific publications devoted to the reconstruction of the artist's life and creative path, the evolution of his individual painting style, and the artistic and style characteristics of different creative periods. The formation of the creative personality of Adalbert Erdelyi in the context of the Hungarian cultural and artistic process of the first half of the 20<sup>th</sup> century was highlighted in the article by A. Strii (2020). The study of A. Seytasanova (2023a) is devoted to the German period of Adalbert Erdelyi's creativity and artistic and stylistic analysis of the artist's individual manner acquired after the experience of working in Munich. An art-critic analysis of Erdelyi's paintings executed during his stay in France in 1929-1931 performed by A. Seytasanova (2023b) revealed stylistic features in the artistic language and singled out the aspects that influenced the further development of his creative method. The paper I.A. Pavelchuk (2019) explored the trends of Cezannism in Adalbert Erdelyi's artwork and performed a comparison of the iconography of Cezanne's scenes and the artistic interpretations of Adalbert Erdelyi's landscapes, still-lives, and thematic compositions. O. Lagutenko & A. Seytasanova (2024) studied the last period of Erdelyi's activity when Ukrainian art was heavily influenced by Soviet ideology, identified specific features of his painting, and revealed new artist's method that combined the decorative expressive realism of previous years with the requirements of socialist.

The features of Erdelyi's artwork of the early periods are highlighted only in a few articles. The study A. Strii (2020) found that Adalbert Erdelyi's paintings of the Budapest (1911-1915) and post-Budapest (1915-1922) periods were influenced by the realist trend in Hungarian art, in particular by such prominent masters as Imre

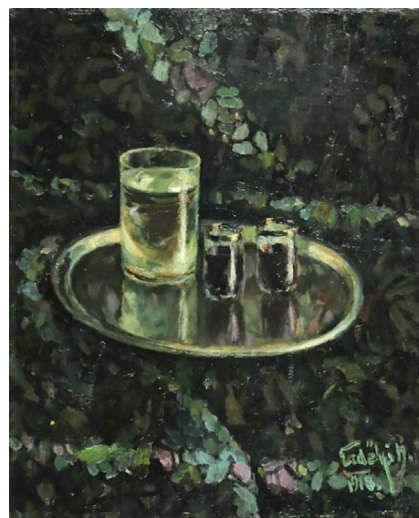
Revesz and Bela Ivanyi-Grunwald. A limited number of artist's works created in the second half of the 1910s and early 1920s have been brought into scientific circulation. The collection of the East Slovak Gallery (2024) includes the still-life *Glasses of Water* (1921). A comprehensive research of Erdelyi's paintings of the 1910s by optical and physicochemical methods has not been carried out yet.

The purpose of the study is to provide a technological examination and introduce into scientific circulation Adalbert Erdelyi's painting "Still Life with Glasses on a Tray" of the post-Budapest period.

The results of a technological examination of Adalbert Erdelyi's paintings of the post-Budapest period are presented for the first time, which determines the scientific novelty of the article.

## Materials and Methods

The focus of this study is Adalbert Erdelyi's (1891-1955) painting "Still Life with Glasses on a Tray" (Fig. 1) from a private collection. Its authorship was confirmed by an expert opinion of the Transcarpathian Regional Art Museum named after Yosyp Bokshai (Prykhodko & Ryzhova, 2007b).



**Figure 1.** Adalbert Erdelyi (1891-1955).  
Still Life with Glasses on a Tray. 1918.  
Oil on cardboard. 47.3×40.0 cm

Source: developed by the authors

A comprehensive multi-analytical approach proposed P.O. Tanasa *et al.* (2020) and A. Macchia *et al.* (2022) for studying painting materials and the artist's technique was applied. It included formal, artistic and stylistic, and comparative analyses, as well as technological research using optical and physicochemical methods.

The technological features of the painting were established by visual examination and microscopic analysis using a stereoscopic microscope MBS-10 and a

digital USB microscope Sigeta Expert (Sigeta Optics Ltd., Ukraine). Imaging in the visible, ultraviolet (UV), and infrared (IR) ranges was performed according to the workflow proposed by A. Cosentino (2015, 2016) which utilises a multispectral imaging system consisting of a digital CCD camera associated with appropriate lamps and a set of filters to reveal retouches and underdrawings and to map and identify pigments. There was employed modified Canon Rebel XSi (Canon Inc., USA) multispectral camera (12.2 Mpx) covering the range 360-1000 nm and equipped with Fotga UV-IR Cut filter (UV-induced fluorescence) and Zomei IR 760 filter (near IR photography). Kodak colour separation guides and grayscale patches were used to adjust the white balance and exposure of the images.

The elemental composition of pigments in the paint layer was determined by X-ray fluorescence analysis (XRF) using an ElvaX-ART spectrometer (“Elvatech”, Ukraine) with an SSD detector and a W anode X-ray tube with 35.0 kV voltage and 50  $\mu$ A current. The spectra were processed automatically with ElvaX 2.9 software.

Organic binder and pigment identification was performed by Fourier transform infrared spectroscopy using a Vertex 70 spectrometer (Bruker Optics, Germany) equipped with a diamond attenuated total reflectance accessory (ATR-FTIR) spectrometer. The spectra were acquired in the spectral range of 400-4500  $\text{cm}^{-1}$  with a resolution of 0.5  $\text{cm}^{-1}$ . A total of 64 scans were recorded for each sample. Spectra collection and processing were carried out using Bruker Opus 6.5 software. The interpretation of data was performed using the reference spectra in the material collection of the Bureau of Scientific and Technical Expertise “ART-LAB”. The aging degree of linseed oil binder in paint was conducted according to the method described in (Biskulova & Andrianova, 2019). The method was based on the determination of the ratio between integral intensities of the curve absorption bands of carbonyl groups C = O (1738-1743  $\text{cm}^{-1}$ ) and methylene/methyl groups  $\text{CH}_2/\text{CH}_3$  (2850-2930  $\text{cm}^{-1}$ ) as an internal standard of oil binder in FTIR spectra.

The applied analytical methods were engaged to obtain information about the artist’s technique, characteristics of the painting materials, and the time of still-life execution.

## Results and Discussion

The study Adalbert Erdelyi’s painting “Still Life with Glasses on a Tray” involves formal, artistic and stylistic, and comparative analyses of the still-life painting, as well as the characterisation of the painting support and paint layers.

The still life depicts a glass of water and glasses filled with a dark cherry liquid, placed on an oval tray with a mirror surface. This motif is one of the most favorite in the artist’s work. The authors of the article O. Prykhodko & H. Ryzhova (2007a; 2007b) emphasise that water

becomes a mythical and poetic symbol in Erdelyi’s art as the embodiment of beauty, perfection, and harmony. The idea of water connects Erdelyi’s painting and is enriched by new ideas and plastic images during his artistic search. One of the earliest known works in which Adalbert Erdelyi depicts glasses of water is a painting from the East Slovak Gallery collection (Fig. 2).



**Figure 2.** Adalbert Erdelyi (1891-1955).

Glasses of Water. 1921. Oil on canvas. 45×43 cm.  
East Slovak Gallery, Inv. Number 0-2861

Source: Official website of East Slovak Gallery collection (2024)

Characteristic author’s techniques and stylistic features of the artist’s early creative periods were described in the introductory articles to the album “Adalbert Erdeli” (Pryimych, 2007; Prykhodko & Ryzhova, 2007a; Prykhodko & Ryzhova 2007b) and the exhibition catalog “Adalbert Erdelyi. Works from private collections” (Tsytovyich, 2006). It is noted O. Prykhodko & H. Ryzhova (2007a; 2007b) that Erdelyi’s paintings of the 1910s and early 1920s are characterised by dark “museum” colour and unnecessary detailed elaboration and descriptiveness. The “Still Life with Glasses on a Tray” (1918) is executed in a dark green and brown colour scheme with bright accents that create reflexes on the objects. The scene of the painting and its artistic and stylistic features correspond to Adalbert Erdelyi’s post-Budapest period.

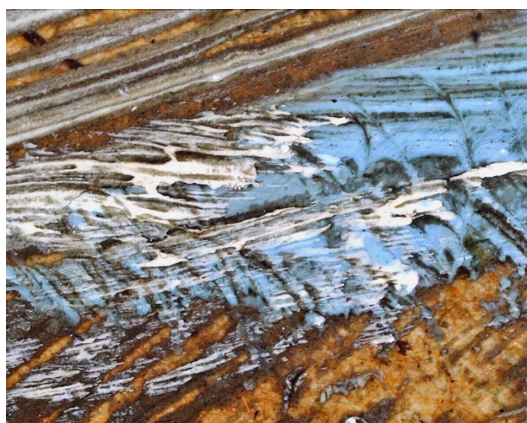
The still life is signed at the bottom right corner in two lines. The signature consists of the artist’s surname, the first letter of the name, and the date “Erdélyi B//1918”. It is known that the signature “Erdélyi Béla” (or “Erdélyi B”) is present on the artist’s drawings that were created while studying at the II-VI courses of the Hungarian Royal College of Fine Arts (Budapest) (Bilousov & Vakulenko, 2006), several drawings of 1910-1914 from private collections (Kovach, 2007) and early paintings, in particular, *Still Life* dated 1915 (Nebesnyk, 2007). The

artist's works of later periods that were created during the 1920s and the first half of the 1940s are signed "Erdelyi" with a stroke in the form of the letter "A" (Bilousov & Vakulenko, 2006; Kovach, 2007; Nebesnyk, 2007). The "Still Life with Glasses on a Tray" was signed with greenish-blue paint over black and brown painting and cardboard surface. Microscopic examination shows that the signature was applied before the paint layer was completely dry. The signature and a lower paint layer are permeated by the network of age-related cracks. The grain size of the signature paint and its composition (a mixture of lead white with small amounts of chrome yellow and Prussian blue) correspond to the greenish-blue colours of the paint layer. All of the above indicates that the signature was applied immediately after the completion of the painting. There were no detected retouchings and overpaints in the signature area in UV radiation.

The still life is painted on a 2 mm thick multi-layered cardboard of medium density. The cardboard has acquired a yellow-brown tint due to the natural aging and deterioration with time. The support was cut on all sides as a result of the author's alteration of the cardboard size as indicated by the paint leakage at the edges. On verso, the cardboard has an irregular, rather rough grainy texture, indicating that it was produced without using a calender. Microscopic examination and infrared

spectroscopy analysis showed that the cardboard was made of a mixture of rag fibers and wood pulp as evidenced by the presence of a small amount of lignin. The cardboard is glued with plant gum and contains calcium carbonate and kaolin as fillers. There is fragility and brittleness of the cardboard due to the destruction of fiber and binder, the cardboard layers have come apart along the edges in a few places at the corners. On the verso of the cardboard, there are restoration patches in the upper center and left. No visible producer's or dealer's marks on the cardboard verso were found. The painting was stamped on the verso at the top right by the Transcarpathian Regional Art Gallery in Uzhhorod, where the art historical examination of the work was carried out.

The still life is painted on unprimed support. The glued surface of the cardboard can be observed under microscopic examination in some areas left unpainted (Fig. 3). The paint was applied wet-in-wet throughout in a single session. The paint layer is of average thickness, varying between smooth to relief-like impasto with brushstrokes recognizable throughout (Fig. 4). The paints are homogeneous, microscopic examination revealed small factory-ground particles of brown, cherry-purple, and black pigment as well as white filler grains in paints. Microscopic examination and analysis in the infrared radiation haven't detected any underdrawings.

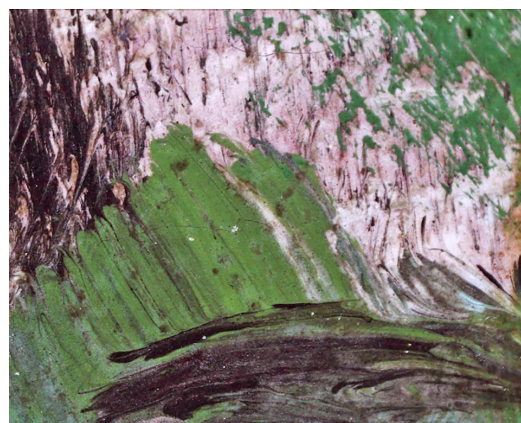


**Figure 3.** Adalbert Erdelyi (1891-1955).

Still Life with Glasses on a Tray.

Optical microscopy image of unprimed support (magnification ×50)

Source: developed by the authors



**Figure 4.** Adalbert Erdelyi (1891-1955).

Still Life with Glasses on a Tray.

Optical microscopy image of the paint layer

brushstrokes applied wet-in-wet (magnification ×50)

Source: developed by the authors

The study of the painting in the ultraviolet (Fig. 5) and infrared ranges (Fig. 6) was preceded by the determination of the pigments of the paint layer by physico-chemical methods. It was established that the painting is covered with a thin layer of transparent colourless varnish that was applied during the restoration of the work and exhibits a lilac-blue fluorescence in UV radiation. Such a characteristic of fluorescence is typical for modern synthetic varnishes. A few retouching spots of the painting were found. The features of the visible

fluorescence induced by ultraviolet UV radiation indicate the use of lead white as a white pigment. Paints of brown shades in UV rays look dark purple (do not fluorescence), which is typical for iron-containing pigments (ocher, umber). The brushstrokes applied with light blue paint have a blue fluorescence, which may indicate the presence of Prussian blue. The strong absorbance of cherry, dark green, and blue paints in the infrared range permits the detection of Prussian blue in their composition.



**Figure 5.** Adalbert Erdelyi (1891-1955). Still Life with Glasses on a Tray. UV-induced fluorescence image  
Source: developed by the authors



**Figure 6.** Adalbert Erdelyi (1891-1955). Still Life with Glasses on a Tray. Infrared (760 nm) image  
Source: developed by the authors

Identification of pigments and fillers in the paint layer was carried out by the XRF method and ATR-FTIR analysis. It was established the presence of lead white in white paint. In paint mixtures were identified lead white with small amounts of zinc white and a mixture of lead white and zinc white. Large-scale production of the zinc white pigment for oil colours started in the 1850s, shortly after developing the indirect process of zinc oxide manufacture (Palladino *et al.*, 2024). The pure lead white pigment was widespread in the paint material's market until the 1940s (van Driel *et al.*, 2018). Chrome yellow (lead chromate) was found in the paints of light yellow shades. Bright red brushstrokes were applied with vermilion pigment that was produced industrially until the mid-20<sup>th</sup> century (Andrianova, 2020). The dark cherry shades are a mixture of alizarin crimson and Prussian blue. Ochre was identified in the orange-brown and dark brown paints. Bright green paints contain Emerald green pigment (copper acetoarsenite). Emerald green was industrially produced in 1814 (Herm, 2020) and was commonly used in oil painting until the 1960s despite its toxicity (Fiedler & Bayard, 1977). Paints of yellow-green and dark green shades are composed of chrome yellow and Prussian blue mixture. Prussian blue has also been identified in light blue, dark blue, and pink-purple paint, mixed with alizarin crimson in the latter one. Blanc fixe (barium sulfate), chalk, and gypsum admixtures were found as paint fillers. Aluminum hydroxide is present in cherry and pink-purple alizarin-based paints (Schweppe & Winter, 1977).

The still life was executed in the oil painting technique (oil was identified as a binder in all paints by ATR-FTIR analysis). The pigments detected in the paint layer and a comparative analysis of oil polymerisation in the white paints (Biskulova & Andrianova, 2019) with reference-dated works indicate that the painting was

created in the first quarter of the 20<sup>th</sup> century and confirm that it was painted in 1918.

The applied methods allowed for the reconstruction of the work's creation process and the identification of the materials used by Adalbert Erdelyi in the post-Budapest period.

### Conclusions

Adalbert Erdelyi is one of the most prominent Ukrainian painters. Since the beginning of the 21<sup>st</sup> century, much attention has been paid to the study of his life and the stylistic features of his artistic heritage. Only a limited number of Erdelyi's works executed during his early creation period have been introduced into scientific circulation. The article presents the results of a comprehensive study of Adalbert Erdelyi's still life of the post-Budapest period which includes both artistic and stylistic, and technological analysis by optical and physicochemical methods. It was demonstrated that the scene of the painting and its artistic, and stylistic features correspond to Erdelyi's artwork of the 1910s and early 1920s. The peculiarities of the signature application, the characteristics of the painting support, and the pigment palette were determined. Microscopic examination revealed that the signature was applied immediately after the still-life completion. Comparative analysis of artwork by Erdelyi had shown that signature characteristics are typical for artists' paintings and drawings executed before the 1920s. The support for the painting was identified as cardboard made from a mixture of rag fibers and wood pulp. The sizing of cardboard was determined as plant gum, calcium carbonate and kaolin were identified as fillers. The painting technique was characterised as wet-on-wet applied directly to the unprimed support without underdrawings. The use of oil paint was confirmed through organic binder

analysis. X-ray fluorescence and Fourier-transform infrared spectroscopy revealed the artist's pigment palette, including pure lead white, lead white mixed with zinc white, chrome yellow, vermillion, alizarin crimson, ochre, Emerald green, and Prussian blue. These findings, alongside the oil polymerisation analysis in lead white paint, verified that the painting was created in 1918. The artistic and stylistic characteristics aligned with Erdelyi's post-Budapest period, establishing "Still Life with Glasses on a Tray" as the first known depiction of glasses with water in his oeuvre.

Prospects for further research are related to the comprehensive study of the artist's paintings created

during the post-Munich, post-Paris, and Soviet periods applying modern analytical techniques for identifying the painting materials and features of Erdelyi's technique and their evolution across his artistic career.

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### Conflict of Interest

None.

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## Технологічні дослідження натюрморту Адальберта Ерделі постбудапештського періоду

■ **Анотація.** Актуальність дослідження полягає в отриманні цінної інформації про живопис Адальберта Ерделі, що поглиблює розуміння його творчості, підтримує зусилля з точної атрибуції та збагачує мистецтвознавчу науку. Метою цього дослідження було охарактеризувати матеріали та техніку живопису художника постбудапештського періоду та ввести отримані результати в науковий обіг. Методологія дослідження ґрунтується на комплексному загальнонауковому підході, що поєднує теоретичні та емпіричні методи, зокрема мистецтвознавчий та порівняльний аналізи, а також оптичні та фізико-хімічні методи. Для визначення пігментної палітри художника використано рентгенофлуоресцентний аналіз та інфрачервону спектроскопію з Фур'є-перетворенням. До цього часу були відомі та введені в науковий обіг лише кілька творів раннього періоду творчості Адальберта Ерделі. Проведено комплексне дослідження натюрморту Адальберта Ерделі. Встановлено стилістичні та технологічні особливості живопису, притаманні для постбудапештського періоду. Показано, що в ролі основи для картини використовувався картон, виготовлений із суміші ганчіркових волокон і деревної целюлози. Було визначено тип склеювання картону та наповнювачі. Натюрморт написаний мокрим по мокрому на неґрунтованій основі без нанесення підмальовок. Аналіз органічного зв'язуючого показав, що картина виконана в техніці олійного живопису. У фарбах білого кольору виявлено чисті свинцеві білила. У фарбовому шарі виявлено білила свинцеві з домішками білил цинкових, суміш білил свинцевих з білилами цинковими, хром жовтий (хромат свинцю), кіновар, алізарин малиновий, охра, смарагдово-зелений (ацетоарсеніт міді), берлінська лазур. Ідентифіковані пігменти та порівняльний аналіз полімеризації олії у свинцевій білій фарбі дозволили підтвердити, що картина була створена у 1918 році. Показано, що художньо-стильові характеристики картини відповідають постбудапештському періоду творчості Адальберта Ерделі. Таким чином, «Натюрморт з келихами на таці» можна вважати першим відомим зображенням келихів з водою у творчій спадщині художника. Результати проведеного дослідження є важливим інформативним джерелом в аналізі ранньої творчості художника та можуть бути корисними для мистецтвознавців і зберігачів музейних колекцій

■ **Ключові слова:** живопис; палітра художника; пігменти; оптична мікроскопія; ультрафіолетова флуоресценція; рентгенофлуоресцентний аналіз; інфрачервона спектроскопія з Фур'є-перетворенням

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## Ukrainian works of folk art through the prism of scientific attribution

**Abstract.** Studying the methods of methodological interactions opens up new opportunities for understanding the meaning, artistic and evaluative value of a particular artwork. The attribution of folk art works is one of the most pressing issues in the scientific discourse. The purpose of the article is to develop an effective research toolkit for the attribution of folk art. The research methodology combines discourse interpretation with a disciplinary approach, using both general and specific scientific methods. Essential to attributing folk art is determining the sequence of various known methods. The study's main results are derived from a systematic and comprehensive examination of key theoretical and practical aspects of folk art, specifically identifying the most effective scientific methods for its attribution. An important outcome is the development of the article's methodological structure, focusing on the conceptual framework of folk art theory to understand its morphology. Key methods include historical and geographical, semiotic, and analogical approaches. As a result of the analysis, the article develops a methodological construct that has an analytical logic and is a theoretical justification for the concepts of attribution already existing in art history. The selected methods in the study acquire a constant hierarchy and sequence of actions, taking into account each individual situation, which has its own explicability. This analytical process involves the gradual generation of a strategy, methodology, interpretations, and interpretations that form the final knowledge of a folk artwork, as well as reveal gaps that require further search for materials and facts. In a combination of practical and theoretical methods, a folk artwork becomes an extended system and part of traditional everyday life, revealing its own objective features. The practical value of the work lies in the field of educational training of art experts, and is also important for use in special educational components

**Keywords:** folk art product; decorative art; attribution methods; methodological constructs; authenticity; stylisation

### Introduction

Folk art, representing collective traditions and ethnic memory, has gained significant interest in the early 21<sup>st</sup> century. Researchers worldwide emphasise the need for specialised approaches to preserve and study this field. The topic's importance lies in developing an effective algorithm for using scientific analysis methods to attribute folk art objects. Since the 1880s, Ukrainian ethnic works have attracted professional and private collectors. Museum collections began forming in the late 19<sup>th</sup> century. By systematically collecting folk art samples in their natural settings, researchers accumulated

substantial material. While many pieces are part of scientific discourse, many remain scattered in archives across Ukraine and the world.

A.-K. Bence (2021) pointed out that the representation of folk art of emblematic regions is increasingly acting as a representation of the style of an individual. The scientific attribution of folk art objects gradually takes on a new meaning in the field of art criticism expertise. The first scientific developments in the contemporary art historical discourse appeared in the field of artistic ceramics. In her publications, I.I. Beketova raised the

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question of how to attribute ceramic products based on the collection of the National Museum of Ukrainian Folk Decorative Art. Among the most important factors of attribution, I.I. Beketova (2010) identified a set of information about the discovery and origin of the item, an interview with its last owner. In another publication, I.I. Beketova (2018) identified old inventory books as a source for attribution.

Linking the process of attribution to the documentary circulation of a separate museum collection, O. Kokhan (2019) noted that the completion of the study of exhibits should be the introduction of the findings into all groups of museum accounting and information and reference documentation, primarily in scientific passports.

An ethnologist from Lutsk, A. Dmytrenko (2022), in a separate scientific and methodological development devoted to traditional pottery in Volyn, paid special attention to the peculiarities of Volyn clay and traditional methods of its processing, as well as the peculiarities of the shapes and proportions of local ceramic products.

The approaches to the attribution of porcelain and glassware from the production of the art industry are similar to the main parameters defined by the above-mentioned authors in the field of traditional pottery. They are described in the scientific and methodological works of N. Revenok. In one of them, N. Revenok (2015) rightly emphasised the links in the development of the art market and scientific research in the field of expertise and attribution. Another important factor for the attribution of Ukrainian porcelain, the researcher recognised the connections of the Ukrainian tradition with foreign models and the creative elaboration of their typical elements.

Finally, in her dissertation, N. Revenok (2018) summarised the principles of expertise in the museum practice of porcelain and faience. Among the main preparatory stages, the author emphasised the importance of creating a classification of porcelain products in order to conduct a comparative analysis of certain types of objects and identify them. She also paid considerable attention to the issue of different types of certification as the final stage of scientific attribution, and presented sample tables.

The methods of conducting it in Ukrainian science in the 2000s in the process of formation and clarification. The arsenal of tools accumulated in this field not infrequently remains the achievements of the practical experience of individual museum collectives. Such a state of affairs is justified by several reasons: due to gaps in the sectoral division of expertise, thus with a lack of sufficient amount of printed publications on this issue.

The purpose of the article is to develop an effective research toolkit for the attribution of folk art works, taking into account the specifics of the industry and some differences in relation to the products of the artistic industry.

The scientific novelty is to create a basic algorithm for the attribution of folk art works based on the generalisation of the accumulated research and practical experience.

## Literature Review

The source base for attribution includes different types of publications – scientific specialised and factual general. The latter contain important characteristics for recording the forms, technologies and stylistics of folk products from specific centres where they were made. Such publications have not lost their significance over the decades of their existence in research circulation and were reprinted in the 2000s. At the same time, the problem of studying folk art in the scientific discourse of the early 21<sup>st</sup> century is extremely broad and has an indirect connection with the topic under study. Ethnologists, anthropologists, and art historians study this field simultaneously, and each defines their own priorities and therefore interdisciplinary approaches.

Among the publications with generalised content about folk art, it is important to highlight the research of the creator of the first museum collections, among whom it would like to highlight M. Bilyashivsky (2017), the first director of the National Art Museum of Ukraine. In it, he presents valuable facts about folk works collected during search expeditions and includes their images.

An important source of information for the attribution of folk art works is multi-volume collective monographs created by groups of scholars. These are major works in the field of decorative and applied arts of Ukraine under the general editorship of H. Skrypnyk (2009), director of the M.T. Rylsky Institute of Art History, Ethnology and Folklore. It reflects, in particular, the peculiarities of traditional production of various groups of products, the author's styles of masters, and regional artistic traditions.

Without a thorough knowledge of Ukrainian folk and decorative and applied art, it is impossible to professionally attribute a product or work, as it has its own realities compared to the general methodology of art. This is evidenced by the works of leading experts in art history. Among them, it is important to mention the publication by O.I. Minzhulin (2012), where he analyses not only the possibilities of technological expertise, but also the importance of various analytical methods of attribution as a necessary stage in the study of a particular artwork.

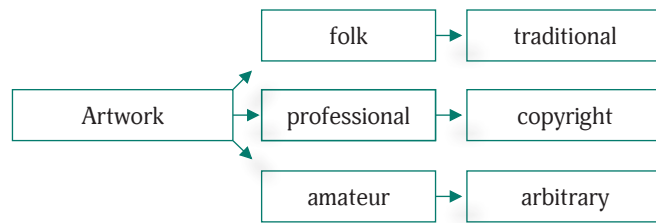
The development of methods and ways of studying different groups of works is extremely insufficient and is at an early stage. Examples of such studies are the works of the authors of T.N. Artyukh (2005) and O.L. Kalashnykova (2006). In the monograph, T.N. Artyukh (2005) discusses the basics of jewellery merchandising expertise, in particular, the principles, subject matter and methods. The author notes that the evaluation of this type of goods in museums and antique shops is based on attribution. The scholar also noted that attribution is a type of quality assessment of works of art that is carried out to identify features that can be interpreted as a cultural monument. In the textbook, O.L. Kalashnykova (2006) examines the main technologies for the production of various types of cultural property, their methods of attribution and examination, methods of es-

tablishing the value of works of art and the peculiarities of moving cultural property across the border of Ukraine, taking into account the legal component of this issue.

T.N. Artyukh *et al.* (2008) has already revealed methodological approaches to working with jewellery and musical instruments. At the same time, new publications have appeared in the field of attribution of artistic porcelain. B.O. Platonov & T.Y. Shevchenko (2014) presented an example of the attribution of a Swedish-made earthenware plate for scientific discussion, highlighting the general historical and cultural plan of the study and the attribution of the product itself.

### Materials and Methods

The important stages of studying the chosen topic are: as follows to clarify the peculiarities of the category of folk art and the status of its works; to stratify the main concepts in decorative and applied art: folk, professional, amateur; to establish the boundaries of the concept of folk art; to distinguish between the approaches of attribution and examination, as well as to clarify their integral areas; to define methods of theoretical and practical types; to provide examples of stylisation based on authentic models. These criteria determine both research strategies and scientific methodology (Fig. 1).



**Figure 1.** Stratification of works of decorative and applied art by style

Source: developed by the author on the basis of a study edited by H. Skrypnyk (2009)

In this way, it will be possible to form a small group of methods, the application of which should be considered the core of the process of attribution of groups of folk art works and to obtain new results of scientific research. The methodological basis of this study was the progressive application of historical and geographical, formal and stylistic, and semiotic approaches, and at the final stage, the method of analogies. This sequence

ensures the passage of a number of important stages: from the empirical collection of historical materials and facts related to the cultural and ethnographic region; through the creation of a holistic description of a traditional artwork and the nature of its decoration to the synthesis and interpretation of all the facts using analogies known in museum and research circulation (Table 1).

**Table 1.** Algorithm for applying scientific research methods

Title	Application possibilities	Type of method operation
Historic-geographic method	Searching for and forming a database of historical sources and facts related to the product and its region of origin	Data collection
Formal-stylistic method	Creating a systematic description of the product according to the parameters of the overall shape, proportions, and important elements	Data description
Semiotic method	Description of the decor as a general composition and the nature of the main elements	Data analysis
The method of analogies	Comparison of the product with known, well-studied samples	Data interpretation

Source: developed by the author on the basis of research by V.M. Sheyko *et al.* (2016)

Thus, the use of the methods indicated in Table 1 in the sequence shown allows accumulating different types of information, analysing them, finding out gaps in facts, establishing objective data, and finally interpreting and hypothesising about a work of folk art.

### Results and Discussion

To achieve the goal, a sequence of processes has been defined – define the essence of the concept of folk artworks; concentrate on the possibilities of its’ attribution; choose individual methods as an attribution toolbox. In

the process of analysis, it is crucial to determine which characteristics and features folk artwork possesses, what sets it apart from other groups of decorative fine art objects, and what is its value as an art examination object.

At the initial stage of studying the issue, it should be noted that folk art in Ukraine has been the foundation for the development of the decorative and applied arts sphere since the last century, contributing to the emergence of a single morphological structure. At the same time, folk art is divided into groups within itself. A significant role in it is played by home-made and handcraft

products. Their stylistics had a significant impact on how objects were formed and decorated in the network of the Art Industry of the Ukrainian SSR. The derivative group is characterised by souvenirs made by folk craftsmen or artistic cells where innovation and stylisation were most widespread. It follows that a structural-functional method is needed to determine the status of an individual product in the industry system.

The time vertical is formed by certain groups in the course of their historical development. Hence the need to use the historical and comparative method. The essence of the concept of folk art is the works of rural craftsmen made on a traditional basis at home. The works of various network centers of the Art Industry, which operated in the territory of the Ukrainian SSR from 1930 to 1990, as examples of folk art have an expressive content due to the use of professional art techniques in their creation (the introduction of emphasising the central element of visual motifs – portraits or genre inserts – into the compositions).

Finally, as a part of the Art Industry assortment manufacturing and independent artists' productions, souvenir products possess a relative interest in terms of their artistic and cultural value status. There is amateur creativity outside of folk and professional decorative art that is not tied to any tradition or professional preparation. It develops as an amateur sphere. In the 2000s, the field of art expertise and attribution is not interested in amateur products. Therefore, there are interrelated concepts in the chain, such as *folk craftsman*, *folk artist*, and *amateur master*.

Since folk art was the starting point for the art industry in the 20<sup>th</sup> century, their branches were mostly coincident. Woodworking, ceramic production, weaving, and embroidery are the primary activities. At the same time, the works of folk art were created by hand using only natural materials, which were processed by the master himself using his own hands. A syncretic character is present in folk art, unlike the decorative work of a professional artist. The interaction between functionality, beauty, and symbolism is present in every folk product. Such syncretism is connected to tradition. Thus, the product of the traditional environment is multifunctional and incorporated into the living space. The traditional interior ensemble exhibits his artistic expressiveness. It's crucial to have a thorough understanding of the manufacturing tradition for attribution of a folk art artefact since the main focus of the folk art field is not on the artist's individuality and creative search, but rather on the strong tradition of a particular branch and school.

In the initial stage, the product's typology can be established through commonly used attribution approaches which help to clarify a number of parameters: materials and techniques; product purpose; stylistics; and regional localisation. At the same time, there are specific typological characteristics that can be distinguished in folk art: traditionalism, national characteristics, a

regional school that is unique for its ornamental motifs and compositional techniques; branches; traditions of materials, and manufacturing technologies.

Unlike examination, attribution is connected with the creation of the assumptions system about the subject of evaluation, but it doesn't provide a final statement. Art historians often deduce it from such pre-scientific forms as cognising. Dating is determined by attribution not by year, but only approximately and generically by period; not by a settlement, but rather by a district or region. The distinction between attribution and identification is due to these features. The attribution of folk art objects lacks a precise historical basis, such as written documents, for instance. Folk art is overwhelmingly impersonal. All these circumstances are what create information about products in the form of a hypothesis, a legend as oral evidence.

Folk art's material basis in the 2000s primarily relies on products from museums or private collections that date back to different periods of the 20<sup>th</sup> century. The groups that are most valuable here are dated by the second half of the 19<sup>th</sup> century. The smaller section is made up of artistic and ethnographic objects directly from the authentic rural environment. Exhibits are processed at all levels of registration in the collections of the leading national museums of Ukraine. Regional or local museums are faced with significant difficulties in this aspect. Only occasionally do private collections have registration and professional certification.

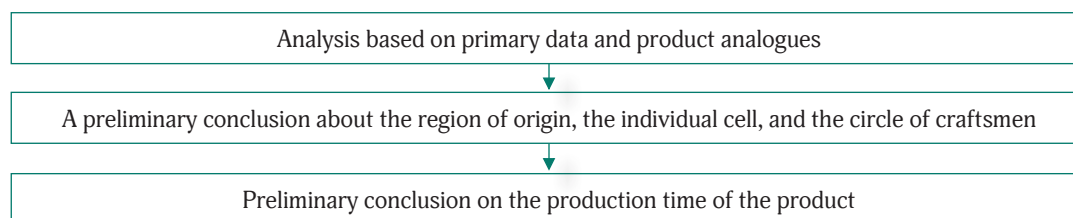
Thus, in each case, the problem of folk art objects' attribution has its own characteristics and needs, the focus of study, and therefore, methods as the essential tools. The algorithm positions for describing works of folk art are in the 2000s was formed in general terms, and experts have not yet agreed on how to fill it with specific parameters. As a result, the completed task necessitates further development. In the attribution of folk art objects, there are primary (visual and descriptive) and subsequent (scientific and analytical) levels in accordance with their initial (visual and descriptive) and subsequent (scientific and analytical). The first one uses methods of stylistic and iconographic content to describe the external signs of the product. The iconological circle's data is included in the second section.

At the visual level of elaboration and description, K.V. Novikova (2019) correctly attribute the following parameters: product name; location region; dating; dimensions; manufacturing technique and material; description of the form and features of its decoration; state of preservation and nature of damage. It is proposed that the primary description should be necessarily accompanied by a photographic recording of the subject. The taken photographs showcase the object in its general form, along with its most crucial structural and finishing knots. By fixing the primary data in the next stage, attribution can identify local types of folk art objects, zonal, regional, and local signs.

The next level of attribution, scientific and analytical, should interpret the facts of the primary description and clarify the series of important issues to enhance expert knowledge about the works of folk art. Defining the exact composition of materials, manufacturing techniques, features of form, and character of finishes, reveals the

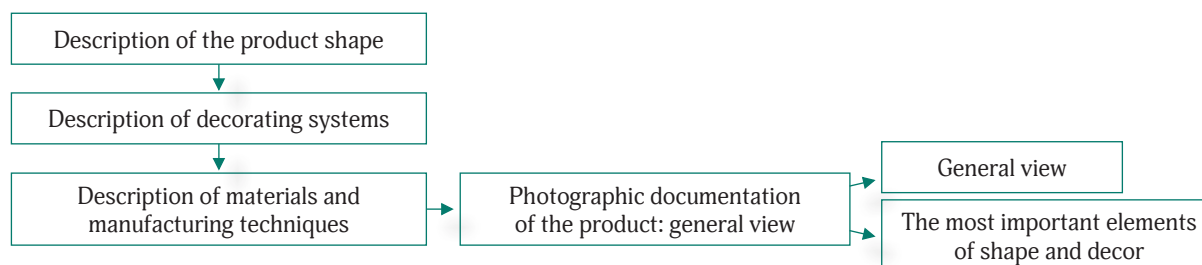
opportunity to approximately determine the time of the creation of the subject, the region of its origin, the tradition, and the school connected to it (Fig. 2).

It is particularly important for an expert to have the ideal ability to distinguish certain technical manufacturing methods and their time evolution (Fig. 3).



**Figure 2.** An algorithm for the visual and descriptive stage of researching a work of folk art

Source: developed by the author on the basis of a study edited by H. Skrypnyk (2009)



**Figure 3.** Sequence of stages of scientific and analytical product research

Source: developed by the author on the basis of a study edited by H. Skrypnyk (2009)

The composition of dyes, the method of making materials, the width of the product, the features of a set of ornamental motifs, the composition's nature, and colour must be taken into account when attributing individual samples of carpets. By using these factors, it is possible to approximately determine the product's implementation period and its nature. In addition to the essential characteristics of carpet products that originate from certain historical and ethnographic regions of Ukraine, the expert can identify significant local characteristics and the possibility to assign the artwork to the main typological groups can appear: the landowner's (master) carpets; household items; the samples made at small enterprises in the art industry, etc.

Even though ancient carpets do not commonly appear on the art market in the 2000s, their research in art history discourse remains relevant due to significant gaps in their actual research. Attempts continue to be made to clarify the attribution of the oldest carpet samples from museum collections, since the specific information about them is essentially absent. The discovery of new facts is only possible through scientific interpretations, by shedding light on the place of manufacture of the object, the era's historical and household background, its cultural and social affiliations, and so on. An example of such a study is the article by G. Kogut (2008) about a carpet from the collection of the National

Museum of Decorative Arts of Ukraine, dated 1782. Since the beginning of Ukrainian museum art, this rarity mentioned in the Ukrainian art discourse. However, the only accurate fact about it is the location – Mogilne village, Verbsky Volost, the Volodymyr-Volynsky district of Volyn province. Creating a complete structure of his ornamental motifs was a significant step towards attribution, as it opens up the possibility of further searches and comparisons. The semiotic method holds great significance in the research context, revealing ways of interpreting ornamental motifs and systems. Therefore, if during this initial stage of description, the shape and decoration of the product are important, in terms of determining the aesthetics, functionality, and architectonic of the work, then the scientific and analytical point of view makes it possible to approximately determine the origin of the school of tradition and the region of origin. This leads to the conclusion that the implementation of compositional schemes of decoration of a separate sample of an ancient carpet and its introduction to a special electronic database should become part of the process of scientific attribution.

By attribution of carpet samples from the 20<sup>th</sup> century, it is possible to distinguish products that are similar in composition but made at different times and with different manufacturing methods. In Middle Polissya, the villages of the outlying gentry, there are still

similar homemade carpets and their analogues related to the manufacturing process in the Art Industry System. The main difference between these products is in their technological aspect. Handwork can be identified by hand-pressed materials framework and wetting, and by the narrow reed of a traditional workbench. During the 1970s and 1980s, the analogies of folk samples in the workshop of Levkovichi village, Ovruch district, Zhytomyr region, were created. The workbench machines with a wide reed were utilised for this purpose, weaved in one piece of fabric from a factory yarn that is produced in Lviv. Statistical data on this can be found in the publication edited by R. Zakharchuk-Chuhai (1986).

The degree of decoration of folk artwork is closely connected to the utilitarian purpose. The graphic or picturesque nature of the ornamentation here is due to a specific local tradition. The decorative nature of folk art objects was made stronger in the historical course by the influence of individual styles. In numerous fields of folk art, baroque and modern styles are the most legibly observed styles. The level of value for a folk artwork as a historical or cultural monument cannot be determined by the number and method of decorations applied to it. For example, the artistic value of Bukovina's modern shirt with a lot of naturalistic polychrome bead embroidery is not more substantial than the Southern Volyn's shirt embroidered in monochrome "white on white". The quality of the composition of folk art objects in its purity, and the absence of eclectic techniques as important features of the ancient Ukrainian folk style.

In folk traditional products, the ornament was seen as an important but strictly normalised technique. Instead, the samples, the decoration of which observed destruction of compositional schemes verified by tradition, and the layout of carelessly selected motifs, give a feeling of the clumsiness of form creation. Therefore, in their works, O. Tyshchenko (1992) and O. Klymenko (2010) emphasise the importance of accurate and scrupulous documentation of ornamental compositions. After all, ornaments as independent phenomena, and ornaments on their applied form are perceived differently. The product architectonic demands the fusion of ornamentation and form.

In the production of the Art Crafts system, decor often came to the forefront and obstructed functional components. The widely used subject author's inserts, which served as a compositional centre, were not always successful. Soviet thematic carpets and caskets are vivid examples of this. Folk art's true professionalism is displayed by having the perfect proficiency of traditional technologies for material processing, skilful layout, or shaping. The primary focus here is on the manufacturing method, hand work as a sign of the uniqueness of the product, using classical motifs and techniques. The techniques of countable seams and geometric ornaments, created in classical colours using 2 or 3 contrasting colours, are keeping their rarity

among many later options for finishing. The sample's value is in its rarity.

Visual identification of rare products' later analogues is possible through the use of the analogy method in the attribution. In the 2000s there is a demand for copying and reproducing authentic analogues in folk art. The vivid examples of this include a muslin suit from the Northern Rivne region, ancient tiles of Hutsul region (by famous masters' authorship Oleksa Bakhmetiuk and Ivan Baranyuk), venetian necklace, etc. Modern analogies that reconstruct the classical model in part or in whole have only aesthetic and technological value.

Thus, a folk art object has both artistic and historical and cultural value. At the same time, as noted by S. Rudenko (2018), it has the status of an object of museum or private collection, which requires a cost estimate. During its attribution, both universal methods, utilised throughout all stages of study, and gradual methods, which are used in individual cycles, are equally important. To the last, as the resource of accumulating actual material and creating various classifiers belongs to the visual method that is used in the art history examination to create various electronic databases. Establishing connections between various institutions involved in art criticism in Ukraine is crucial for this work. The connections with museums are the priority among them. In 2011 in accordance with the existing regulatory framework Resolution of the Cabinet of Ministers of Ukraine No. 1271 (2011), among non-core financial services have the right to carry out examination or attribution. In this context, the art historical attribution of art products and works is part of the processes of capitalisation of museum activities and opens up opportunities for establishing new communications between organisations and individuals.

It should be noted that, given the interdisciplinary nature of the study of folk art, scholars from different countries use variants of the terms. The concept of *folk art* or *folklore* as a leading entity has acquired a diverse range of meanings in European and American studies – from peasant art, based on the local tradition of the archaic type, to the art created by groups of creators united together by other symbols.

S.J. Bronner (2016), analysing the definition of *folklore*, emphasised its significant variability in folklore studies, anthropology, ethnology, and outlined the way of transforming folklore into a "hybrid" discipline, which contains "traditional performance items", and folklore should be perceived as an oral and at the same time a socio-material phenomenon. Given this state of affairs, it is necessary to distinguish groups in works of folk art according to the methods and peculiarities of their study. In this study, too, in order to properly assess the rare status of a piece of folk art, it is necessary to distinguish between artistic tradition and stylisation, folklore and folklorisation it is necessary to distinguish between artistic tradition and stylisation, so to speak, folklore and folklore.

The concepts of M.O. Jones (1993) are close to the positions presented in this study. Analysing the different meanings of the concept of *folk art*, he called American traditional crafts *material culture folklore* or *utilitarian art*. Studying the significance of folk furniture made by craftsmen of certain ethnic groups in the United States, the researcher emphasised the stylistic originality of their technical and aesthetic norms.

A.-K. Bence (2021) the folk art of the second half of the 20<sup>th</sup> century included artists who lived in cities and produced their works on request of the intelligentsia, who collected and used folk-style things in their suburban estates. This stratification of folk art is also necessary for attribution.

Studying folk art in the context of pan-European research approaches, M. Selivachov (2022) thoroughly analysed the field of naïve art, namely naive painting. His research proves that the field of Ukrainian decorative painting requires specific approaches and methods in its study and attribution, but also has common positions. Studying folk art in the context of pan-European research approaches, M. Selivachov (2022) thoroughly analysed the field of naïve art, namely naive painting. His research proves that the field of Ukrainian decorative painting requires specific approaches and methods in its study and attribution, but also has common positions.

The publication M.D. Augustini & H. Leder (2006) proposes to conduct parallel expert assessments by groups of specialists and non-specialists, during which the former evaluate a work of art from the point of view of their professional training, and the latter – from the point of view of aesthetic experiences. This study focuses exclusively on classical and scientific approaches developed in ethnological and art historical discourse.

The topic of attribution of works of folk art in the field of art historical examination is one of the least researched areas. The main parameters have already been defined by individual museum workers and researchers in previous publications. This article creates a broader context for attribution, outlining different levels of cultural significance of a work in terms of its authenticity or stylisation, and provides examples of approaches to understanding the categories of work, novelty, and souvenir.

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## Conclusions

Folk artwork attribution uncovers significant connections between parameters, the interdependence of various factors, and their impact on expert evaluation. Key concepts like cultural value, historical value, artistic value, and purchasing (market) value are among these parameters. In a societal context, this help to identify one of the functions of art – the social attitude toward culture.

Works of folk art are an expression of collective memory and thus require special attention and respect. Understanding this is important for those who acquire the speciality of art critic-experts. The artistic and cultural value of traditional masters' works is typically linked to their social and economic status, as well as their habitat, in contrast to objects of fine art. An integrated approach is necessary to analysis the works of folk art, as it gives the idea of ensemble connections. In this aspect, the art history analysis of the traditional object researches its form and content, as well as its connection to interiors and folklore.

Experience, general background knowledge, and intuition are the most significant qualities of a specialist when it comes to attribution. Works of folk art, in essence, are closely related to the craft and decorative applied field, having both a production and artistic basis with their own imagery.

The problem of attribution of works of folk art in the art historical discourse is only just beginning. To solve this problem, it is necessary to accumulate a set of research and methodological materials, to hold a series of professional conferences and roundtables, involving leading Ukrainian experts in this field. It is also necessary to create electronic databases of images from art history publications and museum collections for all branches of folk and decorative and applied art. In this way, it will be possible to create a school of experts in the attribution of works and objects of folk art.

## Acknowledgements

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## Conflict of Interest

None.

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## Українські твори народного мистецтва крізь призму наукової атрибуції

■ **Анотація.** Вивчення способів методологічних взаємодій відкриває нові можливості для розуміння смислу, художньої та оціночної цінності того чи іншого мистецького твору. Атрибуція творів народного мистецтва є однією з найактуальніших проблем у науковому дискурсі. Метою статті є розробка ефективного дослідницького інструментарію для атрибуції творів народного мистецтва. Методологія дослідження поєднує дискурсивну інтерпретацію з дисциплінарним підходом, із застосуванням як загальнонаукових, так і конкретно-наукових методів. Важливим для атрибуції творів народного мистецтва є визначення послідовності застосування різних відомих методів. Основні результати дослідження випливають із системного та комплексного розгляду ключових теоретичних і практичних аспектів народної творчості, зокрема визначення найефективніших наукових методів її атрибуції. Важливим результатом є розробка методологічної структури статті, яка зосереджується на концептуальних засадах теорії народного мистецтва для розуміння його морфології. Ключові методи включають історико-географічний, семіотичний та аналогічний підходи. В результаті аналізу розроблено методологічну конструкцію, яка має аналітичну логіку і є теоретичним обґрунтуванням вже наявних в мистецтвознавстві концепцій атрибуції. Обрані методи в дослідженні набувають сталої ієрархії та послідовності дій з урахуванням кожної окремої ситуації, що має власну експліцитність. Цей аналітичний процес передбачає поступове формування стратегії, методології, інтерпретацій та тлумачень, які формують остаточне знання про твір народного мистецтва, а також виявляють прогалини, що потребують подальшого пошуку матеріалів та фактів. У поєднанні практичних і теоретичних методів твір народного мистецтва стає розгорнутою системою і частиною традиційного повсякдення, виявляючи свої об'єктивні особливості. Практична цінність роботи лежить у площині освітньої підготовки фахівців-мистецтвознавців, а також важлива для використання у спеціальних освітніх компонентах

■ **Ключові слова:** народний художній виріб; декоративне мистецтво; методи атрибуції; методологічні конструкції; автентичність; стилізація

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## Immersive technologies in the formation of musical audio space

**Abstract.** Immersive audio technology is increasingly used in music, with devices like cell phones and televisions replicating formats. The increasing adoption of immersive audio technologies by both consumers and professionals in the music industry has made this topic more relevant. The purpose of the research is to analyse immersive technologies that contribute to the creation of the musical audio environment. The research employed methods: literature and historical review, technical analysis, practical cases, statistical method, and the author's personal empirical experience. The article examines the function of audio space in relation to the perception of musical art and the characteristics of musical audio space. The proposed classification categories musical audio spaces into two distinct types: natural and artificial, as well as offline and online. The article's statistical data illustrates the changing patterns of growth in online audio consumers and the rivalry between radio stations and streaming platforms to enhance their impact on shaping listeners' audio spaces. The research demonstrates that streaming platforms actively encourage the incorporation of musical content in immersive formats as a means to expand their market share and evoke heightened emotional and perceptual responses in customers. The article outlines techniques used in immersive music spaces to provide a distinct aural experience for the listener. The article's practical analysis of immersive audio technologies encompasses the examination of requisite microphones and digital audio workstations that facilitate the transition from two-dimensional audio space formation to three-dimensional. In contemporary circumstances, the distribution of musical items is progressively employing three-dimensional immersive technologies. The article enumerates audio technologies that guarantee the creation of an immersive auditory environment for both listeners and musicians: Ambisonics, KLANG: technologies, and DPA 5100. The practical significance of this work rests in examining the perceptual attributes of users of immersive technologies and exploring the potential for developing immersive technologies, such as immersive musical instruments or immersive radio stations

**Keywords:** KLANG technology; spatial audio; sound recording; music art; Dolby Atmos

### Introduction

In 2022-2024, the production of music using immersive technologies, including Dolby Atmos, increased significantly, and leading streaming services began to actively implement support for spatial audio formats for listening. Thus, the study of the problems of integrating new immersive formats is quite relevant. In the global

scientific field, within the realms of musical art, cultural studies, and technical reviews, the issue of immersive technologies is increasingly being explored: the advantages of their application, the technical aspects of creation, and their impact on users. The advantages of immersive technologies, the technical aspects of

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creation, and their impact on users are all being increasingly investigated in the global scientific field, specifically within the domains of musical art, cultural studies, and technical reviews.

Among the scholars conducting research on immersive technologies in music in 2023, N. Shvets (2023) stands out, who classifies immersive technologies into technical and acoustic aspects. The author notes: "In the context of the specifics of musical culture, immersion can be discussed in several aspects: in the aspect of immersive sound, achieved by means of immersive technologies (virtual, augmented, and mixed reality) and in the aspect of immersive sound achieved through an appropriate manner of performance". The article "An Overview of Immersive Virtual Reality Music Experiences in Online Platforms" provides an overview of modern music applications and gaming platforms in the field of immersive technologies in music. It classifies VR music applications into four main categories: music creation and creative arrangements, rhythm games, music video experiences, and musical performances. The article also analyses available immersive music programs and highlights technical capabilities for enhancing creativity in music (Loveridge, 2023). The article "Cinematic Music Creation in Dolby Atmos" by S. Laine (2024) examines the creation and mixing of modern cinematic music in the Dolby Atmos format. The study investigates how ordinary consumers perceive music in immersive formats compared to traditional stereo. The article establishes Dolby Atmos as a viable alternative for consuming cinematic and orchestral music due to its immersive nature, allowing sound elements to be placed in three-dimensional space, creating a more natural and engaging result.

In recent years, there has been significant activity in the global scientific community regarding the study of immersiveness in musical practices. In their article, researchers O. Hubernator & O. Krasnenko (2023) define the concept of immersiveness and its purpose. They also emphasise that modern immersive cultures of practice achieve an immersive effect through advanced technologies based on working with light, sound, video projections and virtual or augmented reality. Scholars such as A. Kravchenko (2023) and Yu. Trach (2023) have written about the manifestations of immersiveness in contemporary culture. The authors note that immersion takes place in the following industries: cinema, theatre, exhibition, gaming, and art installations. Scientists argue that the immersive musical component is a part of contemporary immersive cultural practices. In her research paper on the digitalisation of the Ivan Honchar Museum, researcher V. Illyusha (2023) draws attention to the role of immersive technologies in the successful representation of Ukrainian culture and folk art to the international community. Immersive technological solutions for music recording and reproduction have been

examined in the works of T. Mouterde *et al.* (2023) and D. Enyi (2024). These authors note that scientists are working on the research, and modern immersive music projects are being implemented using the latest technical tools and developments by engineers from major audio companies. In his dissertation M. Kyriacos (2023) explores how the combination of performance space with musical style and compositional techniques can create a unique sound experience with the effect of maximising the listener's immersion in the performance of music. V. Leischner & Z. Mikovec (2021) propose new tools and a simple web player for playing music in spatial formats, based on existing audio coding technologies. In the context of the study, the chapter by M. Spohrer (2022) is useful because it focuses on the sound configurations of modern computer games, in particular binaural ones, which allow users to achieve more pleasure and maximum immersion.

Immersive technologies have significantly redefined multiple fields in recent years; however, their utilisation in musical art has become particularly significant. Due to the exponential increase in the number of individuals consuming audio content and advancements in sound reproduction technology, contemporary gadgets like smartphones, televisions, and acoustic systems are capable of accommodating immersive forms. This promotes the spread and enhancement of immersive audio technologies in both personal and professional endeavours. Immersive audio technologies have the capacity to create unique audio environments that amplify the emotional influence of musical content on listeners, a crucial aspect for the music industry.

The purpose of this research is to analyse immersive technologies that ensure the formation of musical audio space. This includes examining both technical aspects and the impact on the listening experience, as well as the prospects for the future development of these technologies. Research objectives is to conduct a literary and historical review of the development of immersive audio technologies; to analyse modern technical solutions in the formation of immersive musical audio space and explore their application; to study the impact of immersive technologies on music content and consumer perception of sound and assess prospects.

The scientific novelty of this work lies in the comprehensive study of immersive technologies and their role in forming the musical audio space.

## Materials and Methods

The study on "Immersive Technologies in the Formation of Musical Audio Space" employed various methods that allowed for a comprehensive evaluation of the potential and impact of these technologies on music industry. The article involves the following methods:

- Literature Review: this method provided an analysis of scientific articles and publications, facilitating the

study of scientific papers, books, and conference materials dedicated to immersive technologies and their use in music production. In the context of the study, the research paper “Listening to the Space of Music” by E. Di Bona (2017) and his conclusions about the significant and minimal aesthetic role of space in music. Also important are the results of a study by scholar V. Kolosok (2023) in defining the term “audio space”, as stated in the work “Interaction of Music and Literary Word in the Formation of the Artistic Audio Space of Ukraine in the First Quarter of the 21<sup>st</sup> Century”. The division of the audio space into online and offline was introduced by the research of H. Kieberg & H. Spilker (2023). Useful conclusions about the difference between stereo sound and immersive sound were made by researcher Z. Bresler (2021) in his work “Immersed in Pop: 3D Music, Subject Positioning, and Compositional Design in The Weeknd’s “Blinding Lights” in Dolby Atmos”.

- **Historical Review:** this method involved researching the history of the development of immersive technologies and their integration into the music industry.

- **Practical Cases:** this approach helped to analyse real projects in which immersive technologies were applied, providing insights into practical applications.

- **Case Study:** this method provided a detailed analysis of specific instances of immersive technology use in music production and impact on the final product.

- **Technical Analysis:** through this method, the equipment and software used for creating and reproducing immersive audio were examined.

- **Statistical Analysis:** the statistical results of the Consumption and Trust in Media survey conducted by Info Sapiens at the request of Suspilne Movlennya (2023) in April 2023 with the support of the Swedish Radio Media Development Bureau. The anonymous individual survey used SMS-CAWI methods (74%, online questionnaires were completed via random invitations in SMS to Kyivstar and Vodafon subscribers) and an online panel (26%). The respondents are men and women aged 18-70 who use the Internet, radio or television at least once a week and live in Ukraine (except for the temporarily occupied territories and the Autonomous Republic of Crimea). A total of 5256 respondents took part in the survey in April 2023.

The study also includes the results of the analysis of the Molfar OSINT community (2023), based on open source information on web traffic of popular streaming platforms among users in Ukraine. The statistics are presented from June to December 2022. In total, statistics on the 5 most popular streaming platforms and their share among Ukrainian users were processed.

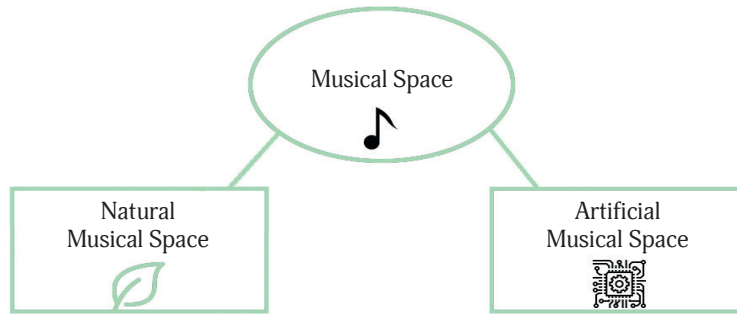
## Results and Discussion

The advancement of technologies in the 21<sup>st</sup> century associated with the creation of music products has achieved a fundamentally higher degree of quality.

Contemporary technology enable accurate and reliable recording without altering the sound of musical instruments and voice, as well as equally accurate playback of the recorded audio through loudspeakers or headphones. Currently, it is possible to achieve a high level of accuracy even while reproducing live music at various concert venues. In both instances, the process of interaction between the musical composition and the listener within a specific space, i.e., within a specific musical audio space.

Classical composers recognised the importance of space in musical creation by carefully considering the arrangement of instruments and the listener’s position when composing and arranging their pieces. The precise arrangement of musical instruments was determined by the acoustic characteristics of the performance venue and the listener’s location, in addition to the necessity of achieving the intended balance of volume levels. It indicates that composers considered both the metaphorical perception of space, in which music inspires the sensation of being in a specific area, and the physical element, in order to enhance impressions and increase immersion. For example, organ music or choral performances in a Catholic cathedral, where the acoustics enhance the audience’s perception of the images. Another example is when a composition’s musical techniques, elements, and shapes transport the listener to a different space from where the piece is being performed. In this context, researcher E. Di Bona (2017) examines the significant and minimal aesthetic roles of space in music: “In the first case – which is especially common in spatial or spatialised music – movement, direction, and distance of sound are compositional means that often generate the distribution of sources throughout the concert venue; in the second case, space is used in the sense of spatial reference, which evokes or reminds the listener of experiences in places different from where the music is performed”.

With the advent of sound recording and audio reproduction technologies, the term “audio space” and its variations became common in musicological terminology. According to V. Kolosok (2023), “audio space is a natural-technological integrity that unites various types of sound information (acoustic, broadcast, analog, digital) and exists both due to acoustic-natural components and as a result of targeted technological, socio-communicative, and creative-aesthetic activities of people using specially designed technical means for this purpose”. Consequently, the recipient’s physiological and psychological responses to the signal, in conjunction with the sound field formed by audio reproduction, collectively establish a personal audio space. In contrast to the sound field, audio space is entirely dependent on the presence of a listener and does not exist without one. Depending on the essence of the creative tasks, musical space can be divided into two distinct types (Fig. 1).



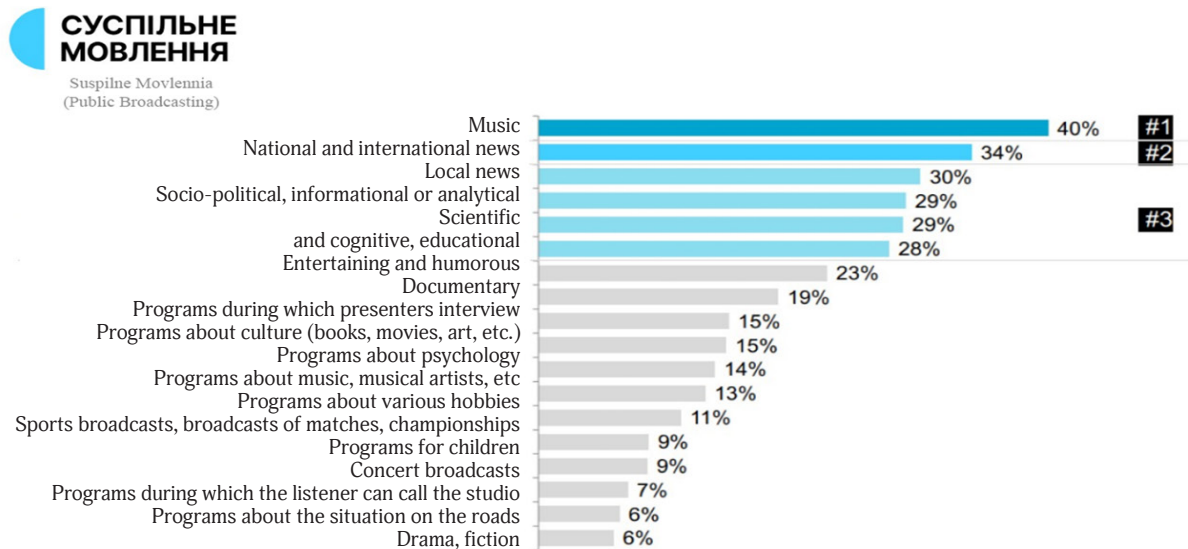
**Figure 1.** Dividing music space into natural and artificial

Source: developed by the author

Natural Musical Space this is a musical space in which a musical work is immediately performed or recorded and reproduced utilising sound equipment, with no further spatial sound processing. Artificial Musical Space – this is a musical space generated using additional spatial sound processing that differs dramatically from the space where the musical composition was performed or recorded when played back.

When categorising and interpreting audio space, Western scholars H. Kieberg & H. Spilker (2023) distinguish between offline audio space and online audio

space. Offline audio space refers to instances in which the sound source is physically present in the same space as the consumer, whereas online audio space refers to instances where the sound source is not physically present in the same space as the consumer. It is important to acknowledge that the musical audio space of users has been the subject of active competition as a result of the expansion of streaming platforms and radio broadcasting. The concepts of colonialism in musical online audio spaces form the basis of every online platform or radio station (Fig. 2).



Base: weekly radio or podcast listeners N = 3564

Q7 What radio programs or types of audio content (podcast) do you like more?

Source: Research commissioned by Suspilne was conducted by Info Sapiens in April 2023 with the support of the Swedish Radio Media Development Bureau, using the SMS-CAWI method, the average population of Ukraine aged 18-70, except for the temporarily occupied territories and the Autonomous Republic of Crimea.

National sample H=5256

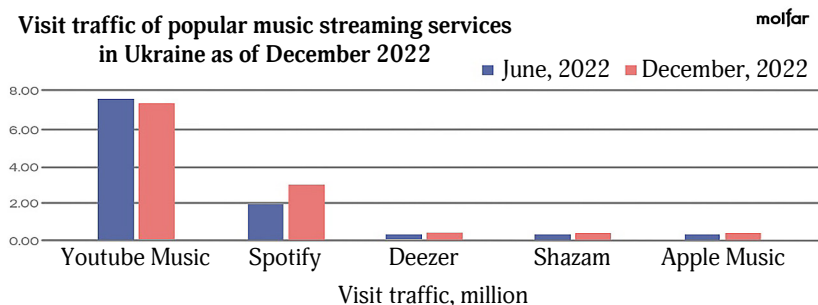
**Figure 2.** Weekly listeners of radio or podcasts

Source: Official website of Suspilne Movlennya (2024)

Radio station and online platform owners actively monitor their market share of consumer broadcasts by commissioning surveys and research. The main content that consumers choose for themselves using online platforms is music. This information is confirmed by the

results of a survey conducted in April 2023 commissioned by “Suspilne Movlennya”.

The Molnar platform conducted a study in 2022 to investigate the most popular music streaming services used by Ukrainians (Fig. 3).



**Figure 3.** Traffic to streaming platforms

**Source:** Molfar OSINT community. Popular music streaming services in Ukraine as of December 2022 (2023)

Analysing Figure 2 and Figure 3, it can be concluded that Ukrainians are active users of online music content, thereby creating their own online audio spaces. When using online platforms for music listening, users periodically demand fundamentally new technological solutions to achieve more realistic and immersive emotional experiences. Initially, audio playback outside of concert halls was in mono with a limited frequency spectrum, which gradually expanded to cover the full range of human hearing. Subsequently, users were able to listen to music in stereo. Later, the addition of inaudible frequencies to stereo music evoked stronger impressions in listeners. The demand for ever-new technological audio solutions grew, leading to the development of conditions for immersive audio reproduction.

In the context of audio space, it is paramount to examine the utilisation of immersive technologies for the recording, mixing, and reproduction of audio in detail. Initially, these techniques were utilised by audio engineers in the field of film production specifically for the purpose of sound design. The successful implementation of these methods in the cinema sector served as a catalyst for other professionals, such as producers and audio engineers, to explore immersive audio techniques.

The first significant achievement in immersive audio was the introduction of the surround format 5.1 in the late 1970s, realised in the film *Apocalypse Now*. This technology was revolutionary and laid a solid foundation for the research and development of new spatial formats. Ultimately, the pinnacle of technological advancement and digitisation of processes is the new spatial audio format Dolby Atmos. In 2012, during the premiere of the film *Brave* in Los Angeles, audiences were presented with audio in the Dolby Atmos format. The newly acquired audio experience soon found its realisation in the music industry with the release of the remastered version of R.E.M.'s album *Automatic for the People* in 2017. Thus, a new format of musical audio space emerged in musicological circles.

Over the course of history, listeners have been able to have more immersive experiences with the introduction of advanced audio recording and playback technologies. Such experiences serve as motivation for makers

of sound equipment and audio software to create technological solutions that ensure a unique and different experience compared to previous ones. These solutions focus on improving the precision of capturing and reproducing the amplitude-frequency characteristics, dynamic range, and accurate transmission of sound inside the space where music was performed or recorded.

Just like it was 100 years ago, the cinema industry continues to set trends in new technical and technological advancements, which are later successfully applied in other artistic fields. Humanity has rapidly advanced from the inception of the first sound film to the use of immersive technology that can replicate sound in particular natural environments or generate sound of artificial ones.

In the context of musical spaces, contemporary immersive technologies provide an unlimited toolkit for addressing creative tasks and forming new ones. This has become possible through multichannel sound recording and multichannel sound reproduction. Several factors play a crucial role in forming the musical space: acoustic properties of the space/room; reverberation in the space/room; sound pressure formed by sound sources; dynamic range of sound sources; amplitude-frequency characteristics of sound sources; tempo and rhythm of the musical piece; composition of musical instruments; external noises.

Traditional techniques for creating a musical environment involve using two large-diaphragm condenser microphones with an omnidirectional pattern. These microphones are placed in the room using either the A-B configuration or the XY configuration. Alternatively, both configurations can be used at once. The recorded acoustic environment is replicated by the utilisation of two channels – specifically, the right and left channels. This is achieved by employing two acoustic systems or a line array system in concert venues, placed on the right and left sides of the stage. The conventional methods and technology used to create musical space are limited in their capacity to accurately reproduce the acoustic characteristics and reverberation of the original recording space or room. As a consequence, the listener's immersion in a particular musical spaces is only partial,

or they might imagine a different space from what the composer intended.

Unlike classical technologies, immersive technologies use both multichannel sound recording and multichannel sound reproduction. Typically, the recording process involves an average of 4 to 10 small-diaphragm condenser microphones with an omnidirectional pattern. It is essential that the microphones are of the same model and have nearly identical technical characteristics. Additionally, for such multichannel sound recording, microphones with, for example, four capsules positioned at 90-degree angles to each other (such as the Sennheiser AMBEO VR Mic) are used. Generally, the microphones are placed in the center of the room, with the musicians positioned either around or in a semicircle relative to the microphones.

Such microphone placement scheme and sound sources positioning allows for a recording that captures the acoustic properties of the space, reverberation, dynamic range, and amplitude-frequency characteristics of the sound sources with maximum accuracy. Also the relative positions of each sound source to one another and to the microphones are precisely captured. The considered microphone setup emphasises the concept of immersion, where the listener is placed in the center of the musical space, with all events occurring around them.

Immersive technologies in music production are integrated not only during the recording of musical material but also in all subsequent processes, including playback by the listener on audio devices. Thus, the mixing of audio recorded using immersive technologies is not done following classical traditions, where each instrument occupies a single track in the DAW (Digital Audio Workstation) and is played back either in the right, left, or both channels simultaneously. Modern formats of immersive audio reproduction are already adapted for working with recorded material in DAWs such as ProTools by Avid and DaVinci Resolve. This software allows for working with up to 128 channels, reproducing the musical space using up to 64 acoustic systems placed around the sound engineer in the recording studio.

Manufacturers of modern audio reproduction equipment also pay attention to the capabilities of reproducing immersive audio, or partial reproduction, in their devices, such as headphones, home theaters, and even smartphones. These immersive technologies for recording, mixing, and playback allow for precisely positioning the listener's imagination in a specific natural or artificial musical space, fully immersing their consciousness in it. In his work, researcher Z. Bresler (2021) expresses the following perspective from the standpoint of proxemic perception of distance: "In three-dimensional pop mixes, spatial placement of musical elements and acoustic modeling serve to increase or decrease the apparent size and distance to performers and sounds, which, in turn, can create different opportunities for understanding and interpreting the musical content.

Typically, acoustic modeling results in distancing (i.e., intimate becomes personal; social becomes public, and so on). Changes in proxemic perception inevitably broaden or narrow the possible meanings that can be extracted from the text. Finally, the frame of reference is crucial in this context, as perceived differences between stereo sound and immersive music will vary significantly depending on the domain of activity".

It is important to acknowledge that contemporary technologies allow for the creation of a personal musical audio space in immersive formats, even when listening in stereo mode. It is sufficient to utilise high-quality personal headphones to attain the required results. Therefore, specialised audio equipment is not necessarily essential when creating a personal musical audio experience using immersive technology. This is made possible by immersive technology's capacity to localise sound sources within a musical composition's audio space.

Leading music streaming platforms, such as YouTube Music, Spotify, and Apple Music, have also recognised this capability by supporting immersive audio playback. The primary immersive format supported by these streaming platforms is Dolby Atmos. For music content creators who upload their material to streaming platforms in Dolby Atmos format, a commercially more advantageous rate applies than for those uploading in stereo format at the time of writing this article.

The developers of the Dolby Atmos format at Dolby Laboratories comment on the use of immersive technology for creating musical audio spaces as follows: "Music created in Dolby Atmos® goes beyond the ordinary listening experience, fully immersing you so that every detail of the sound is revealed with unparalleled clarity and depth. ... Sounds envelop you to create a spatial sound environment designed all around you, bringing you right into their world" (Dolby Laboratories, Inc., 2024). In particular, the paper of H.O. Mikkonen (2022) investigated the work with impressionistic audio using Dolby Atmos.

Ambisonics is one of the most powerful and promising immersive technologies in the field of audio space formation, enabling the creation of three-dimensional sound environments. Unlike traditional stereo or even multichannel systems, Ambisonics provides a more realistic and immersive sound perception. The theoretical foundation of this technology is based on the theory of spherical harmonics, which allows representing sound environments as mathematical functions. This enables the accurate capture and reproduction of sound in three dimensions. Ambisonic microphones are used to record sound from all directions simultaneously. These microphones have multiple capsules arranged in a special configuration that allows capturing sound waves from different angles. Special decoders are used to play back Ambisonic sound, converting Ambisonic recordings into formats supported by conventional stereo systems or headphones, ensuring realistic sound reproduction in three dimensions. Also, research on three-dimensional

audio spaces includes studies by R.J. McCrindle & D. Symons (2022). Scientists point to the importance of moving from stereo audio recording and playback to three-dimensional audio technologies. Such technologies can provide the naturalness of audio space for the listener, including music content.

Musicians and producers use Ambisonics technology when creating immersive musical works, resulting in unique musical audio spaces. In cinema and the gaming industry, Ambisonics is used to generate realistic sound effects in movies and video games, adding depth and realism to audiovisual products. Modern art forms increasingly integrate Ambisonics technology to enhance perceptual zones and provoke intense emotions in the audience. This technology is implemented in sound installations and experimental audio projects, exploring new manifestations and forms of sound art in creating unique types of audio spaces. An example of such implementation can be seen in the concert hall of the Royal College of Music in Stockholm. It should be considered that synthesised musical sounds will soon be generated in immersive forms, meaning users will immediately experience three-dimensional audio directly from musical instruments or equipment.

Analysing the development of immersive technologies for audio space formation, one can predict that the next step in enhancing listener experiences and increasing audience impact could be the creation of immersive radio stations. One particular area of interest in the study of musical immersive space is the performer's perception on stage during a performance and the intricacy of their interaction with the audience. Contemporary large performance spaces prohibit performers from sharing the same acoustic space as the audience. The presence of two distinct sound zones, one for the audience and one for the performer, can be attributed to the placement of acoustic equipment at the front of the stage, directed towards the audience. The players, positioned at the rear of these systems, just get sound wave reflections, which hampers their ability to create music effectively. Small acoustic performance venues are an exception, as both the audience and the artists share the same sonic environment.

To ensure the musicians comfort on large stages and precise ensemble intonation, stage monitoring was introduced: initially, floor monitors in the form of stage monitors, and later, personal in-ear monitors. This technology solved the problem of auditory precision for pitch, attack, and other nuances of performance. However, it also created issues, such as the lack of interaction with the audience and a two-dimensional (sometimes one-dimensional) audio space for performers. Thus, the artist on stage could not hear the audience's emotions and could only perceive them visually, and the musical content was received in mono or stereo format without considering the hall's acoustic properties. The emotional aspect of the musician impacted the quality of their emotional expression in the musical material.

The artist's performance on stage was hindered by the dull sound in the stage monitors and the absence of audience reaction, which prevented them from effectively showcasing their talent. Despite musicians' attempts to adapt to the technology, they were unable to achieve a genuine stage presence.

Scientists have invented and proposed the KLANG immersive technology to create a realistic musical audio space. When interacting with other sound equipment, this technology can form a comfortable three-dimensional audio space for each individual musician on stage. The creators of KLANG comment on their development: "A natural and intuitive placement of sound, with pristine sonic quality that lets musicians focus on their art – not on their monitor sound" (KLANG: Technologies GmbH, 2024). The technology allows for the creation of a realistic audio space, conditionally placing the musician's auditory apparatus in the same audio space as other performers and the audience. This enables the musician to feel the emotional atmosphere in the hall along with the room's acoustic characteristics. Moreover, the audio space of each musician changes based on their movement on stage, providing the same auditory sensations as without headphones, but with precise musical quality, detail, and appropriate volume levels.

The company DPA has embraced the ideas of the developers behind the KLANG immersive technology and proposed a solution not only for professional artists but also for enthusiasts, by introducing the new DPA 5100 microphone for immersive recording. The manufacturers commented on their invention: "DPA Microphones and KLANG: technologies have teamed up to create a system that allows live event teams to immerse singers and musicians in their onstage performances" (DPA microphones A/S, 2021). The mutual integration of the new microphone and KLANG technology allows musicians using headphones to experience the acoustic space of the concert venue, their geolocation while moving on stage, and the audience's emotions. This immersive technology creates a unified musical audio space for both the audience in the hall and the performers on stage, enabling the artists to hear what the audience hears, but with even greater refinement. This technology is utilised by concert sound engineers for renowned performers such as Aerosmith, Paul McCartney, and Ozzy Osbourne.

Immersive technologies are specifically engineered to create emotions and provide unique experiences. They are employed not just to generate musical auditory environments for individuals at home or audiences in a concert hall, but also for artists on stage. Research on immersive technologies in musical art since 2023 holds a significant place in the studies and practices of scholars. The Audio Engineering Society initiated the Immersive Audio Academy project, highlighting the importance of this research. In 2023, the largest global conference for audio engineers featured a dedicated section, the AES 2023 International Conference on

Spatial and Immersive Audio. The perspectives of P. Geluso *et al.* (2023) in their presentation “Creating In-air 3D sound objects for immersive sound applications and electroacoustic music” affirm the relevance of the findings in this study. Furthermore, A.B. Lopes (2023), in the article “Instrument position in immersive audio: A study on good practices and comparison with stereo approaches” demonstrates the transition from stereo to immersive audio in widespread applications. In 2019, the Recording Academy introduced the “Immersive audio” category in the annual Grammy Awards, which solidified the necessity for further research on immersive technologies in musical art.

### Conclusions

Based on the conducted research, several important conclusions can be drawn about the role of immersive technologies in the formation of musical audio space. Immersive audio technologies have a significant impact on the modern music industry. They enable the creation of unique musical audio spaces that enhance the emotional impact on listeners. This has become possible due to the development of multichannel recording and playback systems. Immersive technologies such as Ambisonics, KLANG: technologies, and DPA 5100 ensure high-quality recording and reproduction of sound. They allow for precise capture of the acoustic properties of space and the location of sound sources, ultimately creating a three-dimensional audio space. Streaming platforms like YouTube Music, Spotify, and Apple Music actively support immersive audio formats, allowing users to create their own online audio spaces. This contributes to the growth of the music listener market and the formation of new emotional experiences. Immersive technologies are not only applied in sound recording but also in live concert performances. The KLANG technology, for instance,

provides a comfortable three-dimensional audio space for musicians on stage, improving the quality of performance and interaction with the audience. Immersive technologies have significant development prospects. They could lead to the creation of new musical instruments, immersive radio stations, and other innovative solutions in the music industry. This opens up new opportunities for musicians, producers, and music consumers.

Consequently, immersive technologies are essential in the development of the contemporary musical audio landscape, as they facilitate the development of distinctive auditory experiences and emotions. Further research into and advancement of these technologies expand the possibilities for the music industry and improve its ability to compete. Prospects for research are seen in the analysis of the activities of composers who write music for immersive formats and their interaction with audio engineers. Also worthy of attention are separate studies of the recipients' impressions when listening to music using immersive technologies.

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### Conflict of Interest

None.

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## Імерсивні технології у формуванні музичного аудіопростору

■ **Анотація.** Технологія імерсивного аудіо все частіше використовується в музиці, а такі пристрої, як мобільні телефони та телевізори, відтворюють формати. Зростання популярності імерсивних аудіотехнологій як серед споживачів, так і серед професіоналів музичної індустрії зробило цю тему більш актуальною. Мета дослідження – проаналізувати імерсивні технології, які сприяють створенню музичного аудіосередовища. У дослідженні використано методи: літературно-історичний огляд, технічний аналіз, практичні кейси, статистичний метод, а також особистий емпіричний досвід автора. У статті розглянуто функції аудіопростору щодо сприйняття музичного мистецтва та характеристики музичного аудіопростору. Запропонована класифікація поділяє музичні аудіопростори на два окремі типи: природні та штучні, а також офлайн та онлайн. Статистичні дані статті ілюструють зміну тенденцій зростання кількості споживачів аудіо онлайн, а також конкуренцію між радіостанціями та стрімінговими платформами за посилення впливу на формування аудіопростору слухачів. Дослідження демонструє, що стрімінгові платформи активно заохочують включення музичного контенту в імерсивні формати, щоб розширити свою частку ринку та викликати підвищену емоційну та перцептивну реакцію у клієнтів. У статті окреслено методи, що використовуються в імерсивних музичних просторах для створення особливого звукового досвіду для слухача. У статті здійснено практичний аналіз технологій імерсивного аудіо, розглянуто необхідні мікрофони та цифрові аудіо робочі станції, які сприяють переходу від формування двовимірного аудіопростору до тривимірного. У сучасних умовах дистрибуція музичних творів все частіше використовує тривимірні імерсивні технології. У статті перераховані аудіотехнології, які гарантують створення імерсивного слухового середовища як для слухачів, так і для музикантів: Ambisonics, KLANG: technologies та DPA 5100. Практичне значення роботи полягає у вивченні особливостей сприйняття користувачів імерсивних технологій та дослідженні потенціалу для розробки імерсивних технологій, таких як імерсивні музичні інструменти або імерсивні радіостанції

■ **Ключові слова:** технологія KLANG; просторове аудіо; звукозапис; музичне мистецтво; Dolby Atmos



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## The Venice Biennale, French porcelain and historical retrospective on marketing and expertise in the field of fine arts

**Abstract.** The relevance of this article is based on shaping new modern world's market relations one of which is the art market. The aim of the research is the analysis of the marketing interrelations and tendencies in the market of the 20<sup>th</sup>-21<sup>st</sup> centuries together with the previous historical periods. In order to hit the goal of the research, theoretical, empirical and comparative researching methods have been used. It sets theoretical foundations of the visual arts marketing and the ways of their practical application. Already before the modern art market as an element of a total capitalistic market came to exist, the movement of visual art works, in the ancient epoch, included elements of marketing approaches and technologies caused by the then-existing processes of sale and purchase of art works, their exchange and collecting. The article is about the expertise of their quality and originality; definition of the already existing methods of promoting art works in the society. It is worth paying a particular attention to ceramic products like porcelain (china) that, in its turn, occupies an important place among art works, together with paintings and sculptures. In the beginning of the 18<sup>th</sup> century, the porcelain arrived to Europe from China. Collectors have for three centuries admired porcelain products. It should be admitted, there is a particular category of the Venice Biennale visitors. They are porcelain collectors. The practical value of this research stays in the analysis of the marketing instruments in the modern art market for the benefit of not only modern artists but also of the managers of all levels who work in the field of visual arts, at exhibitions, for companies producing collection ceramics tableware, at auctions and in the world's museums

**Keywords:** biennials; art exhibitions; art market; "wild market" of art works; marketing technologies; ceramics

### Introduction

This article draws readers' attention to publications in the field of research in visual arts marketing and art market expertise. An important place of the art market belongs to numerous art biennales whose research is being reported in a lot of scientific publications. Studying the retrospective on the history of development of the visual arts marketing, a special attention was paid to the art of porcelain, including the French one that takes a particular space in the field of collecting art objects in the world art museums and private art collections. Here is the list of the researches of the scientists who

analysed the particular aspects of the subject explored. They are researchers C. Ricci & M. Tavinor (2021) research one of the oldest and greatest international exhibitions: the Venice Biennale. The Venice Biennale is a classical example of an efficient promotion of art works on the world's markets. The article by the Art Expert P. Kompatsiaris (2019) is based on his ethnographic research in order to study "the art of the Biennale", i.e., the art which is showed off in the modern art galleries and on international showcase platforms. It is interesting that the scientist has quite a critical vision of the draw-

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backs in the Venice Biennale's work. It is worth agreeing with many critical considerations of this art expert. E. Gürel & A. Nielsen (2019) in their article explore the segmentation of different types of visitors of art museums. The segmentation of visitors is a relevant subject in the work of all the greatest museums and art exhibitions, that is why the scientific activity of these researchers deserve respect of all the experts in the field of art marketing. F. Hook (2017) in his book explores the art market. This researcher is a classicist in the field of marketing researches, thus, his analysis of the art market makes it possible to see and realise what place the marketing of arts takes in the marketing as such. In his essay "Research on Sèvres New Hard-Paste Porcelain: Based on the Relationship with Chinese Porcelain" the main researcher, Professor of Fukui University Y. Imai (2022) researches the manufacture of Sevres collecting in the 19<sup>th</sup> century a lot of Chinese ceramics that becomes a specimen of the technological development of the way a Sevres porcelain was shaped and decorated. The present research is very important for all the artists, marketers and industrialists who work in the field of production and collection of ceramics art works for it analyses the standards followed by all the masters of the said branch. A. Bouquillon *et al.* (2018) in their article research the majolica ceramics, the chemical composition of the glazes of the French ceramic products. This research is interesting and very useful to the masters producing porcelain, to artists and designers of this field. A. Turpin's (2022) researches the meaning and history of collecting decorative art. Such a return to the historical sources inspire not only collectors but also a wide range of lovers of decorative arts. F. Zanibellato *et al.* (2018) in their article analyse the content of the online museums' reviews, the majority of which can be found on TripAdvisor. The creation of online museums is a promising direction in the promotion of the traditional age-old exhibition centers, this is why the present research is so useful for all the museum workers.

This article based on the historical facts of the marketing of visual arts, has for its goal the analysis of the development of the market's artistic fields and of the perspectives of future marketing art technologies.

### Materials and Methods

The methodology of research consists in the use of comparative, empirical and theoretical methods. This methodological approach allowed us to analyse the process of development of the visual arts marketing and its history, to study the marketing processes applied for the promotion of the art works in the art market in different epochs of the human history. The comparative method was used with the goal of comparing historical analyses of the visual arts market. For instance, with the help of the comparative method, the activities of the Venice Biennale of the last hundred years were studied. Besides, thanks to the comparative historical method, various stages of promotion of the porcelain art works in the

market were considered. The empirical method was used with the goal of observing and researching the marketing processes in the art market. The theoretical method was used to report the results of the research showing them in the tables of this article.

For the purpose of this scientific research, methods relevant not only at a theoretical, but also at an empirical level of research were applied. Thus, the following methods are being referred to here: concretisation, extrapolation, argumentation, interpretation, analogy, classification, formalisation, abstraction, analysis, synthesis, systemisation, modeling.

Examining the ways of an empiric research, this scientific article uses methods like observation, experiment, measurement, comparison, generalisation, visual and graphic methods. At a theoretical level of research, deduction and induction, systemic approach and also a passage from the abstract to the concrete were used. For the research regarding the marketing history in the field of visual arts by means of consistent conclusions, a deductive reasoning construction was created whose conclusions regarding special historical concepts and special page in the history of art field were made on the basis of the knowledge of historical processes that took place from the ancient times to the beginning of the 21<sup>st</sup> century. Using induction as a method, the passage from the partial to the general was explored, when, on the basis of the knowledge on the production of collection porcelain, in some countries and in some historical periods, conclusions were made regarding the origins of the field of production of collection ceramic products for a long historical epoch. Therefore, observing the scientific thought in this research, theoretical methods of deduction and induction as the opposite methods of learning are being used. The essence of the use of the methods of theoretical and empirical levels of research in this article consists in the focus on the direct activity and on the simultaneous disclosure of learning principles like ideas and concepts. In the researching process, the analysis as a method of scientific learning was applied. It gives the author an opportunity to divide the history of the marketing of visual arts into historical periods to be accurately studied. The method of synthesis was also applied as a consequence of the unification in one and the same entity of particular achievements and elaborations in the field of the art marketing development as a phenomenon, therefore, the recovery of the integrity of art marketing took place, in the variety of its manifestations, for instance – on the modern platforms like the Venice Biennale or in the earliest epochs when the ancient Greek and ancient Roman market of art products were coming to exist.

### Results and Discussion

The Venice Biennale is one of the most famous world's art forums taking place once in two years for more than a century with the participation of an international jury.

Considering that this art forum took place for the first time in 1895, it is necessary to admit a great influence of the Venice Biennale on the growth and development of the visual art marketing in the 20<sup>th</sup> century.

As scientific researchers C. Ricci & M. Tavinor (2021) affirm, “the ‘Venice Biennale’ is an umbrella term covering a heterogeneous aggregate of different exhibitions, some organised by foreign countries in their own spaces or pavilions, some by groups, and since late 1970s featuring one or several propositions centred on specific themes put together by the officially appointed curator”. Thus, it is worth agreeing on the point with the art expert P. Kompatsiaris (2019) who states the following: “The umbrella term “contemporary art biennials” signifies international, periodical and group exhibitions of contemporary art which are recurrently taking place in a specific city or locale and are expected to show the latest cutting-edge art in the global arena. These exhibitions, immensely proliferating in the past 25 years (1994-2019) all over the globe in diverse ways, largely differ in their ambitions depending on their funding, location, credibility and reputation. Despite differences, a biennial is regularly run, administered and curated by graduates of major international art schools trained to group and conceptualise objects by varyingly performing the “new” in contemporary art; the “new” in terms of ideas, works, directions, debates, themes as well as design and promotion practices. Biennials are thus chosen as strategic contexts of mediation for tackling the question of the “contemporary” in contemporary art, sites in which the various actors comprising them engage in everyday rituals in order to make valuable what may appear as non-evident to outsiders” (Kompatsiaris, 2019). It is useful to report here one more point of view according to which a passion for visual arts and a presence at the Biennale, even as a simple visitor, gives a certain social status to each participant of an art event. Scientists E. Gürel & A. Nielsen (2019) affirm that “a social status is gained not only by consuming prestigious forms of art, but also by showing off one’s cultural knowledge in a wide variety of genres”. Keeping expressing this thought, we should bear in mind that nearly 8% of those who had a museum experience shared something about their visit on social media – in a blog or a forum. Such messages have a strong influence on other visitors (Zanibellato *et al.*, 2018). Thus, more or less 8% of visitors create a positive information marketing field regarding an art event. Then, the visitors of art exhibitions who inform their social networks about their visits to art events become, in their turn, a marketing instrument in sharing the respective information. But, coming back to the points of work analysing the problems of the history of birth and development of the theory and practice of a marketing as such and of the marketing of fine arts, in particular. It is stated that, notwithstanding the marketing concept had been completed in the last fifty years

(1970-2024), the effective use of a marketing concept and practice is many centuries or even thousands of years long. What approaches and elements of marketing were used from the initial stages of the visual arts marketing existence and space (later - market) where art works came to exist, were bought, sold and so on? To do it, it is necessary to substantiate and reveal the essence of the processes which are usually considered as marketing approaches. In a broader sense, it is a question of a producer of goods products or services who learns the needs of the customer using for this various instruments and approaches (even marketing researches) and tries to satisfy the demand in the most efficient way (for both the producer and the customer).

Was it exactly like this that the world treated the works of visual arts? Undoubtedly, on one hand, the respective approaches were used from the ancient times, namely, thousands of years ago. On the other hand, it is clear that it is no longer appropriate to call them “market” or “marketing”.

What were the ways of exchanging, buying, selling of the art works in the old times? Historical facts prove that there was a significant interest for visual arts works (paintings, statues) even in the first millennium BC. Beside the problems of their “movement” from a state to another and from a governor/citizen to another were the following. First, when Egypt fell, in the thirties BC, the winners or the legionaries of the Roman empire, in the beginning were only surprised at the immense cumulation of treasures there and could not understand why the defeated showed them so much respect. But they gradually changed their views. B.O. Platonov (2016) writes: “The owner of a great collection of paintings, statues, objects of decorative-applied art was now the conqueror of Athens, Cornelius Sulla”.

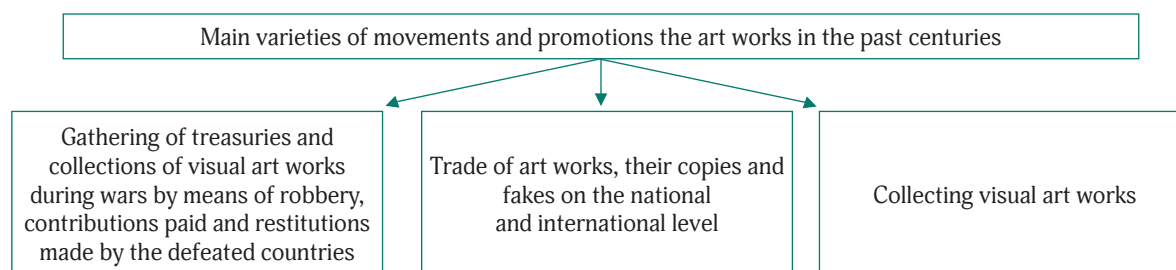
What were the methods of collecting art works? In the first place, cheating, tricks, blackmail, threats, extortion, theft and violence. That was the way the governor of Sicily, Gaius Verres, gathered the richest collection of art works of his epoch. In the second place, even if the majority of such collections were gathered with the use of force, defeating and robbing the governors and the elites whom they used to belong to in those times (i.e, in the first millennium BC), the trade of art works started flourishing. Auctions and art works exhibitions preceding them became a common phenomenon (Platonov, 2016). It is exactly then that the far-reaching effects of the stir created around art works in Rome became visible. On one hand, mass production of copies of the glorious original art works. On the other hand, counterfeiting and falsification of visual art works.

Third, it is possible to affirm: the art of collecting artistic works was born in that period. And, the first “collectors” were the persons who robbed treasuries of the countries they had conquered. Verres, for instance, paid so much attention to collecting art works that Cicero (who was, by the way, a serious art works collector,

too) called his passion for a constant and uninterrupted replenishment of his collection a disease, and even a madness (Tanchuk, 2016).

“The golden age of art works collecting” falls on the 15<sup>th</sup>-17<sup>th</sup> centuries because royal families shared already the vogue of collecting art works and became examples

to be followed. In those times, art works were accumulated in the royal galleries and treasuries just to be showed off on holidays and for special occasions. Thus, it is possible to come to a reasoned conclusion on what kind of movements and promotions the art works had in the past centuries (Fig. 1).



**Figure 1.** Main varieties of movements and promotions the art works in the past centuries

Source: developed by the author

But, even if one of these “movements” was trade, it was too early to speak about a market of art works. This trade had no signs of a market trade. Primitive auctions, shops situated in great cities were gradually getting the first characteristics of market relations in the field of sales of art works, but those characteristics did not meet the requirements of a modern market structure that are obligatory in the 21<sup>st</sup> century. One of the first market characteristics became the competition and the system of certain values, among which one could find not only a great skill of author at producing art objects, but also a birth of a constant commitment of the users to the goods or to the art works’ authors. In the 21<sup>st</sup> century, such an activity is called “branding”. For instance, the creation of branding production and trade algorithms in the field of mass production and sales of the French decorative ceramics from the Renaissance epoch in Italy.

“At the time of the Renaissance in the 16<sup>th</sup> century, maiolica ceramics mostly originating from north and central Italy had become luxury objects in Europe, stimulating production centres elsewhere, particularly, in France. These faience earthenware objects were decorated with brightly coloured PbO-based and SnO<sub>2</sub>-opacified glazes, consisting of two or three layers. However, a somewhat different technique was also developed in France, in particular, by the well-known Renaissance artist Bernard Palissy (1510-1589), ceramic objets d’art containing transparent or translucent Pb silicate-based glazes similarly coloured with various transition metal oxides. Palissy’s style and technique was re-discovered now. He himself was accepted by art historians as the inventor of the revolutionary use of life-cast objects to decorate unique glazed ceramics called ‘rustiques figulines’. The production of the remarkable ‘rustique figuline’ artefacts continued after their invention by Palissy in the 16<sup>th</sup> century, albeit with some variations in the design and in the chemical compositions of the

glazes; artefacts of this type have been produced up to modern times” (Bouquillon *et al.*, 2018).

Thanks to this example, the birth of the basics of fair market relations can be stated in which a producer creates a high-quality product, promotes the unique properties of the product, promotes the name of the producer of the ceramic art objects, ensures the rise of profitability due to the unique method of production and to the expansion of the range of the ceramic products.

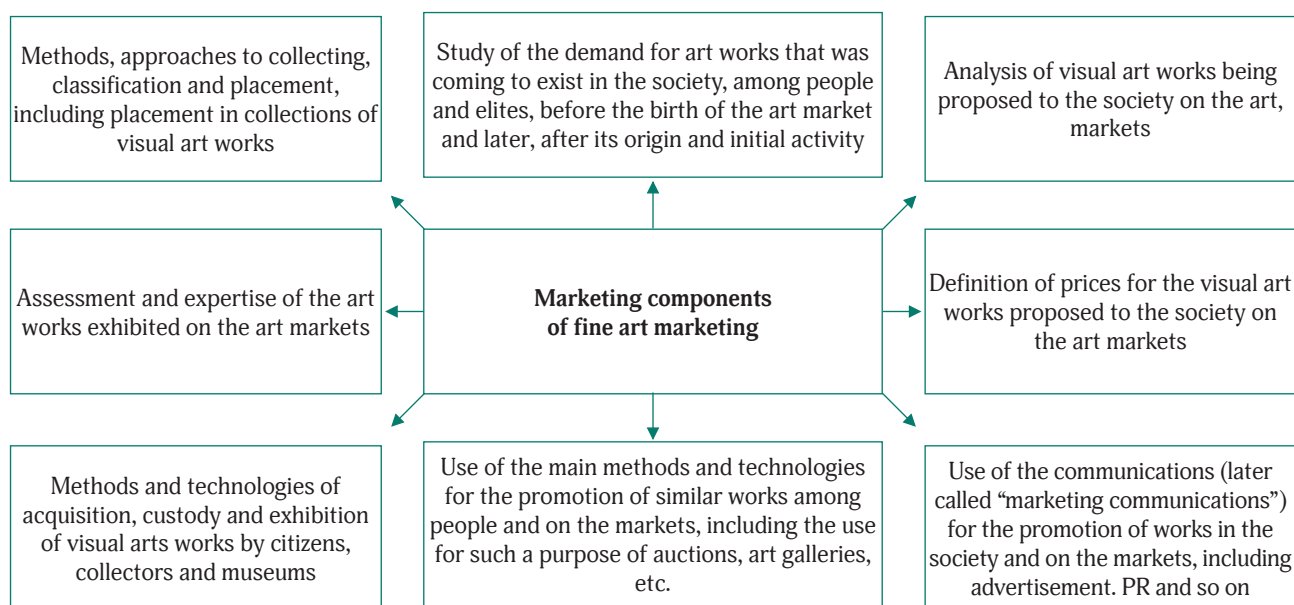
When was the fine art works market born and when was it first referred to as an “art market”? P. Dossi (2007), a well-known German specialist on visual arts, who gave a reasoned reply to these questions. Exploring the processes that took place in the Europe of the Middle Age, including a tempestuous trade of relics (in the first place, the Christian ones), introduction of the first auctions’ catalogues and some other processes, this researcher considered them and the respective historical period as precursors of an art market. She considered it to be born in England in the end of the 17<sup>th</sup> century when the country shifted its national borders. That larger territory saw a lively trade of art works and the birth of the greatest art market of that epoch. Openings of the first museum and auction confirm her idea: the very first world’s auction, Christie’s, was born in England in 1766 and the first fine arts works museum, Louvre, in 1793. Summing up the course and results of the above processes, P. Dossi (2007) claimed: “The transition from the philanthropy to the market took place”. It is possible to agree with P. Dossi stating that the origin of the art market was linked to the art breaking free and independent from the feudal custody and to the artists getting the right to dispose of their achievements as of their spiritual property, in the conditions of a capitalistic market.

Thus, the market in general, including the market of visual arts works in particular, was really born in the 17<sup>th</sup>-18<sup>th</sup> centuries. The concept of a marketing (being for sure one of the market technologies) was formed and

realised in its modern version in the 20<sup>th</sup> century. But it could not have come to exist “out of nowhere”. Its certain elements and approaches, methods and technologies had been formed for centuries, while art works were being found, sold, bought and kept in treasuries and museums and collections, were being gathered, saved and exhibited by citizens who had become collectors of visual arts works. That is why, the rise of a great many of marketing processes, invention of its techniques, development and application of its technologies that had a

“marketing character”, in one sense or another, can be considered the history of origin and development of the marketing of visual arts works and, in general, marketing of art and culture.

Therefore, looking back at the history of visual arts works marketing, it is necessary to carefully analyse those marketing components that took place and developed during the growth and development not only of the market economy, but also of the long period preceding it (Fig. 2).



**Figure 2.** Marketing components of fine art marketing

**Source:** developed by the author

Considering all these processes in a historical retrospective, analysing the ways of growth and development of the “marketing approaches” before the real art works market was finally born (this analysis is possible in case it is possible to find a way to describe some tendencies and to report the examples of their manifestation), will definitely allow researchers to assess the historical processes that characterised the “movement” of visual arts works in the society for many centuries.

Regarding the approaches to the problem of gathering art works and their placement in treasuries, collections, museums of visual arts works, besides the described method of stealing art works taking them away from the defeated populations, already in the Middle Age, when there was no real market yet, some practical marketing approaches were used to fulfill the tasks and to solve the respective problems. In the 17<sup>th</sup> century when first painting sellers appeared (now, they could be called “art dealers”), there were already Leonardo Da Vinci, Raphael, Michelangelo and Titian, so the dealers did not even try strengthening those well-known masters’ reputation, and the following practice came to exist. Aristocrats, princes, churches, representatives

of powerful financial dynasties ordered paintings and statues directly from these genial masters and other artists. Thus, they not only directly expanded the market of art goods existing in the society, but also enhanced the artistic and human reputation of those masters (Hook, 2017). A question may arise: “Where is the “marketing content” of such a technology?” To answer this question, it is necessary to examine another process. This new process is the study of the demand for art works with the goal of their further promotion on the markets and in the society in general. It is a curious question: orders of art works from the masters serve as a specific marketing technology of the demand’s study and application. Because such a component as a “study of the demand for art works” is practically absent in the field of visual arts works marketing.

Unlike the purely commercial and classic marketing, the marketing of visual arts works has an important distinguished feature. The point is: a traditional idea of a marketing, according to which the satisfaction of the customers’ needs is the sense of the market’s and the product’s existence, cannot be applied to the art products, taking into account the specificity of art. Why it is so, was well

explained by F. Colber, one of the famous specialists in the field of marketing. According to F. Colber (2004), the traditional model of a marketing describing the reality of commercial and producing companies, the marketing's components should be considered in a certain sequence that starts from the field "market". This model shows that the company wants to satisfy the existing needs of the customers. Using the data it gets from the study of the demand, the company evaluates the existing need and its own possibility of satisfying it and then, with the use of the marketing complex elements, satisfies it.

In case of the marketing of art, culture and product-oriented cultural bodies, the model of a marketing will be different because a traditional marketing model cannot appropriately reflect the reality of the artistic sphere. A marketing process starts inside the company and goes on the way the product does. The company tries to understand which part of the market can be interested in its product. As soon as prospective customers are identified, the company decides which elements of the marketing complex it would use. Thus, a starting point of such an organisation of marketing is a product, and the goal is its promotion on the market, or, the conquest of the market, so to say (Colber, 2004).

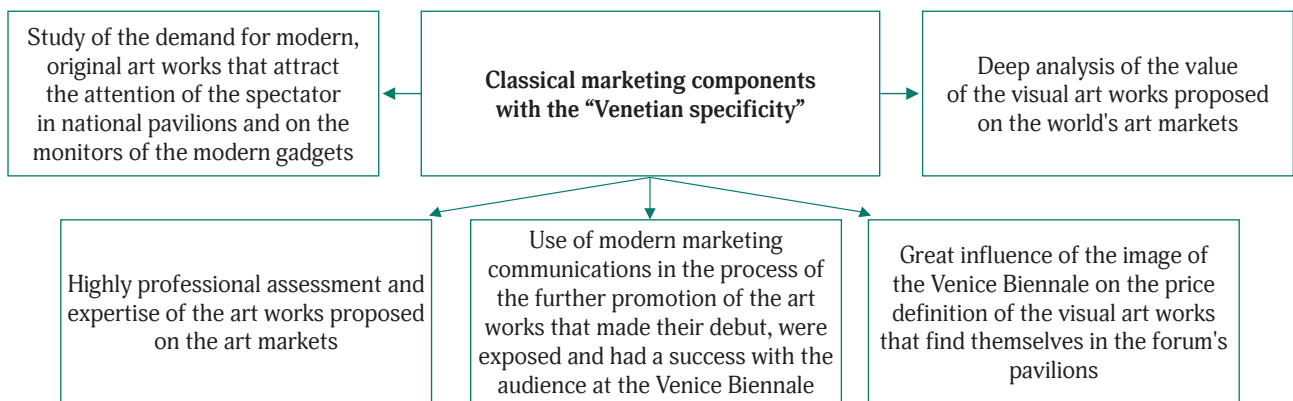
It means that, during the period preceding the art market and when the art market finally comes to exist, the satisfaction of the needs of a customer of visual arts works takes place in the following way. In the first place, there is no identification of his need in this art work (in effect, how can it be identified if there is no work to propose to the market yet, and it is still unknown what it will be like). Instead, there is an identification of prospective

customers of a certain art work that already exists and may be proposed. Therefore, a marketing in the field of culture and art is namely an art to reach the segments of market that are most probably interested in this art product or work. In case of a similar model of marketing, the study of the demand for these or those art works is being "replaced" with the promotion of the existing art works with the aim of their sale.

History has a lot of examples of a similar promotion of art works. This is a world-famous art works collection by the Medicis gathered in the 15<sup>th</sup> century that later became a ground to open the Uffizi Gallery in Florence. This is a start of the Hermitage collection given to it by Catherine the Great who got 225 art works in 1764 from the Berlin antiquarian Gotskovsky thanks to the mediation of Dolgorukov (Dossi, 2007) and many other deeds that entered the history of art.

Now, it is worth coming back to the history of the creation of the Venice Biennale founded in 1895 and first opened in 1897 within the framework of the National art exhibition. An enchanting success of that international forum is an awesome example of the use of the advanced market technologies of those times. Actually, since then, the Biennale was only suspended for the period of the world wars. As the researchers C. Ricci & M. Tavinor (2021) claim, "art at the Biennale has never been simply 'art' but also, and sometimes mainly, a tool for political, cultural, national or international representation".

The activity of the Venice Biennale presents the use of classical marketing components of the art market that have been mentioned before, but with the "Venetian specificity", a particular characteristic of this forum only (Fig. 3).



**Figure 3.** Classical marketing components 3 with the "Venetian specificity"

Source: developed by the author

Australia Council for the Art in its article "Venice Biennale: History and impact" (n.d.) affirms the following: "A biennale is different to a regular exhibition because of its large scale and use of multiple venues. It is also different to an art fair because the artworks are not for sale".

The history of the world art market takes its origin from the times of the Ancient Greece and Ancient Rome. Starting from the epoch of the Roman Empire, namely,

from the 5<sup>th</sup> century AD, the city of Venice has been gaining power and positioning itself not only in the field of navigation, but also in the development and promotion of arts, including visual arts. In our epoch, in the first half of the 21<sup>st</sup> century (2000-2024), the Venice Biennale is a trend-setter in the sphere of modern art and maintains traditions of use of the marketing instruments for the promotion of new artistic names and new trends in art.

But it is necessary to come back to its history. Development and application of marketing approaches to the market of visual arts works started more than two thousand years ago when there was no art market yet, and the respective processes were under way on the so-called “wild market”. To say it with our modern words, the following technologies were used: study and satisfaction of the specific demand for art works in the society; expertise of the art works; different methods of promotion of art works in the society and so on.

Marketing is one of the most powerful and efficient instruments organising the activity aimed at the promotion of different goods and services on the markets. This activity includes practically all the aspects like work of producers, sellers and customers on such markets; study of the needs of those customers and development of efficient methods and techniques of their satisfaction. Finally, systems of communication existing on the markets including advertisement, PR, sales stimulation etc. In order to better understand the world of art marketing and briefly describe its characteristics in a combination of art, business and image creation based on exclusivity and unicity.

Art is being associated with the increase in creativity and imagination for the public. Regarding the origin of the concept of marketing as it is, its countdown starts from the beginning of the 20<sup>th</sup> century. In 1985 the marketing as a complex of marketing actions aimed at sales and oriented on the customers of goods and services. Regarding the specificity of the genesis of marketing, it was stated in one of the previous publications: “it was born as a result of a generalisation of the practical activity developed in the market by companies of different type of ownership. The sense of their activity is the clash of the producers’ and customers’ interests, in the contrast of their positions. The producers want to sell more goods and at a higher price. The customers want to buy more high-quality goods at a better price. Hence, an unwavering requirement of the marketing: to produce and sell only what has an unconditional demand” (Akimov, 2010). It should be, though, remarked: the fact that marketing as a specific concept, or, a theory, a methodology and a mix of various technologies, got “institutionalised”, in the historical sense, not so long ago (it is worth adding that the market economy itself does not count thousands of years of its history), does not at all mean that these or those marketing approaches and technologies were never applied before. By the way, it indicates just the overall “power” of marketing approaches to the economy and not only. It can be fully observed not only in the process of the shaping of the market of culture, including the market of visual arts works (this process starts several thousands of years ago), but also in its sufficiently active work for many centuries when different “operations” related to sales or purchase of art works took place, including the works of fine arts. It was already reported that the antique civilisations like the ancient Romans, had their great

collections of art works. A mass “production” of copies and fakes of the visual arts works started already in those times. That is why, since collectors of the ancient world were interested to know the “quality” and the true value of similar goods, they needed services of experts and consultants (Platonov, 2016).

The very first experts were often the same copyists who, thanks to their lifetime experience, acquired significant knowledge in the field of style and technique of this or that master. But the problem of the visual arts works expertise was not at all easy. It is interesting that, unlike the ancient times, the need in the expertise of the art works in certain countries and under certain circumstances, in the 17<sup>th</sup>-18<sup>th</sup> centuries even decreased, for the following reason. In the beginning of the 17<sup>th</sup> century, for instance, the Netherlands (but it is the case of a lot of other European countries) had very little interest in who was the author of the paintings belonging to some citizens and collectors. That is why, the majority of fans of visual arts works identified or distinguished the works of their property on the basis of what was depicted there: a still life, a portrait, a seascape. Very often the paintings were not even signed (Dossi, 2007).

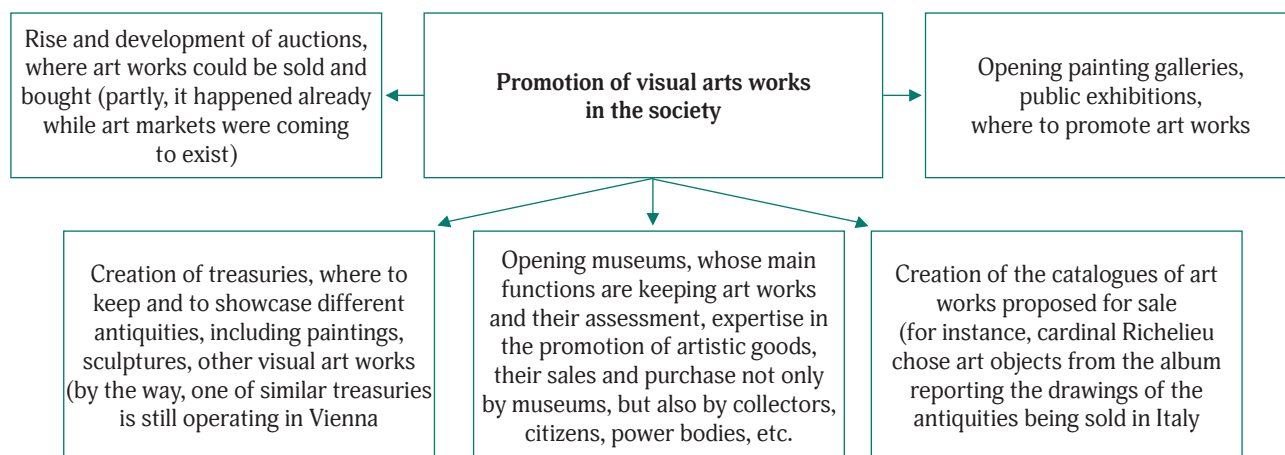
Therefore, the problem “is it an original or a copy?” was not crucial for the assessment of paintings or sculptures, then. Only later, when the painter came to the forefront of the visual arts system, that difference between the copy and the original became a question of money, and the expertise of visual arts works turned to be vital. Now, due to the evolution in the production of counterfeited and fake copies in the last two thousand years, it has its fundamental importance once again. Moreover, the practice of many modern museums, galleries and art collectors proves that counterfeiting even the most outstanding art works not always gets found out by the experts. So, not always it happens that experts ascertain the originality of the art work they are examining. But, at the same time, it is just thanks to the “art” of copyists and “fake-makers” that practically no art work avoids an expertise on its way to the auction, museum or a serious collection. An expertise that visual arts works undergo for several thousands of years and was adopted as a marketing technology long before the art markets came to exist. As for the price for an art work, it requires a special consideration that was made in a special article.

At this point, it is necessary to quote F. Hook (2017) who claimed the following about the origin of modern art market: “When esthetic criteria were a threat for an economic agreement to be signed, all the known methods were used, like in the ancient times when the weight of an art work determined its price”.

And, it happened in the 16<sup>th</sup> century. But, of course, it did not reflect the main approaches to the price definition for art works. As P. Dossi (2007) stated, since the market relations appeared and started developing, the price was never a result of a casual meeting point between the demand and the offer. The price of art works

depends on a certain number of factors among which there are, obviously, the art work's quality and the name of its author. It was always like this, in the ancient times, in the Middle Age. Besides, an important role had always been and is still being played by such key factors as the saturation of a market (in times of crises markets sink) and a certain competition in the process of selling art works – it happened even thousands of years ago.

One of the main directions of development of marketing technologies, or, more precisely, their forerunners preceding the market, is surely the use of different methods, technologies, techniques of the promotion of visual arts works in the society. Some words should be said about the most important of them (without taking into account the ones mentioned before, like various systems of stealing the art works) (Fig. 4).



**Figure 4.** Promotion of visual arts works in the society

Source: developed by the author based on research P. Dossi (2007)

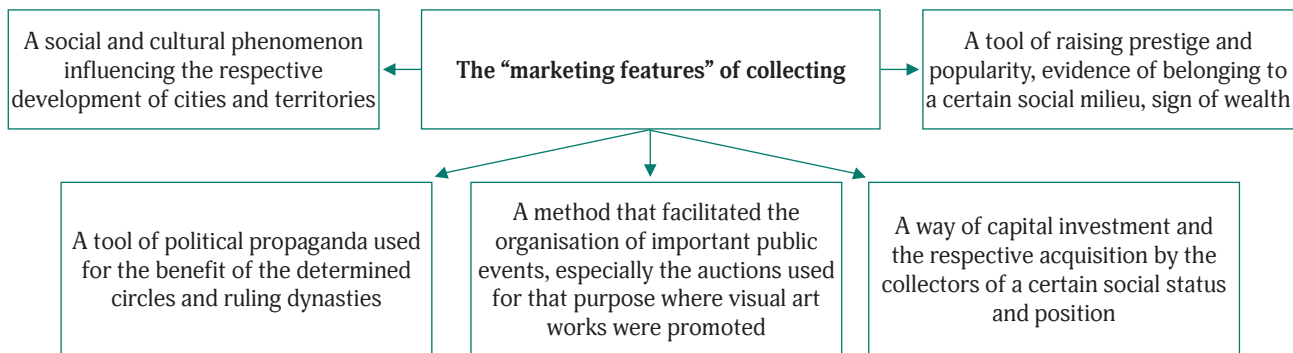
Here, again, a special attention is being paid to researches of such a marketing instrument on the modern art market as a biennale. There are a lot of authors who have quite a critical attitude towards art biennales as to instruments of art marketing.

C. Basualdo & R. Niemojewski (2010) noted: “The popularity of biennales has also been criticised as “an overblown symptom of spectacular event culture... little more than entertaining or commercially driven showcases designed to feed an ever-expanding tourist industry”. The New Yorker art critic P. Scjeldahl (2015) condemned biennales as ‘festivalism’ producing a bland and predictable international style of art. The director of the Museum of Modern Art, G. Lowry (2012), states that “they often seem more like major sporting events than exhibitions”, adding that it is becoming increasingly difficult for biennales to find “new themes and new artists to shape their shows and differentiate them from previous editions and each other”. Rather, biennales are more like “a tool that can be used to build very different shows and obtain very different results”. “Initially contained in a single exhibition, today the Biennale expands across the Venetian archipelago in a wide typology of sites and, as a brand, globally” (Sassatelli, 2017). An important marketing technology, used in the ancient times, was collecting visual arts works.

But collecting art works, in the first place, of visual arts works, was in vogue even before, in the ancient Greece. In that case, it was not about the conquest or

conquerors. Greek collectors whose majority were rich merchants, not only collected the existing art works, but also contributed to create and promote the new ones. Thus, it is just the collections created by the ancient Greeks that influenced the change in the shape of Greek art, claims the Polish researcher R. Tanchuk (2016): from common frescos and statues of gods typical for the earliest period there was a step towards painting on the wood that could be put inside the house. To say nothing about the encouragement the Greeks gave to the then-working painters to paint portraits. The new paintings were created, and the Greeks added them to their collections. As for the “Golden Age” of collecting (15<sup>th</sup>-18<sup>th</sup> centuries), one of its most important “discovery” was the de-sacralisation of visual arts and the transition from collecting exclusively objects of the ancient art to collecting art works by the contemporary artists. And, it was just the gathering of the ancient works that caused the gathering of the contemporary ones (ancient works simply were not sufficient for all the collectors). Besides, gathering encouraged sharing of the processes of exposure of art works, especially the organisation of public exhibitions and caused the creation of art museums and painting galleries that accumulated artistic treasures and made them available.

Regarding the “marketing features” of collecting, R. Tanchuk (2016) describes them very well saying that collecting was not only an individual passion of collectors, but also (Fig. 5).



**Figure 5.** The “marketing features” of collecting

Source: developed by the author based on research R. Tanchuk (2016)

As a rule, researchers and scientists analyse more often the methodology and problems of the works of painting. At the same time, it’s worth citing my own examples, including a widespread art market trend – porcelain collecting. Let us get back to some researches of linguists in this field.

“Eighteenth-century French sales catalogues of collections of amateurs or art lovers listed porcelains by their centre of production and divided them into appropriate categories – Chinese, Saxon (Meissen) and Sèvres – following the collections of paintings, prints and drawings. What is certainly true is that contemporary decorative arts, as luxury objects, were acquired to impress the visitor with the wealth, taste and elegant ensemble created by the owner. Whether porcelain, silver, furniture or mounted objects, they were to be enjoyed and appreciated in much the same way and with similar connoisseurship to the display of paintings on the wall” (Turpin, 2022).

It is worth dwelling on the collections gathered with the goal of learning the experience and technologies of the competitors. Here is the example of a museum collection created exactly for that reason. “As of 2016, East Asian ceramics housed at the Sèvres Ceramics Museum included approximately 1000 pieces from Japan, approximately 300 from the Korean Peninsula, and approximately 3000 from China. Among these 3000 Chinese ceramics, around 2800 were collected in the nineteenth and the early twentieth centuries” (Imai, 2022).

That is why it is just collecting that became an important form of a cultural activity starting from the ancient times and the Middle Age. First, it actively encouraged the development of the society’s culture and progress. Second (and it is particularly important from the point of view referred to in this article), it encouraged, already in those epochs, the active development of marketing technologies, especially, using them in the processes of gathering, assessment and expertise of the art works; development of the methods and technologies of promotion of the art works, their sale and purchase in the society; encouragement of the development of sponsorship in arts, development of museums and art galleries etc.

Completing the consideration of the problems of origin and development of the art marketing, it is worth saying the following. The processes of the pre-market development of works of art and their “movement” were considered. Therefore, it was about some elements of the problem and about the marketing events that took place in that preceding-the-market period. But another approach is also possible. Another assessment of the origin and development of marketing approaches being used centuries and thousands of years ago is possible, too. Art works were sold and bought, were used as money equivalents and pledges, were collected, put into private, corporative and national treasuries. It was like this in all pre-capitalistic and early-capitalistic societies.

But, an art market is something different. First of all, it is a later invention based, like all the western capitalism, on the system of a new European rationality. The latter served as a support to a modern rational reglamentation corresponding to a post-industrial society so much discussed by Max Weber. Art market is a general mechanism of the limitation of a wild market. If the starting point is the idea of a modern art market preceded by the wild market, there are still more reasons to consider well-founded the approach used in this article. An approach according to which the elements of marketing approaches together with the phenomenon of a “wild market” were really there to move the art works in the society long before the modern art market, i.e., before the capitalism in Europe started developing.

Also, it is worth mentioning one more classification of art markets in the historical retrospective provided by the Ukrainian specialist N.V. Pavlichenko (2017). The classification of the art markets is reported in this article in its original version, but with a shorter text. The historical retrospective on the development of the art market of the Western civilisation, – claims the author, – makes it possible to name the following stages of it:

- Initial art market was born in the ancient times and had existed till the 13<sup>th</sup> century when the market, in its general economical meaning, came to exist;

- It distinguished itself by its attitude to the artist as to a craftsman. The process of the price-setting for

art works and services depended on the quality of the materials and the complexity of the job done.

• The developed art market started in Europe in the 14<sup>th</sup> century and went on in the age of Renaissance. The developed art market was characterised by the initial self-consciousness of the artist aware of his special status and of his recognition by the society.

• Classical art market developed in Europe in the 17<sup>th</sup>-18<sup>th</sup> centuries. The price-setting for artistic goods and their production were regulated by the legitimising bodies (academies, saloons, galleries) that had a social recognition and the right to decide what art is and what it should be like in order to be considered worthy. A professional approach to the sales of art works and the competition among artists appeared.

• A modern art market was built up at the end of the 18<sup>th</sup> century. It was linked to the start of the activity of Paris merchants. It had all the properties typical for a classical market, but differed from it by a more autonomous production of art works, by the self-consciousness of the artists who felt their unicity as “creators”, and by the strengthening of international relations. The rights to the legitimisation were divided between several different institutions that expressed the essence of cultural producers.

• Newest, or modern art market differs from the others by a full autonomy of the artistic sphere, a developed “cultural industry” and globalisation. Although the legitimising bodies of the price-setting (like auctions and galleries) keep working on the art market, they have just a consultative nature and are instruments of the art market. Besides, they tend to reject the verdicts of the canonised bodies in case the intellectual production claims for its autonomy.

It is worth noting that the contemporary art market is a universe that has relative independence and lives according to its own internal laws’ (Pavlichenko, 2017). It is impossible to ignore the most important and interesting factors and circumstances that determine the specifics of art markets at all stages of their development. At the same time, it should be noted that from the point of view of this study, the periodisation of this process proposed by the author is to some extent unfounded in terms of effectively defining certain stages of development. Therefore, it was added for reference only.

In the first half of the 21<sup>st</sup> century the Venice Biennale plays a leading role in the creation of the fashionable trends in the modern visual arts. The Venice Biennale hosts national pavilions of dozens of countries that, in their turn, influence the creation of national artistic movements in various countries of the world. One of the leading instruments of the encouragement of the best artists are the Venice Biennale Awards given to them by the jury of this international art forum. During the biennale, exhibitions of single artists and artistic institutions are held. They are powerful marketing instruments to promote the artists and their art products.

New modern technologies of the art market require a proper training of the experts: they should be able to feel the tendencies arising in the field of education to train art managers in the age of the digitalisation. As the Ukrainian scientist and culturologist O.R. Kopyyevska (2021) affirms, “there is a need to understand modern educational trends and practices caused by global digitalisation, educational, and cultural globalisation”. Thus, it worth to state that the US art market is now seeing the work of the art managers coming from the whole world and able to show us the best preparation in the professional field they got applying for the modern educational tendencies and practices.

It is necessary to provide the example of interesting views on marketing in the world of visual arts. These views are being shared by the key-position US scientists of the above field. Referring to W.W. Powell & P.J. Di Maggio (1991) and H.-K. Lee (2006) argues that “ongoing social relations and institutions such as trust, networks, norms and beliefs” influence and constrain the market. Marketing from the Art World, therefore, focuses on social mechanisms for generating the arts, symbolic meaning of the arts and networks and processes of legitimising artists/artworks”. In their work, the authors J.W. Lee & S.H. Lee (2017) classified previous studies in the field of arts marketing into three areas. In particular, they identified such areas as marketing of art organisations; marketing with the help of works of art/artists; marketing from the art world. The researchers point to art marketing as a new perspective that can be used to study the main issues of contemporary art.

Summarising the given opinion, it can be confidently noted that marketing in fine arts has significant differences from classical marketing, and therefore, art marketing is developing as a modern original market tool in the world art market.

## • Conclusions

The analysis carried out made it possible to state that, even before the modern art market as an element of a general capitalistic market came to exist, the movement of the visual arts works included elements of marketing approaches and technologies. It happened in the ancient times, i.e., thousands of years ago and was caused by the processes of sale and purchase of the art works, exchange of them and gathering them into collections.

Marketing approaches and technologies aimed at the satisfaction of the society’s demand for the visual arts works have existed for many centuries. Methods of gathering, classification and collecting of visual arts works, expertise of their quality and originality, definitions of the ways of their promotion in the society have been created for centuries. Long before the modern market of the visual arts works, there was the so-called “wild market” that “regulated” in a certain way the movements of the art works in the society. Centuries passed by, and special artistic trends came to exist, including

the production of the collectible ceramic kitchenware. Among those trends, there was also a production and collection of the French porcelain. This field has its own, centuries-long traditions. As compared to this artistic sphere, visual arts including painting, graphics, sculpture, got radically influenced and changed, in the 20<sup>th</sup> and in the beginning of the 21<sup>st</sup> century. Changes in fashions, trends and tendencies of the visual arts can be monitored, for instance, learning the work of the art forums (auctions, fairs, biennales) that have been taking place for centuries and are still held in 2024.

From the end of the 19<sup>th</sup> century and during the whole 20<sup>th</sup> century, such art forums as the Venice Biennale built up in Italy some of the modern artistic trends. Besides, artistic phenomena and art works being assessed by the international jury creates the art and fashion trends in the world. The jury reveals the best art pavilion and the leading artists of the art market.

Thus, summing up what has already been said, it is worth concluding that, during the whole 20<sup>th</sup> and in the beginning of the 21<sup>st</sup> century, the concept of the art marketing as an independent science has been completed. It is also worth saying that the field of the visual arts marketing is original and unrepeatably as compared to the other market fields, that is why, the art marketing needs a further deep study and creation of new economic and artistic tools that, in their turn, have to be original as compared to the other market fields.

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### 📌 Conflict of Interest

None.

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## Венеціанська бієнале, французька порцеляна та історична ретроспектива про маркетинг та експертизу в галузі образотворчого мистецтва

■ **Анотація.** Актуальність статті зумовлена формуванням нових ринкових відносин у сучасному світі, одним з яких є ринок мистецтва. Метою дослідження є аналіз маркетингових взаємозв'язків і тенденцій на ринку мистецтва ХХ-ХХІ століть у порівнянні з попередніми історичними періодами. Для досягнення мети дослідження використано теоретичні, емпіричні та порівняльні методи дослідження. Визначено теоретичні засади маркетингу візуального мистецтва та шляхи їх практичного застосування. Вже до виникнення сучасного арт-ринку як елемента тотального капіталістичного ринку, рух творів візуального мистецтва в античну епоху включав елементи маркетингових підходів і технологій, зумовлених наявними тоді процесами купівлі-продажу творів мистецтва, їх обміну та колекціонування. У статті йдеться про експертизу їхньої якості та оригінальності, визначення вже наявних методів просування творів мистецтва в суспільстві. Особливу увагу варто приділити керамічним виробам – порцеляні (фарфору), яка, в свою чергу, посідає важливе місце серед творів мистецтва, поряд з живописом та скульптурою. На початку ХVІІІ століття порцеляна потрапила до Європи з Китаю. Колекціонери понад три століття захоплюються порцеляновими виробами. Варто визнати, що є особлива категорія відвідувачів Венеціанської бієнале. Це колекціонери порцеляни. Практична цінність дослідження полягає в аналізі маркетингових інструментів на ринку сучасного мистецтва, що може бути корисним не лише для сучасних художників, але й для менеджерів усіх рівнів, які працюють у сфері візуального мистецтва, на виставках, для компаній, що виробляють колекційний керамічний посуд, на аукціонах та в музеях світу

■ **Ключові слова:** бієнале; художні виставки; арт-ринок; «дикий ринок» творів мистецтва; маркетингові технології; кераміка



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## Dimensions of freedom of Ukrainian art in the late 80s and early 90s of the 20<sup>th</sup> century and their manifestation in artistic associations of that time

**Abstract.** The relevance of the research topic lies in the insufficient study of such a period of Ukrainian art as the turn of the 1980s and early 1990s, when banned artists came out of the underground, taking advantage of the weakening of the ideological pressure of the Soviet system, and led powerful artistic movements involved in the formation of dimensions of free creativity. The purpose of the work is to clarify the conditions for the development of Ukrainian art at the turn of the 80s and 90s of the 20<sup>th</sup> century, and to highlight the importance of creative associations in the process of artists' realisation of new tasks in the emerging continuum of freedom (on the example of the associations "The Way" and "The Strontium-90"). The methodological apparatus of the study consists of three stages (preparatory, research and synthesising) using the following methods: analysis of literary and scientific sources, dialectical method in the emergence of a new phenomenon, method of logical analysis, method of critical and comparative analysis, synergistic method, generalisation, method of hypothesis and forecasting. The study found that at the end of the 1980s, under the influence of the Chernobyl disaster, Ukrainian "unofficial" art left the status of marginal, and its representatives became the forerunners of a new free creative continuum. The artists of the new generation, using the neo-avant-garde experience of their colleagues and the factor of freedom of expression, strive to use the latest creative practices, which has connected them to the global artistic space. The study argues that neo-mythologism, as one of the main principles of world art of the second half of the 20<sup>th</sup> century, at the turn of the 1980s and 1990s became decisive in the process of creating a free artistic continuum. This principle led to the most individualised figurative system of expression of Ukrainian artists of the new generation. The paper examines two artistic associations, "The Way" and "Strontium-90", and their role in shaping the Ukrainian free creative continuum. The practical significance of the study lies in the use of the results in the creation of recommendations and methodological guides on the history of Ukrainian art of the 20<sup>th</sup> and 21<sup>st</sup> centuries and gallery business

**Keywords:** "unofficial" art; art the Chernobyl disaster; continuum; mythologeme; neo-expressionism; tratlfreyrealism

### Introduction

The artistic processes in Ukraine at the turn of the 1980s and 1990s became crucial in the formation of a free creative continuum, and therefore require more detailed coverage. An important source in analysing the processes of this crucial period is the monographic collection of articles by the Ukrainian artist and scholar O. Petrova (2015). The researcher's essays characterise both

individual artists and the circumstances in which they lived, revealing ideas and philosophical concepts popular in creative circles of the second half of the 20<sup>th</sup> and early 21<sup>st</sup> centuries. It is O. Petrova (2015), who notes the powerful impact of the Chernobyl disaster on the social activity of the forbidden art. A detailed picture of the events of the formation of free art in Ukraine is

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presented in A. Lozhkina's (2019) study. Although the Ukrainian art critic analyses Ukrainian art of the 20<sup>th</sup> century – early 21<sup>st</sup> century as a holistic phenomenon, but a detailed analysis of the artistic phenomena of the era of independence is especially valuable. The use of the latest practices and figurative language are the focus of the study. The renewed interest of the new generation of artists in the historical styles of Ukrainian art is noted by researcher H. Sklyarenko (2020). The researcher traces the peculiarities of interpretation Baroque tradition by young artists in the late 1980s and early 2000s. The author emphasises the tradition and its continuity. In this context, the results of O. Klymenko's (2021) research contained in the publication "The noosphere-space direction of development of Ukraine and the world" are important. The author insists on the importance of the noosphere-space theme in the contemporary discourse of culture and the visual arts. The Ukrainian curator I. Abramovych (2019) comes to the conclusion about the importance of worldview traits and cultural trends in the formation of national art. He analyses the activities of the Kyiv art group "Volitional Edge of National Post-Electicism" (1987 – early 1990s), which was involved in the formation of a new continuum of free art. An important scientific work in understanding the relevance of the phenomenon of neomythologism is the article by A. Polishchuk (2023) "Neomythologism in the painting of Kyiv artists of the 1990s: The state of study of the issue". The scientist reviewed and systematised the works of prominent researchers of the phenomenon of neomythologism and mythology in the context of Ukrainian art of the late 20<sup>th</sup> century. Thus, the concept of the "frontier" in the 1980s and 1990s really characterises the state of artistic life in Ukraine at that time. The weakening of ideological pressure led to the flourishing of Ukrainian "unofficial" art. Representatives of the forbidden art had different creative destinies: students of academic schools, autodidacts, and representatives of the naive. They were united not only by their thirst for freedom of creation, but also by their own study of foreign and Ukrainian modernist heritage, their constant need for literature, music, and familiarisation with philosophical and scientific concepts. Paying attention to this period, it should recall the impact of the Chernobyl disaster. Nonconformists representing various areas of intellectual activity, concerned about the man-made disaster and the Soviet government's attitude to the consequences of this event, began to form various organisations, both political (People's Movement, 1989) and creative, such as music and literary groups and artistic associations ("The Way", 1989; "The Strontium-90", 1990). Chernobyl has changed the whole picture of the modern world, as stated by leading European philosophers of 21<sup>st</sup> century – Paul Virilio, Jean Baudrillard, Frederic Lemarchand (Post-Chernobyl..., 2012). It is true to say that in Ukraine there is a process of "nationalisation of the Chernobyl accident".

In this regard, the topos of a "spiritual Chernobyl" is becoming more widespread.

The purpose of the study is to shed light on the circumstances behind the growth of Ukrainian art at the turn of the 1980s and 90s, as well as to emphasise the significance of artistic collaborations at that period in the process of artists taking on new challenges within the burgeoning continuum of freedom.

In accordance with the goal, the task was to analyse the activities of the little-studied artistic associations "The Way" and "The Strontium-90" that emerged in the late 1980s, and to present the peculiarities of creating a new continuum of freedom of expression, which manifested itself in various artistic mythologies.

The scientific novelty of the study is to identify the defining aspects of the formation of free Ukrainian art at the turn of the 80s and 90s of the 20<sup>th</sup> century, which resulted in the formation of various associations of artists of a new generation, including the little-studied groups "The Way" and "The Strontium-90", whose activities are covered in the work. The study substantiates the position that mythologemes become the fundamental principle of the formation of a new continuum of Ukrainian art.

### ◉ Literature Review

The proposed study uses a number of scientific developments, which helped to comprehensively reveal the main issues. A significant contribution is L.V. Smyrna's (2017) monograph "A century of nonconformism in Ukrainian visual art", which analyses in detail the phenomenon of nonconformism in visual art. The study provides a chronology of this phenomenon and its geography. The researcher notes that artistic non-conformism has not disappeared in 2024. The dominance of socialist realism has been replaced by commercialisation, corporate orders, and the globalisation of art, which threaten the national style. The gaps in the assessment of the significance of the art of banned artists are filled by the book by artist and art critic O. Holub (2017) "The feast of disobedience and the everyday life of the underground. Biography of two artists not recognised during their lifetime, with comments". She highlights the biographies of the artists M. Tregub and his friend W. Baklytsky, who were not recognised during their lifetime, whom she knew personally, and for the first time publishes some archival documents and works by these artists. Among the important studies is M. Yur's (2019) monograph "Metamodel of Ukrainian painting", which also examines the influence of national self-identification on the spatial organisation of an artwork. The author uses an interdisciplinary approach in forming her own theoretical concept concerning changes, transformations, modifications of the semantic, constructive, artistic, aesthetic, and value components of Ukrainian painting. Among the works of philosophical orientation, which examine the phenomenon of mentality and its impact on cultural and artistic achievements, it should mention the work of the famous Ukrainian

philosopher M.V. Popovych (2018) "Philosophy of freedom". The scientist comprehends the events he saw directly. He compares these processes with the world experience, because his goal is to find their preconditions in the historical past of the Ukrainian people. In this context, the collective research of M. Yuriy & L. Aleksiyevets (2017) "Archetype and mentality through the prism of history", which is devoted to the place and role of the archetype in the structure of mentality, is consonant with this. The authors examine the evolution of mentality through the triad of archetype-culture-mentality and identify cultural archetypes as the primary basis of spiritual life, which naturally affects the formation of the national artistic tradition. It is through the prism of archetypal thinking in art, which is expressed by symbols and metaphor, that the researcher I. Soliariska-Komarchuk (2023) examines the work of F. Tetianych (Fripulia). The author explores the genesis of Tetianych's philosophical and poetic thinking and reveals the interconnection between the artist's individual mythopoetics and the creative means for its realisation. The article "The Way" as a catalyst for cultural and artistic processes in Lviv in the 1980s and 1990s" by H. Havryliv (2017), which analyses the activities of the post-Soviet non-conformist artistic society "The Way" (Lviv, the turn of the 1980s and 1990s), discusses creative searches and world-class artistic achievements. The author evaluates the work of the group's members, who were not biased by the remnants of socialist realism, and points to the presence of postmodern play with form, colour, space, and time. The great importance of the Lviv association "The Way" is noted in his online publication by B. Myshuha (2020) "The one who defined our "The Way", as Ukrainian art experts are only fully engaged in assessing their activities in the second decade of the 21<sup>st</sup> century. The author emphasises the importance of such a figure as Yurko Boyko, who was involved in the creation of the manifesto of the "The Way" group. Equally valuable is the publication in the online edition by L. Khomyakov (2020) "Ukrainian artists honored the image of the Chernobyl liquidator", which concerns the little-known art group "The Strontium-90". The author describes the final work of the group "The Liquidator", which actualises the problem of the Chernobyl disaster, and also describes the creative achievements of all members of this association. Among foreign publications, it is worth mentioning the work of Polish researcher P.J. Przybysz (2021) "Stefan Morawski and Grzegorz Sztabiński: Several comments on the background of neo-avant-garde art". Based on the theoretical work of two well-known Polish art historians, S. Morawski and G. Przybysz proves an axiological convergence in their decisions in favour of neo-avant-garde art, which opposes postmodern art.

### Materials and Methods

The methodological apparatus of the study consists of three stages. The preparatory method helped to clarify

the relevance of the chosen topic, which is confirmed by recent published studies by leading Ukrainian and foreign scholars. Accordingly, the goal and objectives were formed, and the expected results were set out in the formulation of novelty. The range of sources of both art history research and related disciplines, such as philosophy and literary studies, was also described, which in general allow for a deeper understanding of the chosen problem. In particular, the information on the methods of mythopoetic analysis mentioned in the works of Ukrainian literary critics was used: G.F. Dranenko (2010) "The mythologeme of the labyrinth as a means of reconstructing the dramatic form", O.I. Kobzar (2013) "Mythopoetic analysis of the work of art". Much attention was paid to the works of Ukrainian philosophers who indirectly address important issues of contemporary art: O. Polishchuk (2010) "Artistic and expressive thinking as a type of figurative thinking: Nature, essence and potential", V.A. Lychkovakh (2011) "Philosophy of ethnoculture. Theoretical, methodological and aesthetic aspects of the history of Ukrainian culture". Among cultural studies, the online publication "Post-Chernobyl: Catastrophism as a new national idea" (2012), which provides a holistic view of the problem of the Chernobyl disaster as an event that forces us to change philosophical, political, and ideological concepts for the sake of saving our civilisation. The initial data obtained made it possible to effectively carry out the second, research stage. The conclusions drawn in the course of the final synthesising stage confirmed the content of the above novelty. Specific methods were used in the course of the research: an interdisciplinary analysis of the problem (art history, philosophy, cultural studies, literary studies) was used, which led to a detailed analysis of both scientific literature and essays. The dialectical method made it possible to consider a number of artistic (the emergence of "unofficial" art from the shadow of prohibition, the formation of a new artistic continuum in Ukraine in the late 1980s, the preservation of national traditions by Ukrainian artists in a globalised world) or social (the impact of the Chernobyl tragedy on the public activity of artists) phenomena in all the contradictions of their manifestations. The method of logical analysis allowed us to trace and state that the figures of the forbidden art preserved the national artistic tradition and, in the difficult conditions of ideological terror, developed their creative pursuits, which became the basis for the rapid formation of a free continuum of creativity. Thanks to the method of critical and comparative analysis, which was used when considering information about similar processes in Polish art, special mythologemes inherent only to Ukrainian representatives of the neo-avant-garde were identified, which also determined the characteristic symbolic language of expression. The synergetic method allowed us to determine the role of artistic associations in the formation of new Ukrainian art at the turn of the 1980s and 1990s. Generalisation was used

to assess the achievements of the artistic associations “The Way” and “The Strontium-90”. The method of forecasting showed that there is a great need for further research into the role of little-studied art movements that were widespread in Ukraine at the turn of the 1980s and 1990s, as they preserved the national artistic tradition and continued to develop it in the global context, based on Ukrainian cultural archetypes.

### Results and Discussion

In the late 80s and early 90s, interesting creative practices were initiated and carried out in the space of freedom cleansed of ideology, as the artistic underground was legalised in 1989 (Petrova, 2015). In this regard, “unofficial” art loses its protest significance and reveals itself to the world as a full-fledged artistic phenomenon, whose representatives not only preserved the system of national artistic thinking based on archetypes manifested in the already realised phenomena of Baroque, Romanticism, Avant-Garde, and Modernism, but also transformed through it those newest world practices that actually kept them in the underground. This status of the work of Ukrainian “dissident” artists is evidenced by the sad fact that most of their works are in foreign museum and private collections. One can certainly point out that in times of totalitarian control, creative “dissenting” intellectuals still managed to keep abreast of the artistic achievements of their foreign colleagues in various ways (“samizdat”, conversations in narrow circles, hidden foreign magazine reproductions, publications from “Druzhba” bookstores, snatched from the drowning out wheezing of Radio Liberty broadcasts). In the Soviet reality, an artist who wanted to become a free creator nevertheless found invaluable sources of formation of his or her skills. Artists turned to the heritage of folk and professional art, and each region of Ukraine had its own original interpretations, associated with different socio-political conditions of development. Thanks to like-minded people, there was also an opportunity to get acquainted with banned works of art, such as visual and literary works created by Ukrainian and foreign avant-garde and modernists. One should not forget about communicating with colleagues from different Soviet republics. Ukrainian dissident artists, visiting other republics where they often had friends, enriched their experience and impressions. They not only tried to learn from the experience of their colleagues from the Baltic States, Georgia, Armenia, and other Soviet republics, but also tried to attend all the exhibitions of world masters: G. Jukker, R. Rauschenberg, J. Kunelis, D. Rosenquist (Petrova, 2015). Meetings with like-minded people were secretive, which led to the emergence of the phenomenon of “apartment art”, when conversations about “forbidden” art took place in kitchens, workshops, cafes, and among close friends. It happened more than once that famous autodidactic artists were formed in the company of a like-minded colleague (M. Tregub, W. Baklytsky, V. Holeiko in Kyiv, K. Shyshko

and O. Valenta in Lutsk). According to the author, an important milestone of Ukrainian “unofficial” art is the artist’s focus on inner experiences, which became a trend in world art in general in the postwar period, and ultimately leads to *neo-mythologism* and *expressive forms* of expression of the most individualised image system. “Since the late 1980s and early 1990s, virtually all Ukrainian artists have become sincerely and sometimes surprisingly interested in themselves” (Avramenko, 2006). This orientation of the banned Ukrainian artists determines the undeniable relevance of their work in the international artistic space of the late 20<sup>th</sup> century. The mature artistic form of this trend was the neo-avant-garde, which was based on expressionist methods manifested in different ways (Przybysz, 2021). In different countries, this neo-expressionism received different names: Arte Cifra or La Transavanguardia in Italy, Figuration Libre in France, New Image Painting in the United States, Neue Wilde in Germany, Nowa Expression in Poland. Neo-expressionism flourished in the late 70s and 80s. The work of many Ukrainian artists of the “unofficial” art of this period is absolutely in tune with the work of their foreign colleagues (K. Zvirynskyi, partially D. Dovboshynskyi, M. Tregub, W. Baklytsky, L. Fripulia, and V. Loboda).

The term “transavant-garde” was adopted by Ukrainian artists and art critics in the late 1980s from B. Oliva, who was considered the theorist of this phenomenon at the time (Lozhkina, 2019). In the first third of the 21<sup>st</sup> century in Ukrainian art criticism, the transavant-garde is defined as the work of the “new wave” artists (late 1980s – early 1990s), who, unlike their “dissenting” colleagues, used its principles in an “academic” version (Lozhkina, 2019). Therefore, it is necessary to reconsider the Ukrainian “unofficial” art and to single out Ukrainian neo-expressionism of the 70s and 80s as a separate artistic phenomenon of the European neo-avant-garde in its “hot” stage.

Speaking about the new generation of artists, in the 1980s, in the process of self-education, they got acquainted with the works of C.G. Jung, aesthetics by A. Bergson, psychoanalysis by S. Freud, philosophical concepts by A. Maslow, E. Fromm, M. Heidegger, and M. Mamardashvili’s lectures. The author O. Petrova (2015) notes that intellectual enrichment inspired young people to experiment, which increased their interest in finding subconscious models in culture. The new artistic continuum, having lost its ideological bias, was gradually structured and enriched by innovative practices. At the same time, the legacy of the Socialist Realists in the new dimension of free art turned into exotic antiques and became a valuable segment of the contemporary art market. The formation of various artistic associations that gave rise to many creative destinies of famous Ukrainian artists of 21<sup>st</sup> century was significant for this period. Communication with like-minded people in the new social continuum was important in the process of realising what values should be brought into it, what meanings should be

expressed in forms, what kind of person should become its creator and inspiration. Young artists were especially active in changing the language of artistic means to one that was understood in the world. “Crossing the boundaries between genres and art forms has become the norm, and the technique of works is increasingly being labeled as mixed” (Vysheslavsky, 2020). In the 1990s, the ideas and programs of subjective artistic thinking shaped by European philosophy, including postmodernists, became part of Ukrainian aesthetic thought and artistic practice. Of course, the creative views of young artists were different. In fact, pluralism is becoming an essential dimension of the new Ukrainian art.

Among the most studied by experts are such creative associations as the “New Wave”, the “Picturesque Reserve”, “The Paris Commune”, “The Rapid Response Group”, and the environment of Odesa conceptualists. However, there are a number of interesting artistic associations whose activities at the time are worthy of attention. These are, in particular, Lviv’s “The Way” and Kyiv’s “The Strontium-90”.

The youth art association “The Way” (1989-1992) in Lviv was the first “informal” organisation after 1944. It emerged under the auspices of the Lviv branch of the Ukrainian Cultural Foundation. The group’s members and its main organiser, Yurko Boyko, stated that they were continuing the traditions of ANUM (Association of Independent Ukrainian Artists), which operated in 1931-1939. The main task of the ANUM was to unite Ukrainian artists abroad, to introduce national art to the European artistic context, and to promote Ukrainian art and its leading masters. The participants of the “The Way” also took on the same tasks, and enshrined them in the text of the manifesto. Their main goal was to fight stagnation, which hindered the development of culture and art, and negatively affected the formation of aesthetic and artistic tastes of both artists and viewers. When organising the association, it was crucial to gather people who were not only talented but also moral and not interested in vanity. It is important to emphasise that, among other Ukrainian cities, Lviv was a center of modernism even during the Soviet period (since 1939), hiding powerful artists of “unofficial” art in its depths. The underground “Roman Selskyi School” and the “Karlo Zvirynskiy Academy” operated here. Roman Selskyi, adopting the experience of the leading art schools of pre-war Europe, absorbing the traditions of Ukrainian art and impressions from the workshops of K. Sikhulskiy, O. Novakivskiy, F. Leger, Y. Pankevych, Y. Megoffer, and F. Kovarskyi, formed and developed his own style. He expanded the “School of Ukrainian Colorism”, which also gave impetus to the creative pursuits of the generation of artists of the 1980s. Karlo Zvirynskiy, who had been a supporter of the banned neo-avant-garde since his student days, taught young like-minded artists underground from 1959 to 1966. Among them were Z. Flinta, O. Tsehelska, O. Minko, A. Bokotey, R. Petruk, B. Soika, S. Shabaturo,

P. Markovych, I. Marchuk, and P. Hrytsyk (Fig. 1). Thus, the Ukrainian artistic tradition in the Lviv environment, although it was banned, inspired many artists of the new generation to further creative transformations, without losing the codes of the nation.



**Figure 1.** S. Shabaturo. Cassandra. Wake up, Troy! Death is coming for you, 1971. Tapestry

Source: based on K. Vyshneva (2020)

The association “The Way” included about twenty young outstanding artists – painters, graphic artists, sculptors, collectors of folk and professional art (M. Andrushchuk, A. Helitovych, A. Humeniuk, P. Humeniuk, H. Drul, V. Kaufman, Y. Koch, M. Krasnyk, M. Krytskyi, H. Novozhenets, B. Turetskyi, Y. Shymin, N. Shymin, V. Kostyrko). The society not only promoted the development of artistic life in Lviv, but also actively exhibited and popularised “unofficial” (dissident) art and its representatives in various cities of Ukraine (Kyiv, Kharkiv, Ivano-Frankivsk, Lutsk) (Fig. 2).



**Figure 2.** P. Humeniuk. *The Last Supper*, 1995. Painting

Source: based on O. Subach (2021)



**Figure 3.** L. Loboda. *Childbirth 5*, 1982. Painting

Source: NuArt (2019)

In this way, the monopoly on exhibition activities of the Union of Artists of Ukraine was being destroyed. Thus, one of the tasks of “The Way” was to popularise the non-conformist layer of culture and to form an unbiased view of art. The joint exhibition “The Way”-“The look” (Lviv-Kyiv) on the occasion of the Day of Unification of the UPR and ZUNR, held in 1991 at the Taras Shevchenko State Museum, was symbolic. In this way, the artists demonstrated the spiritual and creative unity of Lviv and Kyiv. It is noteworthy that the exhibition was organised under the auspices of the Taras Shevchenko Ukrainian Language Society (Lviv) and the People’s Movement of Ukraine (Kyiv). The goal of the event went beyond the usual exhibition of artworks: the essence was to demonstrate the spiritual and creative unity of artists from Lviv and Kyiv. According to the members of “The Way”, the art of the “dissenters” should not only be appreciated by fellow citizens, but also turned into a valuable asset of the nation as an important aspect of self-identification. Therefore, in 1988, the society organised the first major exhibition of works by the dissident sixties artist O. Zalyvakha. The association was equally active in popularising the work of artists Liudmyla and Volodymyr Loboda, who moved to Lviv from eastern Ukraine (Dnipro) in the late 1980s. After moving, V. Loboda did not leave his homeland, trying to bring the spirit of freedom that was already in Lviv to the artistic environment of the then Dnipro. In particular, in the late 1980s, in his hometown, he created “The Step” artistic association, whose members included Serhiy Aliyev-Kovyka, Oleksandr Nemyaty, Serhiy Bublyk, Anatolii Sologub, and Petro Pshevlotskyi. The goal of the art group was to return to the sources of Ukrainian art, as well as to search for lost cultural and intellectual achievements in the space of the city and the steppe. The artists traveled through the steppes and villages of Poltava and Dnipro regions in search of treasures of Ukrainian culture, painted, photographed, and got acquainted with the autochthons of their native land (Fig. 3).

L. Loboda’s first solo exhibition took place in 1990 at the Lviv Art Gallery. It was curated by the legendary connoisseur of Ukrainian art Borys Voznytskyi. Especially for it, the artist created the large-scale cycles “Human Comedy” and “Iconostasis” (now owned by the Lviv National Gallery of Art named after Borys Voznytskyi).

The events organised by “The Way” had a great resonance, as they were covered by the national press, radio, and television. Art critics were involved in analysing their activities. This publicity aroused the interest of the foreign public, so the names of the members of “The Way” were mentioned at international exhibitions in Canada, the USA, and Poland, though mostly in diaspora circles. In particular, in 1990, at a seminar at the Canadian Institute of Ukrainian Studies at the University of Alberta, Yuriy Boyko presented a paper on “Contemporary Art of Western Ukraine”. In the same year, he presented slides of artworks by members of “The Way” Society at the Plast House in Toronto (Havryliv, 2017). (Fig. 4).



**Figure 4.** O. Minko. *Cry*, 1968. Painting

Source: based on K. Vyshneva (2020)

The ideological inspirer of “The Way” and the initiator of its creation was Yuriy Boyko, who at the time worked as the head of the contemporary art department at the Lviv Museum of Ukrainian Art. Yuriy was obsessed with the desire to gain valuable knowledge through the book, which he did in the field of philosophy and artistic words. “Within a few years, Yurko Boyko had in his library the catalogs of the avant-garde unions of inter-war Lviv: “GDUM” (Circle of Ukrainian artists), “ANUM” (Association of Independent Ukrainian Artists), and “Artes”. A whole decade before the publication of the heritage of the Ukrainian avant-garde in Lviv, he already had an awareness of what was real in 20<sup>th</sup> century art” (Misiuha, 2020). It was M. Yuriy & L. Aleksiyevets (2017) who came up with the idea, and later the strategy, of returning to the artistic space of the Sixties, which was realised through exhibition activities. He was involved in the return to history of the iconic names of Roman Selskyi, Karlo Zvirynskiy, Petro Markovych, Vasyl Polevyi, and many others.

In the early 1980s, Boyko met the brothers Petro and Andriy Humeniuk and Volodymyr Loboda. He soon became friends with Jurij Koch and Vlodko Kaufman. They gathered in his apartment to discuss important art issues, as artistic personalities, the members of “The Way” were formed in the mid-1980s “under the distinct influence of authoritative artistic figures Roman Bezpalkiv, Valeriy Hnatenko, Karlo Zvirynskiy, Volodymyr Loboda, and Ivan Ostafiyichuk” (Havryliv, 2017). An important component in the formation of this new continuum of creativity was friendship and cooperation with figures of the musical and literary circle. The members of “The Way” communicated with young writers such as Ivan Malkovych, Mykola Riabchuk, Yuriy Andrukhovych, Viktor Neborak, Yuriy Vynnychuk, musician Viktor Morozov, members of the “Ne Zhuryys” theater, and the bands “Mertyv Piven” and “Plach Yeremii”. Representatives of “The Way” also collaborated with the Lviv Youth Theater Studio named after L. Kurbas. In particular, the Humeniuk brothers, V. Kaufman, and M. Andrushchuk created scenography for the plays “Snow in Florence”, “Grateful Erodus”, and “Narcissus”. United by a common desire to create free artistic works of words, metaphors, images, melodies, and scenography, the young artists created a powerful layer of culture, becoming the basis of the Eighties movement. Having absorbed the neo-avant-garde experience of their older dissident colleagues, the young artists of the new generation continued their creative experiments, using the power and potential of symbol, metaphor, colour, form, and space, as all of this made it possible to express their inner experience and feelings with maximum expression. “The Way” Art Association became an important center for the formation of contemporary art in the Western Ukrainian region. The creative communication of its members contributed to their individual searches, because the newly emerging continuum of Ukrainian art, cleansed of the dictates of

Soviet ideology, was to continue and enrich the national artistic tradition that dissident artists had so inspiringly maintained and developed. In the mid-1990s, when each member went his or her own way, the association ceased its activities.

Unlike their colleagues from “The Way” artistic association, the members of “The Strontium-90” (1990-2020) organised themselves without any support from government institutions, remaining completely “informal”. The reason for the formation of the association was the Chernobyl disaster, which is reflected in its name. Independent artists formed a social and environmental group in 1990 in Kyiv. Accordingly, the aim of “The Strontium-90” association was to protect the purity of the Earth’s ecology and draw the world’s attention to Chernobyl, which became a symbol of human negligence and spiritual decline. The influential figure of the group was Woodon Baklytsky (1942-1992), who was considered by his young colleagues and students to be a classic of the underground (Fig. 5).



**Figure 5.** W. Baklytsky. Stump, 1990. Painting  
Source: based on Baklitsky Woodon (2024)

The artist participated in several exhibitions of the association in 1991 (in particular, at the Ukrainian House and the Art-Inform Gallery). The group created a manifesto stating that “the Chernobyl disaster encourages a new look at man, his place in the world, and ultimately, a change in people’s consciousness. Because the root cause of Chernobyl and other environmental disasters lies in the consciousness, level of morality of people, and their spirituality” (Mykhailyk, 2016). Woodon’s death in 1992 seemed to end the first stage of “The Strontium-90” existence. In the 1992-2020s, the leader of the association was Valeriy Goleiko, or Ven Star (1956-2024). And while Woodon’s work was characterised by catastrophism, reflected in the “destruction” that filled his landscapes, Valeriy’s vision was a complete fantasy. He even presented his birth as a reincarnation of the American artist, representative of abstract expressionism, Jackson Pollock, whose day and year of death became Valeriy’s date of birth. In the mid-1990s, Goleiko became the

creator of such an artistic movement as tratlfreyrealism. The artist was impressed by K. Vonnegut's book about the fictional planet Tratlframador. The world of the planet's inhabitants, who live in the fourth dimension, is filled with beauty, goodness, and light. Valeriy deepened this story and created his own mythology, reflecting it in the concept of "tratlf" – "Transformation of Reality by Art, Love, Fantasy". That is why the work of the Trafalcists looks like a pleasant game. The artist, having mastered Pollock's "playful" technique of dripping, invented CD Tratlfrealism (drop-diffusion traffic realism) (Fig. 6).



**Figure 6.** Night in Baghdad, 1994. Painting  
Source: photo from personal archive of the author

The concept of tratlfrealism attracted other well-known members of the association. Thus, in the mid-90s, the artist-autodidacts Tetiana Chebrova and later Oleksiy Breus, who worked at the Chornobyl nuclear power plant and was a liquidator, appeared. In 2001, the artists of "The Strontium-90" association began a long-term collaboration with the Enigma Art Gallery (Kyiv, Troieschyna). Since then, the artists have created both joint projects and personal ones. Butterflies adorn T. Chebrova's paintings, O. Breus created the cycle "The Gospel of Chornobyl", and V. Goleiko paints fish. The theme of strange animals and fish came to Valeriy in the late 1990s, and through it the author called for the protection of all living things. In particular, the theme of fish, "ichthyofauna", as the author noted, is characteristic of his work, because he has painted more than a dozen of them – different incarnations of one picture. For T. Chebrova, butterflies are a symbol of the human soul, so the author attaches great importance to the colour scheme when creating them. She is convinced that colour is as necessary for humans as food and air.

Leonid Hopanchuk (1955-2013), Honored Artist of Ukraine, was looking for his creative path in the circle of the artistic association "The Strontium-90". Hopanchuk, who had an academic degree in painting, joined the art group in 1990, but very quickly found his own style. For Leonid, the worldview of the Trafalcists, among which the recognition of harmony as the main spiritual, moral,

and aesthetic value was the basis of his creative credo. This understanding of the world and interaction with it was instilled in the artist in his childhood. His father was a priest in the Protestant community, although he also worked as a gardener and beekeeper on a collective farm. In the turbulent 1990-1991 years, socio-political changes and the destruction of Soviet ideology, Hopanchuk searched for his own creative path in the new artistic continuum, consonant with his worldview. In the 1990s, he studied, experimented, formed his own painting style, and as a result developed his own author's style, which made him recognisable. This is transrealism. Philosophical questions have always interested Leonid, who considered the spiritual growth of humanity to be the main theme of our existence. Understanding the necessity of dialog with the Creator led the author to artistic discoveries. The desire to emphasise the spiritual in a person actually prompted the author to use a bright colour, which can be traced in his paintings (portraits, landscapes, paintings on religious themes, still lifes). This belief shaped his negative stance on certain destructive and destructive manifestations in the works of the Surrealists and Cubists. Leonid was concerned with the healing of the human soul, not its destruction. Instead, he greatly appreciated Claude Monet, Van Gogh, and Velázquez. Before painting, Leonid Hopanchuk studied architecture at the Kyiv Art Institute, so the theme of historical monuments of Ukraine occupied a special place in his painting. The artist tried to influence the process of revival of national spiritual shrines through art, as they were connected with historical memory and knowledge of the true dramatic history. His author's project "Shrines of Ukraine-Rus" (about 54 works) was intended to awaken genetic memory and national consciousness among the new generation of Ukrainians. This idea, after the artist's death, continues to be realised in 2019 and 2022 (Struk, 2023). Thus, the example of L. Hopanchuk's creative path demonstrates the important role of the artistic association "The Strontium-90" as a center of like-minded people in the newly emerging continuum of free creation. Thanks to this, the artist, starting from tratlfrealism, found and developed his own trend – transrealism.

One of the important activities of "The Strontium-90" association was the organisation of artistic events. In particular, the members of the art group – V. Goleiko, T. Chebrova, O. Breus – initiated the action "Defensive Flowers", which took place within the framework of the international art project "SIP: Shelter Imaginary Point" in memory of Chornobyl. Later, young talented artists Oleksiy and Yana Hlazunov joined the group. Valeriy Goleiko and Oleksiy Hlazunov received a gold medal, the Medal of Honor, for their contribution to art from the President of Palestine in connection with their participation in the international project "Heart of Peace". The author of the idea is the Palestinian artist Jamal Badwan, who proposed to create a huge painting, more than 8 meters high, and open it in Bethlehem on the Manger

Square. The project involved artists from Germany, the Netherlands, Israel, Palestine, Poland, Ukraine, France, and Chad. For two weeks, they worked on a painting that depicts the “heart” of the world. The composition is based on the image of a woman, the prototype of the Virgin Mary, who calls for peace in different languages, regardless of religion, political views or social status.

The members of “The Strontium-90” group also presented the completion of their joint activities in 2020 in the form of a project, Liquidator. The Ornament Gallery in Kyiv presented a huge monumental canvas (3×1.5 m), created by V. Goleiko, O. Breus, and Y. Glazunov. It depicts the “Liquidator”, whose prototype was Breus, stylised as a Vitruvian Leonardo da Vinci (Fig. 7).



**Figure 7.** V. Goleiko, O. Breus, O. and Y. Glazunov. Liquidator, 2020. Painting

Source: based on L. Khomyakov (2020)

“With his arms outstretched and shielding the planet from danger, he, like a superman, acts as a symbol of courage and resilience of all those who gave their health and lives to save others” (Mykhailyk, 2016). This work demonstrates a number of dialectical processes of our time. In particular, the authors of the “Liquidator” consider the Chernobyl tragedy not only from the point of view of the path of our civilisation, which is fascinated by technological achievements, but also try to draw attention to the spiritual state of a person who belongs to the “nuclear culture” and feels responsible to nature and the world as a whole (Post-Chernobyl..., 2012). In the 21<sup>st</sup> century Chernobyl is turning into a symbolic event of global proportions, affecting the notion of existence in the modern world, and requiring the attention of the entire scientific community in understanding and creating new philosophical, cultural, and political concepts. Chernobyl has also become a factor that, within the framework of the Western modernisation project, filled with ideas about scientific progress and social justice, focuses attention on the value of the lives of ordinary citizens who are forced to overcome the consequences of miscalculations. The “Liquidator” mission becomes not only a biographical fact but also a moral virtue.

## Conclusions

The period of the late 80s and early 90s of the 20<sup>th</sup> century became a milestone for Ukrainian art not only chronologically, but ideologically. Political events, the Chernobyl disaster, which in the circles of the Ukrainian intellectuals received the status of a topos of “spiritual Chernobyl”, provoked an active struggle and zeal of the

artists of the new generation and their older “dissenting” colleagues (representatives of Ukrainian “unofficial” art) to form a free art, which must be necessarily involved in the context of the world art, because it is based on the same ideological values. The turn of the 80s and 90s in the Ukrainian artistic environment resembled a space of chaos, and the latest mythologies (catastrophism, ecology, vitality, tralficking, transrealism), which were formed among the members of various artistic associations of that time, sowed new meanings in the newly formed artistic continuum. The emergence of various artistic associations became a landmark for this period. The members of the Lviv artistic association “The Way” popularised the achievements of underground “unofficial” art through exhibitions, clearly realising their aesthetic, spiritual, and moral guidelines. Thus, they demonstrated the absence of intervals in the development of the Ukrainian artistic tradition, as the imaginative thinking of Ukrainian artists skillfully represented archetypal symbols and metaphors by means of the most up-to-date techniques. Representatives of “The Strontium-90” art group, which emerged as a socio-ecological movement, also promoted the transformation of humanity through spirituality and aesthetics, freely using the artistic experience of both Ukrainian and foreign colleagues. Thus, the activities of many such little-studied associations as the Lviv-based “The Way” and the Kyiv-based “The Strontium-90” require attention and evaluation by experts. Their members became both heirs and continuators of the Ukrainian artistic tradition, which, as representatives of a new generation, they felt and accepted as a fundamental constant of the new continuum. For the most part, the

members of the art groups of the 1980s and 1990s became well-known artists in Ukraine in the first decade of the 21<sup>st</sup> century, and it is important to trace the impact of being a member of a particular artistic association on the creative development of each of them.

Given that the artistic associations of the turn of the 80s and 90s were numerous, emerging in different cities of Ukraine, and played an important role in the

formation of a new artistic continuum, a more detailed study of their activities is needed.

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None.

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## Виміри свободи українського мистецтва кінця 80-х – початку 90-х років ХХ століття та їх прояв у тогочасних мистецьких об'єднаннях

■ **Анотація.** Актуальність теми дослідження полягає в недостатньому вивченні такого періоду українського мистецтва, як рубіж 1980-х – початок 1990-х років, коли заборонені митці вийшли з підпілля, скориставшись послабленням ідеологічного тиску радянської системи, і очолили потужні мистецькі рухи, причетні до формування вимірів вільної творчості. Мета роботи – з'ясувати умови розвитку українського мистецтва на зламі 80-90-х років ХХ століття, а також висвітлити значення творчих об'єднань у процесі реалізації митцями нових завдань у континуумі свободи, що формувався (на прикладі об'єднань «Шлях» та «Стронцій-90»). Методологічний апарат дослідження складається з трьох етапів (підготовчого, дослідницького та узагальнюючого) з використанням таких методів: аналіз літературних і наукових джерел, діалектичний метод у виникненні нового явища, метод логічного аналізу, метод критичного та порівняльного аналізу, синергетичний метод, узагальнення, метод гіпотези та прогнозування. Дослідження виявило, що наприкінці 1980-х років під впливом Чорнобильської катастрофи українське «неофіційне» мистецтво вийшло зі статусу маргінального, а його представники стали предтечами нового вільного творчого континууму. Митці нової генерації, використовуючи неоавангардний досвід своїх колег та фактор свободи самовираження, прагнуть застосовувати новітні творчі практики, що долучило їх до світового мистецького простору. У дослідженні стверджується, що неоміфологізм, як один з основних принципів світового мистецтва другої половини ХХ століття, на зламі 1980-1990-х років став визначальним у процесі створення вільного художнього континууму. Цей принцип призвів до найбільш індивідуалізованої образної системи вираження українських художників нової генерації. У статті розглядаються два мистецькі об'єднання «Шлях» і «Стронцій-90» та їхня роль у формуванні українського вільного творчого континууму. Практичне значення дослідження полягає у використанні отриманих результатів при створенні рекомендацій та методичних посібників з історії українського мистецтва ХХ-ХХІ століття та галерейної справи

■ **Ключові слова:** «неофіційне» мистецтво; мистецтво Чорнобильської катастрофи; континуум; міфологема; неоекспресіонізм; тратлфрейреалізм



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## Analysing the results of a questionnaire survey as part of a study of the role of the sound producer in the contemporary Ukrainian sound industry

**Abstract.** In the 21<sup>st</sup> century the sound industry in Ukraine, which includes music, movie, gaming, and other sectors, has undergone substantial development. An essential figure in this process is the sound producer, an expert accountable for sound solutions in the creative industries. This study's relevance is emphasised by the context of European integration processes in Ukraine, the modernisation of professional listings to align with the current labour market, and the integration of Ukrainian culture and cultural industry representatives in Europe. The purpose of the study is to examine the perspectives of sound industry professionals regarding the role of sound producer and to define the responsibilities of a sound producers within the industry. The study used a questionnaire, and empirical, analytical, and generalisation methods. This article analyses the results of a survey conducted to delineate the role of sound producers in the contemporary Ukrainian sound industry. The key findings reveal that 38.5% of the people surveyed agree that the sound industry in Ukraine has established itself as a separate entity within the creative industries. Additionally, 63.7% confirm that the sound industry and music industry are distinct yet interconnected activities. Furthermore, 73.3% perceive a distinction between a music producer and a sound producer. 91.1% of the respondents were unaware of the existence of the "Sound Producer of the Year" award in Ukraine. 82.2% of respondents support the introduction of sound producer and music producer professions to the official profession classifier. The survey results confirm the crucial significance of sound producers in the contemporary Ukrainian sound industry. Sound producers are essential in the creation of top-notch sound material and make a vital contribution to the growth of the industry. The collected data from the survey can be employed to improve training for professionals and advance the general growth of the sound industry in Ukraine

**Keywords:** audio industry; musical art; creative industries; sound engineer; cultural industries; music producer

### Introduction

The independence of Ukraine not only prompted a shift in the societal mindset of the people but also resulted in a complete transformation of the cultural processes that existed within the country. In 2024, Ukraine is experiencing a process of reformation in its cultural and artistic endeavours, as it has opted for a course of development that aligns with European values. This is proven

by the creation of the Ukrainian Cultural Foundation through state-funded programs, the abundance of job openings for cultural project managers, and the significant backing from European organisations for cultural projects in Ukraine, among other endeavours. Researcher R. Mokhnyuk (2021) notes: "The model of state cultural policy in Ukraine, in the context of European

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integration, as defined by experts of the National Institute for Strategic Studies, should be formed in the following directions: preservation and updating of cultural heritage in its broadest sense; encouragement and support of creative initiatives at the individual and group levels to promote personal and civil society development; effective support for modern cultural industries that will position Ukraine effectively in Europe and the world; ensuring free access to national cultural, educational, and scientific heritage for Ukrainian citizens and anyone interested in Ukraine worldwide, especially young people; openness to other cultures; understanding the importance of cultural exchanges as a full-fledged source of cultural development". These processes have also impacted music and audiovisual arts, as well as the work of specialists in developing audio solutions. Consequently, Ukraine is also undergoing a paradigm shift in audio arts activities in conjunction with the military operations the country is currently conducting. The chosen topic is supported by this relevance. The shift from state control of "director of sound" to the project-based work of sound producers, from technical-creative tasks to processes with well-defined management, and from ideological to client-oriented and trend-setting content, requires a thorough structural and scientific analysis.

In the modern scientific environment, numerous studies are being conducted on the history of audio engineering in Ukraine: V. Dyachenko (2018) examines the development of Ukrainian audio engineering from the 1950s to the 2010s in the study "Creative activity of Ukrainian audio engineers of the second half of the 20<sup>th</sup> – early 21<sup>st</sup> centuries: Theory, history, practice"; researcher V. Volkomor (2020), in the work "Trends and prospects for the development of Ukrainian audio engineering", focuses on the technical aspects of audio engineering development in Ukraine; scientist M. Uzhynsky (2022), in the article "On the formation of the profession of "sound director" in Ukraine" argues that the processes in "director of sound" have not changed historically and that the "last word still belongs to the specialist". In the context of changes occurring in the profession, O.V. But's (2018) research "Dialogue of classical and modern trends in audio engineering" is relevant, where the author attempts to explore the content, functions, and description of audio solutions specialists' activities at the edge of the paradigm shift of the profession.

However, surveys of active industry professionals have not been conducted, and the positioning of audio solutions practitioners has not been reflected in scientific works. It is worth noting that a comprehensive survey was conducted in 2020 by the music consulting agency Soundbuzz within the framework of the "Research of the music market of Ukraine and its foreign economic prospects" (2020) program "Culture Analytics" with the support of the Ukrainian Cultural Foundation. This extensive survey of active professionals in the Ukrainian music industry highlighted concerns over the lack of uniformity

in definitions and roles in the creation of audio solutions in comparison to their Western counterparts.

The purpose of this research is to examine the outcomes of the questionnaire survey to ascertain the role of the sound producer in the contemporary Ukrainian sound industry. The objective of the research is to ascertain the fundamental elements of sound producers' work in the Ukrainian sound industry and assess the potential for its future growth.

The scientific novelty of this study is that it is the first attempt to investigate the function of the sound producer in the contemporary Ukrainian sound industry in the scientific space of Ukraine, utilising a survey of active industry professionals.

### ◉ Literature Review

Research on the formation of new professions in the creative industries, particularly sound producers, is reflected in the works of V. Kolosok, J. Lensing, K. Donnelly, and others. Researcher V. Kolosok (2021) proposes a scheme of the horizontal structure of music communication, which includes the sound producer as a subject of communication. The scholar J. Lensing (2018) emphasises the presence of the sound producer profession since 1940 in American and Indian cinema, as well as in the development of software and computer games. The author also considers the question of how to be an interlocutor with a screenwriter, a director and editor. Scientist K. Donnelly (2016) research paper examines the decision of the sound producer of the film "Silent Hill" to use the music from the corresponding computer game to achieve the impression of engagement in the audience. The author describe examples of sound production in both music and non-music fields. C.P.H. Elemans *et al.* (2024) studied sound production by baleen whales, noted the organs involved in sound formation and how the larynx can produce a large number of different sounds. Among the global creative industries, the sound industry is highlighted by researchers such as K. Chavez, S. Pisfil, M. Miszczyński. The impact of sound space on the formation of national identity is analysed by K. Chavez (2024) in his article and indicates importance of sound in creating community. The scientist notes that the suppression of Latin American sounds, and especially Latin American voices, ensured their exclusion from most of the public sphere. Scholar S. Pisfil (2023) describes the development of the British concert sound industry, noting the importance of research into event sound teams. Researcher M. Miszczyński (2022) describes the team's research on the creation of a media product and the participation of sound industry specialists. Also in this book, the author expresses a view of the creative workforce that participates in production and collaboration, allows you to understand the rules of production that correspond to an alternative model of production. The technical aspect of the sound producer's work is described by D. Grgurić *et al.* (2024). In their

book “Exploring the soundscape”, the authors delve into the multifaceted realm of sound and its impact on various environments. They explore the concept of soundscapes, which encompasses the acoustic environment as perceived and understood by individuals and communities. The authors examine how sound influences human perception, behaviour, and well-being, emphasising the importance of auditory experiences in both natural and built environments. In contrast to the technical aspect, H. Boon (2024) suggests considering the activity of an audio producer from the point of view of the business component and audio production taking into account human perception. In the article “Two production strategies for music synchronisation: As speculative entrepreneurship” by H. Boon (2024), the author explores two distinct approaches to music synchronisation within the context of speculative entrepreneurship. The focus is on how these strategies can be employed to maximise creative and commercial opportunities in the music industry. That is, scientists are increasingly turning to the activities of sound producers in their research.

### Materials and Methods

To collect data, a questionnaire was developed based on previous research and expert interviews. The questionnaire included questions about the professional experience of sound producers, their functional responsibilities, the analysis of differences between “directors of sound”, music producers, and sound producers, as well as their perception of their role in the sound industry. Active professionals in the Ukrainian sound industry in Ukraine and abroad were invited to participate in the survey. The survey was anonymous, allowing respondents to express their opinions unbiasedly. The study involved carrying out an anonymous survey among active professionals in the sound industry, investigating the perspectives of working professionals, analysing the data, summarising the findings, and distributing the acquired information. For the purpose of investigating the function of sound producers in the modern Ukrainian sound industry, a survey of 33 questions was implemented. Only individuals who were experts in audio solutions and willing to participate were eligible to take part in the survey. During 14 days, specifically from April 17, 2024, to May 1, 2024, a total of 135 respondents, who are professionals in contemporary Ukrainian creative sectors, took part. The survey was conducted online through the Google Forms platform. There was no time restriction for each participant to provide their response. The respondents, who range in age from 16 to 80 years old, are of different genders and live in big cities, towns, or rural areas of Ukraine, Europe, or other countries, accurately represent the current status of the sector.

The observational method was employed to gather preliminary data on the role of sound producers in the Ukrainian sound industry. This method systematically observes sound producers’ working environments,

including at the conception stage of an audio project, in recording studios, live concert venues, and post-production processes. Detailed notes were taken on the tasks, interactions with other professionals, and the technology used. These observations provided a foundational understanding of the workflows and challenges faced by sound producers, which informed the design of the subsequent survey. Statistical analysis was crucial in interpreting the data collected from the survey responses. The empirical method in this study is based on the personal experience of the sound producer. Drawing on over twenty years of professional practice in the Ukrainian sound industry, firsthand knowledge is integrated into research design and analysis. This experience provided a nuanced perspective on the day-to-day responsibilities, challenges, and innovations within the field. The insights gained from personal practice were used to craft relevant survey questions and interpret the responses with an informed understanding of industry-specific contexts. This personal experience enriched the empirical data, offering a practical validation of the findings and ensuring that the study’s conclusions are grounded in real-world professional practice. The study was conducted in accordance with the rules The Declaration of Helsinki (2013).

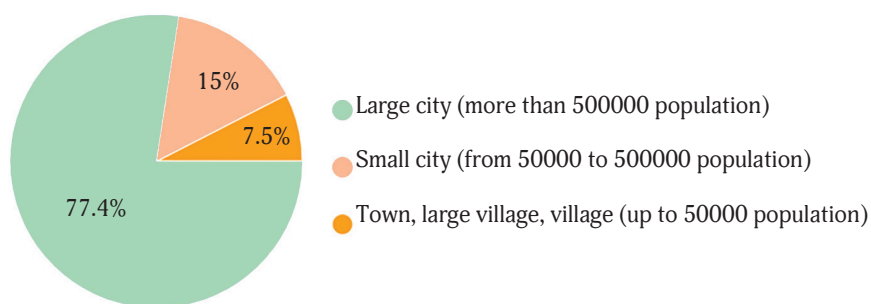
### Results and Discussion

The rapid advancement of technology and the growth of creative industries in the economy have led to the establishment of new standards for audio experts in Ukraine’s sound industry. “Director of sound”, which involved the specialist serving as an audio engineer and dedicating a substantial portion of their knowledge, skills, and abilities to the technical aspect, was previously constrained by the scarcity of recording studios, concert halls with well-equipped technical venues, and the state’s monopoly on film studios. This has changed as a result of the widespread availability of compact and mobile recording studios, independent audiovisual productions, and a significant number of artists who require audio production. In the study “The role of music producers and audio engineers in the current recording context as perceived by young professionals”, A. Pras & C. Guastavino (2011) argue that possessing only technical and musical knowledge is no longer sufficient for manipulating audio in acoustic systems. The selection of a producer is more significantly influenced by the intuitive emotions of musicians than by recommendations or portfolios. During the recording process, producers must “deal with the psychology of performance and cultural diversity in the workspace” (Neuenfeldt, 2007). K. Neuenfeldt (2007) also notes that the modern recording producer is a “multi-qualified” professional who must demonstrate strong communication skills with artists and the technical team, as well as be highly organised.

The demographic profile of respondents indicated that 85.9% were male, 13.3% female, and 0.8%

other genders. It can be concluded that the percentage of women in the sound industry is significantly lower than men, primarily due to the historical development of the profession, stereotypical perceptions of the industry, and high physical and mental demands. By age, 11.9% of respondents were 16-19 years old, 20.7% were 20-25 years old, 11.1% were 25-30 years old, 17% were 30-35 years old, 13.3% were 35-40 years old, 19.3% were 40-50 years old, 5.2% were 50-60 years old, and 1.5% were 60-80 years old. This distribution highlights that involvement in creating audio solutions is accessible to individuals of any age from 16 to 80 years old. Furthermore, authors of audio solutions, regardless of age, are

active internet users, indicating that industry professionals possess well-developed technical skills in using modern information technologies. At the time of the survey, industry professionals resided in the following countries: 88.1% in Ukraine, 10.4% in Europe, 0% in the USA and Asia, and 1.5% in other countries. These figures underscore that Ukrainians are involved in the profession despite living abroad and have demand for their activities and competitive abilities in the sound industry. Working as a “director of sound”, sound producer, music producer, audio engineer, or another sound industry representative, one can be realised in cities or villages of various sizes, as illustrated in Figure 1.

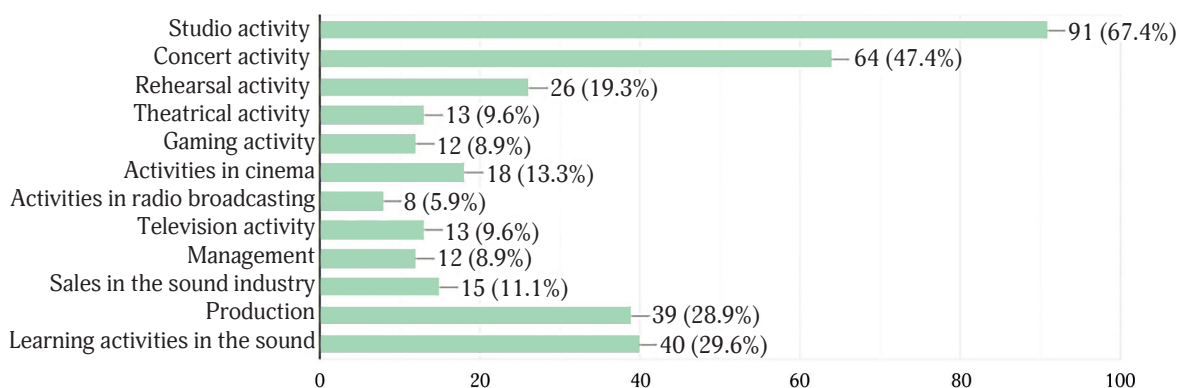


**Figure 1.** Place of residence at the time of completing the questionnaire

Source: developed by the author

To cover specific activities in the field, the questionnaire consisted of two sections where participants were required to indicate their areas of involvement in the profession and their modes of operation. Participants could choose multiple areas of activity simultaneously. According to Figure 2, it can be concluded that most respondents choose studio work, followed by concert audio engineering, with 40 out of 135 also engaged in teaching in the field. For the objectivity of the study, it is

noted that during the survey, comments were received from respondents with suggestions to include teaching and training in the sound industry in future surveys. This ensures interest in this form of work with the sound community and motivates further research in the format of questionnaires, as there are directions that remain unexplored. Figure 2 shows the results of the survey, namely the answer to the question “Activities in the sound industry”.



**Figure 2.** Activities in the sound industry

Source: developed by the author

The employment models in which “directors of sound” were hired by government institutions or were part of an artist’s team have had a considerable impact

on the selection of work forms within the profession. A 8.9% of the 135 participants choose to pursue entrepreneurship in the sound industry. Upon analysing

the vectors put forth by the state to assist individual and group project initiatives for the growth of creative industries, it is evident that the 8.9% statistic reflects a significantly small proportion of entrepreneurial audio solutions professionals. This category encompasses not only those who are the sole proprietors of their businesses, but also those who own businesses and have employees working for them. Out of the participants, 28.1% transitioned into private entrepreneurship, which is a positive indication of the legalisation and growth of an industry in alignment with global trends. The most notable form of employment is freelancing, which involves a mutual selection process between the employer and the employee. Prior to the full-scale invasion, freelancing in the Ukrainian sound industry provided notable advantages, including the ability to choose one's own schedule, significant fees, independently plan profits, and boost personal growth to enhance one's position in the field. Nevertheless, amidst the full-scale invasion in Ukraine, freelance labour resulted in a decline in service costs, a fall in job contracts, as well as forced sound professionals to pursue projects outside of Ukraine. During the global

pandemic and the full-scale invasion, the number of students in audio engineering and music production specialties increased. This was the result of a combination of factors:

- Positions for audio engineers in state cultural institutions and educational institutions require a relevant diploma.
- In 2021, 2022, and 2023, the independent state assessment for applicants was cancelled, allowing entrance without ZNO or NMT exams.
- External factors have led many to change professions, and audio engineering provides a low financial entry barrier to the field.
- High-quality teaching and the motivation of modern educators with extensive practical experience.
- Pursuing higher education offers a deferment from military service.
- Many numbers of state-funded places until 2024 and the availability of scholarships.

Due to the aforementioned factors, even adult practitioners in the sound industry choose full-time education to improve their professional standing. The overall statistics are depicted in Figure 3.

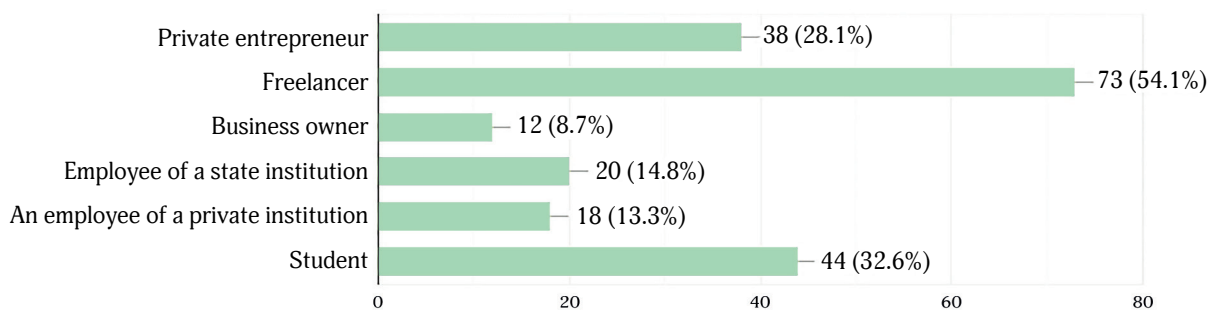


Figure 3. Employment format

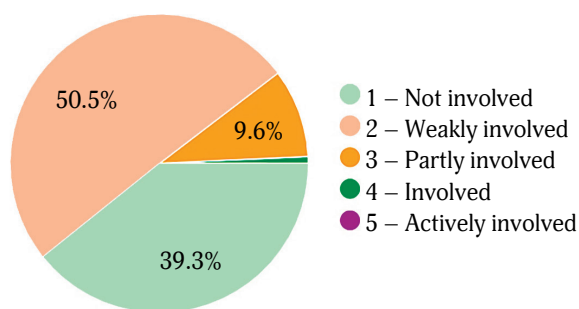
Source: developed by the author

64.4% of respondents agreed with the statement that the sound industry is a commercial activity aimed at implementing sound solutions by enterprises and professionals, 33.3% partially agreed, and 2.2% disagreed. These indicators demonstrate that the formation of the sound industry in Ukraine is still in its developmental stage and requires scientific research and communication between sound makers and representatives of the creative industries in Ukraine and European countries.

Only 38.5% of respondents believe that the sound industry has emerged as an independent vector within the creative industries in Ukraine. 41.5% think that the sound industry has only partially distinguished itself from the creative industries. Meanwhile, 20% indicated that the sound industry, as an independent vector, is absent in the creative industries of Ukraine. Additionally, at the 59<sup>th</sup> conference of the Audio Engineering Society in 2015, J. Mulder (2015) noted in his report that

the sound industry worldwide began with the production of audio-technical equipment, dating back to the early 20<sup>th</sup> century.

Respondents were asked to assess the statement: "The sound industry and the music industry are separate industries (though interdependent)". 63.7% agreed with this statement, 22.2% partially agreed, and 14.1% disagreed. These results suggest that the creative community is beginning to distinguish the sound industry and the music industry as separate sectors within the creative industries. Given that the state has officially recognised the formation of creative industries in Ukraine, respondents were asked how much they feel the state's support in the development of the sound industry. Only 0.7% of participants rated the state's actions in the sound industry as supportive. The Figure 4 shows the results of the survey, namely the answer to the question "State involvement in the development of the sound industry".

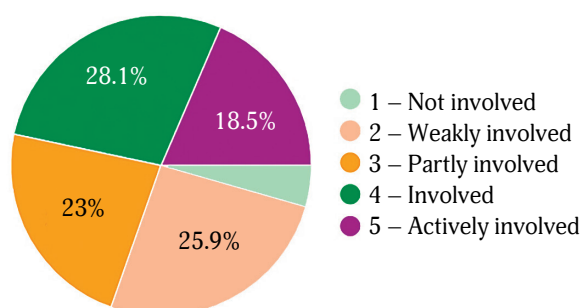


**Figure 4.** State involvement in the development of the sound industry

Source: developed by the author

The responses shown in Figure 4 can be characterised as indicating that participants either do not adequately follow the state's proposals for the development of the sound industry, such as grants, state-funded higher education, professional development courses for audio engineers, roundtables, and conferences, or they consider the state's list of proposals insufficient. Alternatively, sound makers might not be fully aware of the comprehensive actions being implemented by the state for the development of the industry.

Private enterprises in Ukraine frequently arrange and execute complimentary in-person and online events to foster the robustness of the audio sector. The events encompass training sessions, presentations, communication platforms, and practical workshops. Among the most active players shaping the modern sound industry in Ukraine are companies such as Real Music, Lightek, SoundSpace UA, Mag Audio, and iLoveSound UA. The events conducted by these proactive industry representatives gather hundreds of active participants in the sound industry. The community's assessment of private companies' involvement in the development of the sound industry in Ukraine is reflected in the indicators shown in Figure 5.



**Figure 5.** Involvement of private companies in the development of the sound industry

Source: developed by the author

The results shown in Figure 5 indicate that respondents are more satisfied with the involvement of private

companies in the development of the sound industry than with that of the state. 18.5% of respondents believe that private companies are actively involved in the development of the sound industry, 28.1% consider them involved, and 23% view them as partially involved. Overall, 69.6% of respondents see private companies as contributing to the development of the sound industry.

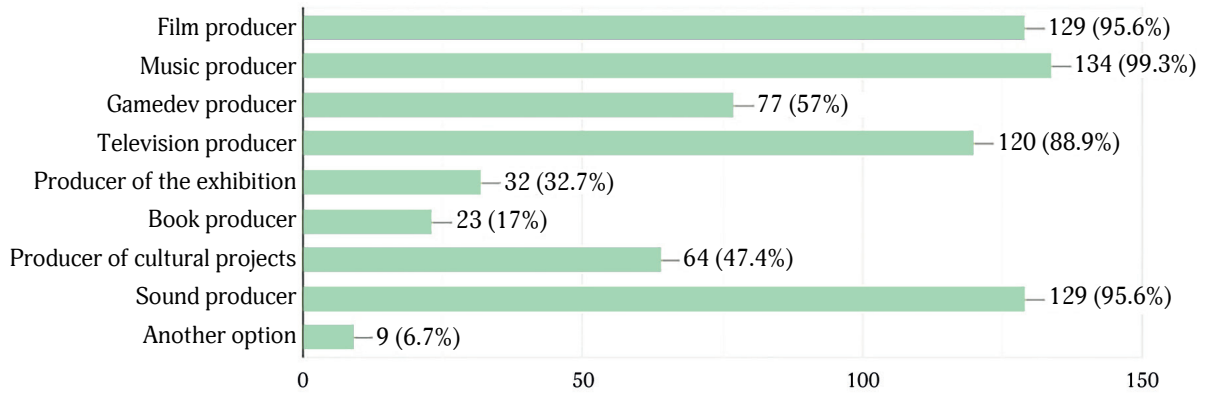
Influencers in the sound industry are in a distinctive position to sway the industry's trajectory through their posts, communications, video reviews, and guidance. The influencers have the most significant impact on the growth of sound industry professionals in 2017-2024. Opinion leaders engage in various activities such as training sessions, master classes, testing, video reviews, conferences, and active communication on specialised platforms. They also give interviews, participate in podcasts, and have a strong presence on social media, where their messages are widely read and discussed by sound makers. According to the survey results, a 8.1% of industry professionals believe that opinion leaders play an active role in the development of the sound industry. Additionally, 11.9% perceive influencers as sporadically involved in improving the industry, while 37.8% indicate that opinion leaders are only occasionally involved. In addition, 3% of respondents indicated that influencers have no involvement at all.

Survey participants were asked to evaluate the statement, "Producer is a relevant profession in the creative industries". 83.7% agreed with this statement, while 16.3% disagreed. This suggests that the creative industries are still developing and have not fully formed, as some professionals do not see the relevance of the producer role in contemporary creative industries.

The Ukrainian society had moved beyond equating producers with investors. An investor can be a producer if they have the talent, skills, and understanding of the processes or a producer can invest their own money into producing creative content. 6.7% of respondents equate the terms producer and investor, 27.4% consider them synonymous, and 65.9% clearly distinguish between the roles of producer and investor.

Creative industries involve the monetisation of the creative process, and production in these industries aims to produce creative content with the profit potential. 84.4% of respondents agreed with this position, while 15.6% disagreed. This approach is considered transitional, and the understanding of the producer's role in the creative industries among a broad audience remains incomplete.

Respondents were asked to identify from a list which vectors of producer activities they were familiar with. The most popular responses from the list shown in Figure 6 were film producers, music producers, television producers, and sound producers. Production of other creative projects is less common even among participants in the cultural community.



**Figure 6.** Types of producers known to respondents

Source: developed by the author

Following the prior analysis, a question has emerged: do the individuals polled see a distinction between the jobs of a music producer and a sound producer? 73.3% of respondents clearly distinguish between the professions of music producer and sound producer, 18.5% were undecided, and 8.1% indicated that there is no difference between these two roles. Thus, the majority of the audio production community differentiates the functions, responsibilities, and tasks of music producers and sound producers.

According to the survey, 67.4% of respondents consider the term “director of sound” (as it is used in the Ukrainian language to refer to audio engineers, but with a broader scope of involvement) to be outdated in the contemporary cultural space and creative industries, as the definition of “director of sound” cannot be adapted within the context of European integration processes. Meanwhile, 32.6% of respondents believe that the term “director of sound” should continue to be used in the cultural community. It is impossible to immediately abandon the profession of “director of sound”, as it is embedded in educational programs, the professional classifier, employment records, and the longstanding work of scholars. However, it is important to form a new list of activities in the sound industry or adapt them to those commonly accepted in Western culture. Analysing the survey results, it is clear that the audio production community is ready for the development and reformation of professions in the field.

Unlike an audio engineer, a sound producer participates in the creation of a sound product from the conceptual stage, is capable of analysing the target audience (basics of targeting), the specifics of audio content consumption (basics of marketing and advertising), the content proposed by producers or creative project directors (basics of image and PR), the specifics of working with authors and performers (basics of psychology), and creating the overall sound or audio image of the project. 73.3% of respondents agreed with these functions of a sound producer, noting in their comments that these components are indeed used in their practical activities.

21.5% partially agreed with the list of sound producer responsibilities, while 5.2% disagreed with this statement.

Regarding the role of the sound producer in the contemporary Ukrainian sound industry, respondents were asked to vote on the following statement: “A sound producer is a specialist who works on the concept, analysis, and implementation of sound”. 82.2% of survey participants completely agreed, 17% partially agreed, and 0.7% disagreed. Therefore, the majority of the sound community identifies the roles of the sound producer in the process of working on a sound or audio project.

Given that the transition from the term “director of sound” to professions adapted in Western countries may take decades, and since the community currently operates in a period where both previous and new generations of professionals are active, the questionnaire proposed a solution to use the professions of audio engineer and sound producer in parallel, each with their distinct meanings. Specifically, the roles of audio engineer and sound producer should be differentiated: the audio engineer enhances audio through technical means, while the sound producer can conceptualise, find performers for all stages of an audio project to achieve the intended sound, and consider the consumer’s characteristics and methods of audio promotion. Furthermore, 86.7% of respondents agreed with this division of functions at the current stage of sound industry development, while 13.3% disagreed. For future questionnaire-based research, it will be necessary to include a section for the argumentation of responses to better understand the reasons behind the disagreement.

Sound producers in Ukraine adopt a variety of strategies in their professional pursuits. Some analyse their actions and integrate new meanings into the formulation of creative activities, while others rely on examples from Western creative industries and the professional classifiers in Ukraine. The choice of positioning among audio solution creators in 2023-2024 is a hot topic, with strong proponents of all three approaches to defining professions in Ukraine. Notably, there are few indifferent voices, as individuals of all ages and experience

levels actively participate in discussions about the names of activities in the sound industry.

To understand the community's perception of the professions of sound engineer and sound producer, respondents were asked whether they consider these professions synonymous. The responses were as follows: 82.2% do not consider sound engineer and sound producer synonymous, while 17.8% believe that these professional titles are synonyms.

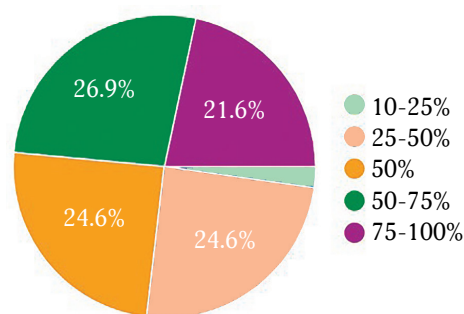
Within the current Ukrainian sound industry, the sound producer's function encompasses a wider range of responsibilities compared to the sound engineer. The sound engineer may carry out certain tasks as directed by the sound producer. 83.7% of the respondents agreed with this statement, while 16.3% disagreed. Therefore, the responses to this question validate the absence of a cohesive consensus about the categorisation of professions within the sound creators community. Each individual interprets roles and activities based on their viewpoint. This results in misinterpretations not just among experts within the same field but also with other individuals from the artistic sectors, such as producers, directors, artists, and musicians. Without precise definitions of the functions, roles, and obligations of sound makers, professionals from other artistic fields will struggle to comprehend the vision of specialists in the sound industry.

When considering sound production in a global context, it is easier for representatives of the creative industries to understand the responsibilities of professionals at specific stages of sound or audio creation, as these roles are detailed and specific: composer, music producer, sound producer, arranger, sound designer, director, sound system engineer, and audio engineer. In the Ukrainian context, the sound engineer profession is also present. Respondents were asked whether they agreed or disagreed with the statement, "In Ukraine, there are currently two independent professions: director of sound and sound producer". 56.3% agreed, supporting the existence of two independent professions, while 43.7% believe that the division between "director of sound" and "sound producer" in Ukraine has not yet occurred. The reason likely lies in the response to the next survey item. 76.3% of respondents indicated that a sound producer has a significantly broader range of responsibilities and can perform the functions of a "director of sound", while 23.7% disagreed. In times of limited budgets, economic crises, and staffing shortages, most sound industry professionals in 2023-2024 were forced to combine different roles in their work. The specialised positioning typical of the Western community is not yet adaptable to the Ukrainian context due to the underdeveloped economic component of the creative industries. There are cases where one specialist performs all the functions of audio production independently and can also be the author or performer.

Thus, a logical statement emerged, relevant to the modern Ukrainian sound industry, suggesting that

authors or performers can be the sound producers of their projects. 80% of respondents supported this statement, 19.3% partially agreed, and 0.7% disagreed. A prime example of an artist-sound producer is Artem Pivovarov, who actively participates not only as a music and lyrics author and director of his projects but also as the sound creator for songs, artists, and concerts.

The presence of a sound producer in musical projects ensures the creation of a relevant sound solution. When there is an opportunity to involve a competent external sound producer in the creation of a track, album, or sound image of an artist, performers always take advantage of it. This is confirmed by the survey, where 73.3% of respondents stated that the result of a music project depends on the sound producer, 25.9% indicated it partially depends, and 0.7% stated it does not depend. Regarding the importance of a sound producer's involvement in a music project, the respondents' votes were distributed as shown in Figure 7.



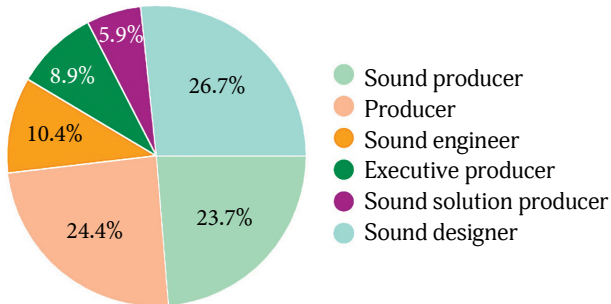
**Figure 7.** Importance of involving a sound producer in a music project

Source: developed by the author

In Ukraine, the M1 Music Awards recognised winners in the category "Sound Producer of the Year". In 2015, the best sound producers were Dmytro Monatik and Anton Chilibi. In 2016, the sound producer of the year was Yevhen Filatov for producing the sound of the track "1944" by the artist Jamala. For three consecutive years, in 2017, 2018, and 2019, the award was won by the renowned sound producer Vadym Lysitsa. In 2020-2024 the music award has not been held due to the global pandemic and the full-scale invasion of Ukraine. All five awards were widely covered in various mass media, broadcasted during prime time on popular television channels, and promoted on social networks. The questionnaire asked respondents if they knew that Ukraine had chosen a winner in the "Sound producer of the Year" category. The responses were as follows: 91.1% did not know, and only 8.9% knew that winners had been selected in the "Sound producer of the Year" category. This distribution suggests that sound producers frequently exhibit introverted traits, displaying a lack of interest in community events and awards, abstaining from professional competitions, and showing little concern for the

career advancements of their colleagues or competitors. Furthermore, this state emphasises another crucial aspect: the incapacity of sound producers to effectively convey their experience to society using modern means.

Unlike a music producer, a sound producer is a specialist who creates sound solutions, not exclusively for musical purposes. In this context, professional positioning becomes even more complex (Fig. 8).



**Figure 8.** Producer of non-musical sound solutions

Source: developed by the author

The introduction of creative industries necessitates scientific research and new interpretations of professions within the new context. This includes scientific studies and communication among specialists in relevant communities to establish and define the roles of professionals not only in the audio segment but across various fields. The final assertion of the survey was that the professions of sound producer and music producer should independently be included in the official professional classifier in Ukraine, a view supported by 82.2% of respondents, indicating a significant majority.

Survey-based research among audio arts scientists worldwide is quite popular, often addressing the division and combination of the roles of sound engineer and producer. For instance, in a survey conducted at the University and Centre for Interdisciplinary Research in Music Media and Technology in Canada by researchers A. Pras & C. Guastavino (2011), it was noted that most respondent sound engineers reported frequently having to assume the role of producer as well. The study also indicated that musicians often have to act as sound producers for their projects.

The state of the creative industries in Ukraine is considered by P. Gerchanivska (2023), A. Alforyov & Z. Alforyova (2023), S. Halyuk (2024). In their scientific works, authors point to the monetisation of creativity through technological progress, and the sound industry is no exception. P. Gerchanivska (2023) explores the role of creative industries in promoting social development within Ukraine. The scientific publication discusses how these industries can serve as a catalyst for social change and economic growth in the Ukrainian context. S. Halyuk (2024) explores the integral role of creative industries within the framework of contemporary culture. The

publication discusses how these industries influence and shape modern cultural landscapes. In the article “Sectoral morphology of the sphere of audiovisual art and production as a creative industry: Problem statement” by A. Alforyov & Z. Alforyova (2023), the authors examine the structural and functional characteristics of the audiovisual art and production sector within the context of creative industries. The publication presents a problem statement regarding the complexities and challenges inherent in this field. In the article “Features of the design of music posters of the USA and Great Britain in the second half of the twentieth and early twenty-first centuries” by O. Kolisnyk *et al.* (2022) explore the distinctive characteristics and evolution of music poster design in the USA and Great Britain during the specified period. The authors provide an overview of the historical and cultural context in which music posters were designed and used in the USA and Great Britain. They discuss how socio-political events, cultural movements, and technological advancements influenced poster design. The authors explore the various artistic movements and styles that influenced music poster design in both countries. They discuss the impact of movements such as Pop Art, Psychedelia, Punk, and Digital Art on the aesthetics and visual language of music posters. C. Hibberd (2020) explores strategies to tackle the gender imbalance in the theater sound industry. The article focuses on the role of institutions of higher art education in promoting gender equality and encouraging more women to pursue careers in theater sound producing.

Audio engineering as a profession is described in scientific works by V. Dyachenko (2018), M. Uzhynsky (2022), O. Vasylenko (2023). Scientists research the history and try to prove the existence of the profession of “directors of sound” in Ukraine. O. Vasylenko (2023) explores the role of sound recording in vocal music within the context of socio-cultural communications, using an acmeological approach. The article examines various techniques and technologies used in the sound recording of vocal music. It discusses how these methods enhance the quality and authenticity of recordings, ensuring they accurately capture the nuances of vocal performances. The author points out the importance of the role of the sound engineer in the process of learning and becoming a vocalist noting the functions of the sound engineer of vocal sound recording. M. Uzhynsky (2022) examines the development and establishment of the “director of sound profession” in Ukraine. The article delves into the historical context, current state, and future prospects of this field within the Ukrainian cultural landscape. V. Dyachenko (2018) investigates the theoretical foundations, historical development, and practical aspects of the work of Ukrainian sound directors in the latter half of the 21<sup>st</sup> century. N. Belyavina (2019) delves into the various approaches and techniques for teaching professional art disciplines, with a particular focus on the field “directing of sound”.

Thus, the problems of definitions in the professions of the sound industry and the issue of multitasking in creating audio solutions arises not only in the Ukrainian practical and scientific space but also in international scientific communities.

## Conclusions

After analysing of the survey data regarding the function of the sound producer in the contemporary Ukrainian sound industry, sound industry specialists may be of any gender, age, or place of residence. The distribution of sound industry specialists is heavily skewed towards large urban centres 77.4%, reflecting the concentration of resources and opportunities in these areas. While small cities also host a notable portion of professionals 15%, rural areas lag significantly behind. Strategic efforts to develop the sound industry infrastructure in smaller cities and rural areas could help in balancing this distribution and fostering a more widespread professional community across different regions.

The key findings from the data are as follows: the most common professional engagement among sound industry specialists is studio activity, with 67.4% (91 individuals) involved in this area. This underscores the central role that studio work plays in the sound industry, likely due to its fundamental importance in recording and production processes. Concert activity is the second most common engagement, with 47.4% (64 individuals) participating in live sound management for concerts. This highlights the vibrant concert scene and the demand for skilled sound professionals in live performance settings. 19.3% (26 individuals) are involved in rehearsal activities, indicating the importance of sound professionals in preparing for live performances and other events. Both theatrical (9.6%, 13 individuals) and gaming activities (8.9%, 12 individuals) show notable involvement, reflecting the expanding roles of sound professionals in entertainment beyond traditional music and concerts. 13.3% (18 individuals) are engaged in

cinema-related activities, highlighting the crucial role of sound design and production in the film industry. 28.9% (39 individuals) are involved in production activities, indicating a strong presence in the organisational and managerial aspects of sound projects. According to the survey, 56.3% of respondents believe that there are currently two independent professions in Ukraine: sound engineer and sound producer. This significant majority indicates a clear distinction between these two roles within the sound industry.

In Ukraine, the sound industry is gradually distinguishing itself within the broader scope of creative industries, and specialists who choose to work specifically in the sound industry differentiate it from the music industry. The role of the sound producer in the Ukrainian music industry involves the conception, implementation, and analysis of sound; necessitates a set of talents that are not commonly found in purely technical professions. The survey results clearly indicate a strong demand (82.2% of respondents) for the inclusion of the sound producer profession in the National Classifier of Ukraine "Classifier of Professions". This move would provide significant benefits, including professional recognition, standardisation, enhanced career development, and industry growth.

The matter of defining terms in the sound industry does not impede its progress but necessitates further research and analysis. Future studies should prioritise a personalised examination of the practices of contemporary sound producers in the Ukrainian sound industry.

## Acknowledgements

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## Conflict of Interest

None.

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## Аналіз результатів анкетного опитування в рамках дослідження ролі саундпродюсера в сучасній українській звуковій індустрії

■ **Анотація.** У XXI столітті звукова індустрія в Україні, яка охоплює музичний, кіно, ігровий та інші сектори, зазнала значного розвитку. Важливою фігурою в цьому процесі є саундпродюсер – фахівець, який відповідає за звукові рішення в креативних індустріях. Актуальність цього дослідження підкреслюється контекстом євроінтеграційних процесів в Україні, модернізацією професійних переліків відповідно до сучасного ринку праці, а також інтеграцією української культури та представників культурних індустрій у європейський простір. Мета дослідження – вивчити бачення професіоналами саунд-індустрії ролі саунд-продюсера та визначити обов'язки саунд-продюсера в індустрії. У дослідженні використано анкетування, а також емпіричні, аналітичні та узагальнюючі методи. У статті проаналізовано результати опитування, проведеного з метою визначення ролі саундпродюсерів у сучасній українській звуковій індустрії. Основні висновки показують, що 38,5 % опитаних погоджуються з тим, що саунд-індустрія в Україні сформувалася як окремий суб'єкт креативних індустрій. Крім того, 63,7 % підтверджують, що саунд-індустрія та музична індустрія є окремими, але взаємопов'язаними видами діяльності. Крім того, 73,3 % бачать різницю між музичним продюсером та саундпродюсером. 91,1 % респондентів не знали про існування премії «Саундпродюсер року» в Україні. 82,2 % респондентів підтримують внесення професій саундпродюсера та музичного продюсера до офіційного класифікатора професій. Результати опитування підтверджують ключове значення саундпродюсерів у сучасній українській звуковій індустрії. Саундпродюсери відіграють важливу роль у створенні першокласного звукового матеріалу та роблять вагомий внесок у розвиток індустрії. Зібрані в ході дослідження дані можуть бути використані для покращення професійної підготовки фахівців та сприяння загальному зростанню саунд-індустрії в Україні

■ **Ключові слова:** аудіоіндустрія; музичне мистецтво; креативні індустрії; звукорежисер; культурні індустрії; музичний продюсер



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## Visual illusions as a means of aestheticisation of the object-spatial environment

**Abstract.** The article's relevance lies in the need to enrich the designer's creative experience, open up new possibilities for visual communication, and elevate visual culture to a new level. The article's aim is to outline the role of visual illusions in the aestheticisation of the object-spatial environment, using examples of techniques that enable designers to achieve visual effects when arranging creative spaces. The article discusses the role of visual effects in the design of object-spatial environments, which result in visual illusions. They represent perceptual distortions of reality, where there is a discrepancy between the physical parameters of an object or subject and how the human brain interprets incoming visual information. By evoking vivid sensations, visual effects can contribute to a deeper emotional connection between the environment and the audience, making it memorable and recognisable. People actively apply visual illusions in arranging their living environment to change or adjust existing forms and spaces. This allows for a fresh perception of the surrounding world, accomplishing a psycho-emotional "renewal", and satisfying the need for novelty in cognitive and emotional experience. The use of visual illusions can significantly enrich a designer's creative arsenal, open new horizons in visual culture, encourage unconventional thinking, and go beyond the boundaries of traditional approaches to visual communication. By experimenting with various forms of illusions, designers can develop new methods to influence perception and emotions, thus expanding the horizons of their creativity. The ability of designers to use unconventional images in design, and their capability to create deep, emotionally resonant, and memorable designs will attract the audience's attention, forming a vivid first impression of the object-spatial environment. The practical value of the work lies in its actualisation of the role of visual illusions in aestheticising the object-spatial environment, in satisfying human needs for novelty and artistic arrangement of space

**Keywords:** visual culture; visual communication; visual effects; creative space; cognitive and aesthetic needs

### Introduction

Throughout history, people have always sought to arrange their spaces according to their needs, including aesthetic ones. By supplementing the environment with artificially created art objects, they were able to shape a reality comfortable for themselves through tricking the brain. Societies developed and circumstances changed, but the human need for visual novelty and new impressions remained. In the 21<sup>st</sup> century, people have unlimited access to information and are therefore more discerning about visual effects. This underscores the relevance

of this article, which lies in the need to identify the visual techniques used in contemporary design.

Researchers in the field of design as a branch of artistic design and construction of aesthetic properties of physical-spatial environment studied types of visual illusions and their impact on human emotional state and behavior. Thus, D. Todorović (2020) thoroughly studied visual illusions from the perspective of interpretation and the terminological definition of this phenomenon by scientists, psychologists and philosophers, who referred

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to visual effects as geometric illusions, optical, geometric-optical, geometric-photometric, and visual. Also, the author identified the criteria of illusion and indicated that the interpretation of a visual illusion is purely individual and subjective due to the specific nature of neural processing in the visual system. K. Tulver (2019) also emphasised that basic visual information processing in humans has many commonalities, but individual cognitive and neural mechanisms of perception determine the differences in the brain's representation of reality. The effect of optical illusions in design was explained by V. Borysov (2022) by the fact that an object is equally real to a person both in life and in imagination. The researcher emphasised that visual illusions can be used to visually change the shape, contours, and volume of an object, "giving it new plasticity while leaving the constructions unchanged" – and this is the task of op-art as a design direction based on the peculiarities of human perception of flat and spatial figures, the history of which, in particular, is described in the educational publication on the creation of optical illusions in paintings (Methodological..., 2024). Optical illusions in the context of art and architecture were examined by T.M. Ladan & M.A. Fortuna (2020) using the works of Ukrainian artist Oleg Shupliak as an example. In artworks, the researchers identified the following types of optical illusions: "impossible perspectives and figures; images that need to be flipped; anamorphic images that can only be seen from a certain angle; images with ambiguous content". According to the authors, in architecture optical illusions serve either a spectacular or an educational function. V.P. Kovalsky *et al.* (2020) note that the use of optical illusions in urban environments can give architecture both a static and dynamic character, completely transforming it through changes in the geometry of objects, visual fractures, cuts, cracks, etc. The use of visual illusions in interior design as an effective tool for space correction, as well as for enhancing its sociocultural and artistic appeal, was analysed by O.V. Berezko *et al.* (2020). The researchers identified the types of visual illusions: art mimicry, distortion, anamorphosis, art pareidolia, pseudo-hypnosis, ephemerisation, and anti-gravity; based on the intensity of their use in interiors, optical illusions were conditionally divided into strongly pronounced and weakly pronounced. M.Z. Huryna (2022) studied optical illusions within the realm of graphic design. In particular, she revealed the reasons for the appearance of visual illusions: the result of the specific functioning of the eyes and the erroneous transformation of signals by the brain. By outlining the types of optical illusions according to their origin – natural, artificial and mixed – the researcher pointed out a significant difference between natural and artificial illusions: if an illusion is created by a person, the difference from physical reality has a certain secret, and after it is revealed, it loses its mystery; "natural and mixed illusions, however, do not change the strength of their impact regardless of the observer's

perspective". Geometric illusions in product design were studied by M. Pooripanyakun & A. Wodehouse (2020). Researchers have identified several features that can influence the perception of geometric shapes, and have concluded how they can be utilised to realise the designer's concept. Studying interior design of public spaces in the op-art style, K. Hryhoryeva (2020) emphasised that it is a form of kinetic art that consciously opposes the norms of human perception: the eye always seeks to organise chaotic complex images into a simple system, but in optical painting, on the contrary, simple elements of the same type disorient the eye to prevent the formation of a cohesive structure. S.A.Q. Mahmood (2021) believes that the art of optical illusion is a deception of visual perception, shaped by plastic decisions regarding colour, form, and space; and the field of interior design actively utilises the potential of visual illusions, particularly for decorating rooms with limited space to visually enhance their depth and width. N.E. Novoselchuk (2019) points out the nature of optical deception, which lies in the disparity between the actual form and the visual perception of lines, figures, gaps between them, elements (figures) filled with graphic material and left blank (irradiation of light). The author highlights such means as colour, light, graphics, texture, scale, mirrors, decorative materials, works of visual art, monumental painting, parametricism, and others, which enable the creation of visual illusions in the interior. They indicate that a visual illusion, which disrupts stereotypical expectations, can change the perception of space. Therefore, scientists agree that creating impressive design requires a deep understanding of which visual techniques need to be employed to influence and engage with the audience on an emotional level.

The purpose of the article is to identify the role of visual illusions in aesthetising the object-spatial environment. The research aims to identify the methods by which designers achieve visual effects when arranging creative spaces.

The scientific novelty of the article lies in its examination of visual effects as a means of shaping an environment that satisfies human needs for novelty and artistic aesthetics.

## Materials and Methods

The article employs methods of analysis and synthesis during the review of scientific and popular science articles on the research topic. Thus, the following scientists terminologically outlined the phenomenon of visual illusions and defined their types: D. Todorović (2020), T.M. Ladan & M.A. Fortuna (2020), O.V. Berezko *et al.* (2020). The psychological aspects of the perception of visual effects were analysed by K. Tulver (2019), N.E. Novoselchuk (2019), M. Pooripanyakun & A. Wodehouse (2020), S.A.Q. Mahmood (2021), M.Z. Huryna (2022), V. Borysov (2022). Also, researchers considered visual illusions in the context of fine arts

and architecture: T.M. Ladan & M.A. Fortuna (2020), V.P. Kovalsky *et al.* (2020); interior design: O.V. Berezko *et al.* (2020); graphic design: M.Z. Huryna (2022) and product design: M. Pooripanyakun & A. Wodehouse (2020). As a result of studying the authors' opinions, visual effects are outlined, which, in their opinion, cause the altered perception of reality. The methods of systematisation and generalisation of the processed textual and illustrative material on design and psychology allowed us to identify general trends in the use of visual effects in environmental design, compare them with the theoretical and practical experience of a photo designer, and present examples of visual effects using photographic means. The systematisation method allowed us to structure a large amount of information, highlighting the main concepts and approaches to the use of visual effects. The method of generalisation helped to combine various aspects of the idea of visual effects, collected from various sources, into a coherent understanding. Photography has become an important tool for demonstrating examples of visual effects that emphasise a change in the perception of space and reality. Photographs allow us to clearly show how visual effects affect the viewer, changing their cognitive and emotional reactions. The forecasting method made it possible to substantiate potential future prospects based on the study of techniques for creating visual illusions in space, in accordance with the changing needs of the audience for new cognitive and emotional experiences. Forecasting involves analysing current trends and anticipating the development of technologies that may influence the creation of new forms of visual illusions. This allows designers and artists to predict which visual effects will be most effective and in demand in the future and adapt their approaches in line with these predictions.

Thus, an integrated approach, including methods of systematisation, generalisation and forecasting, has allowed us to create a comprehensive understanding of the role of visual effects in environmental design and to predict their further development in accordance with the changing needs of the audience.

## Results and Discussion

A visual illusion is defined as the incorrect interpretation of visual information by people, such as perceiving the imaginary as real, or distortions of shape, depth, size, colour, etc. Visual illusions are caused by distorted perception, for example, bright objects on a dark background appearing larger than objectively equal black objects on a light background; vertical lines appearing longer than horizontal ones; the same object appearing larger against a background of smaller objects and smaller amidst larger background objects; straight lines appearing as different depending on their endpoints; parallel lines appearing as curved due to their different directions of shading, etc. The task of a designer is to create a physical-spatial environment in such a way that

it most fully satisfies the material and spiritual needs of people – and visual effects are one of the effective means for achieving this.

Visual illusions come in various types: from geometric ones, which distort the perception of shape and size, to colour illusions, which alter the perception of hue. The visual illusion is a phenomenon both physical and psychological. X. Tao & Y.Y. Han (2018) suggest considering them from a philosophy perspective. It arises from cognitive distortions – errors of perception that occur because the brain is prone to automating and simplifying processes to quickly and stereotypically react to potential threats (Ransley, 2019).

Visual illusions are a powerful tool that influences perception of the world, satisfying both cognitive and aesthetic needs. They not only evoke curiosity and fascination but also contribute to understanding and adaptation to the surrounding environment. Cognitive needs refer to a person's ability to understand, analyse, and interpret information. Visual illusions play an important role in the development of cognitive processes such as attention, memory, perception, and thinking. Visual illusions trigger the need to examine the surrounding world more carefully and understand how it is structured. They stimulate the ability to distinguish details and analyse the information received from visual organs. Visual illusions attract attention and compel to focus on specific elements of the environment. This helps to train the ability to concentrate and increases the level of attention to detail. Recognising illusions and deciphering them helps strengthen memory, as we memorise visual images and their interpretations. This is beneficial for the development of long-term memory and cognitive skills. Studying visual illusions stimulates creativity and flexibility of thinking, as they often require a non-standard approach to understanding what is seen. This contributes to the development of problem-solving abilities and the generation of new ideas. Aesthetic needs relate to the desire for beauty, harmony and aesthetic pleasure. Visual illusions significantly contribute to satisfying these needs, as they provide with the opportunity to enjoy visually appealing and intriguing images. Visual illusions are often visually attractive, satisfying the desire for beauty. The harmony of shapes, colours, and lines in such illusions evokes aesthetic pleasure and positive emotions, fostering aesthetic preferences.

Creating impactful design requires a deep understanding of how to emotionally engage with the audience. Visual effects captivate by surprising, stimulating imagination and activating associations. Visual illusions exist solely in the human imagination, so it is important not only what one sees but also how that information is received and processed. Each person has unique characteristics of visual perception, influenced by factors such as age, gender, emotional and intellectual experiences (Nosova, 2023). For example, individuals may

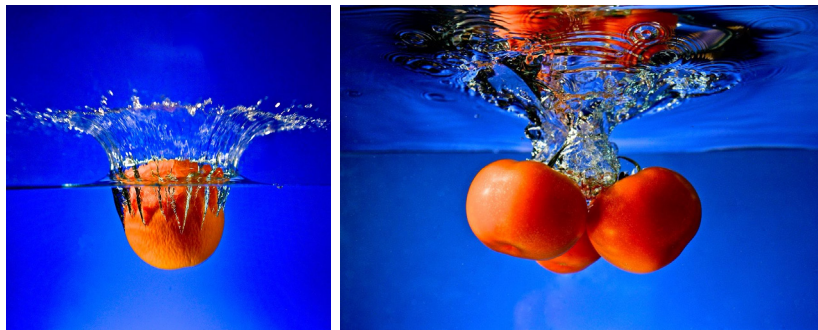
react differently to spatial environments with high or low levels of detail, depending on their conception of an ideal personal space.

As a complex process, visual perception involves recognising shapes, colours, depth and object movement through the eyes. It begins with light detection by the eyes and ends with the brain interpreting visual stimuli. Understanding the characteristics of human visual perception allows for targeted influence and enriching it with new meanings. Visual perception allows people to understand and interact with their environment by recognising, organising, and interpreting shapes, colours, spatial relationships, motion, and other visual attributes. The visual illusion usage expands an individual's psychoemotional experience, satisfying their need for novelty and artistic aestheticisation of the environment. Vivid visual impressions activate brain activity and human creativity. New visual elements can evoke positive emotions, inspire creativity and self-expression, and broaden understanding of the world. Traditional techniques of artistic spatial organisation, and its monotony, can cause visual fatigue and a depressive state. Conversely, oversaturation with visual effects can overly stimulate the human nervous system, making it difficult to control. Skillful use of visual illusion involves filling space with content that the audience must reveal, thereby becoming co-creators of its meaning. Visual illusions enrich the environment aesthetically, making it

more interesting, functional, and interactive. This contributes to the emotional and cognitive engagement of viewers. By giving the environment new meaning, visual effects transform the ordinary into the extraordinary, eliciting vivid emotional and cognitive reactions from viewers. Visual illusions alter the perception of space, creating new opportunities for its interpretation. They can tell stories, create visual narratives, and change the context of the environment, providing it with new meanings and evoking new associations.

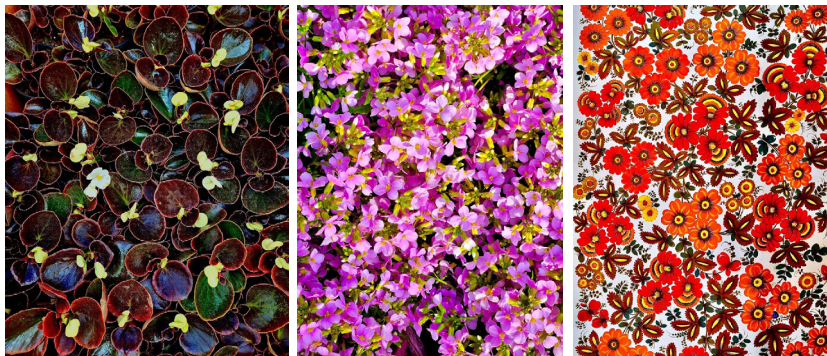
Visual effects in the environment play a crucial role in satisfying people's need for novelty. Unusual shapes, colours, or moving elements attract attention and spark curiosity, prompting exploration and interaction with the environment. Interactive visual effects, such as projection mappings and interactive screens, can create a variable space that generates dynamic new visual experiences. Static works of art, photographs featuring a specific idea, can stimulate the imagination, evoke emotions of excitement, wonder and a sense of discovery, satisfying the need for a new emotional experience (Fig. 1).

Visual effects create a captivating, unusual atmosphere in the object-spatial environment, and their use in creating thematic spaces can significantly enhance the attractiveness of the interior. Examples could be thematic parks, hotels or restaurants that utilise visual effects to create a specific atmosphere, such as being in a natural environment (Fig. 2).



**Figure 1.** The visual effect of dynamism frozen in a moment

Source: photo by the author



**Figure 2.** The visual effect of immersion in a natural environment

Source: photo by the author

The psychological aspects of perceiving visual illusions in environmental design play an important role in how people interact with space. The audience has certain expectations regarding their environment based on previous experience and visual illusions disrupt these expectations, eliciting emotional and cognitive reactions. Utilising such effects can make the space more dynamic and engaging, stimulating the emotional involvement of users. Visual illusions make the design aesthetically rich, creating an impression

of innovation and creativity, which affects the overall impression of the space. Using illusions, for example in photos, to alter the perception of space by creating an impression of no walls and the presence of perspective as a visual distancing of objects from the observer, can make the room feel more open, spacious and comfortable. Interacting with such a space will evoke positive emotions. This is especially important in urban settings, where limited living space is a common issue (Fig. 3).



**Figure 3.** Increasing the depth of space through perspective

Source: photo by the author

When forming visual effects, designers must consider a person's psychological characteristics that influence their visual perception of the object-spatial environment. Artists can manipulate visual effects by applying the golden ratio as a proportion of objects, which aesthetises the space. In the interior, for example, a sofa should occupy at least two-thirds of the wall against which it is placed, while a coffee table should be no more than two-thirds the size of the sofa. It

aesthetises the spatial environment, creating a sense of calm and harmony, with larger objects placed lower and smaller ones higher. Visual lines placed horizontally create a sense of support, completeness and calm, influenced by the characteristics of the visual apparatus: the eye perceives a horizontal line with minimal tension. The eye exerts more effort to perceive vertical lines, thus they evoke a sense of dynamism, movement, and flight (Fig. 4).



**Figure 4.** Horizontal and vertical lines convey a sense of stillness or dynamism to an image

Source: photo by the author

Understanding the principles of Gestalt allows for the creation of attractive and memorable impressions in the viewer (Vlasyuk, 2021). Visual illusions incorporate various visual cues and techniques to create effects that engage the viewer's attention (Kurtyanyk & Halyshych, 2021). For example, according to the principle of proximity, objects placed close together appear to form a harmonised group, while those placed further apart are perceived as separate, autonomous elements of space. Following the principle of similarity, human beings group similar elements based on certain criteria, allowing them to process visual information more quickly. The viewer requires logic and coherence in the formation of space,

so to avoid ambiguity and incomprehensibility, based on the principles of continuity and closure (completeness), they mentally fill in the gaps, forming solid objects from fragmented elements. Visual templates, formed based on acquired psychoemotional experience, assist the viewer in this. Following the principles of symmetry and simplicity, the viewer attempts to divide complex objects into simple symmetrical ones, perceiving them as harmonious. Objects mirrored around the central axis give the space a sense of order and stability; conversely, asymmetry can add energy to a static space. This also applies to visual effects, such as those used to decorate rooms in photographs (Fig. 5).



**Figure 5.** Symmetry and asymmetry in shaping the effect of balance and imbalance of space

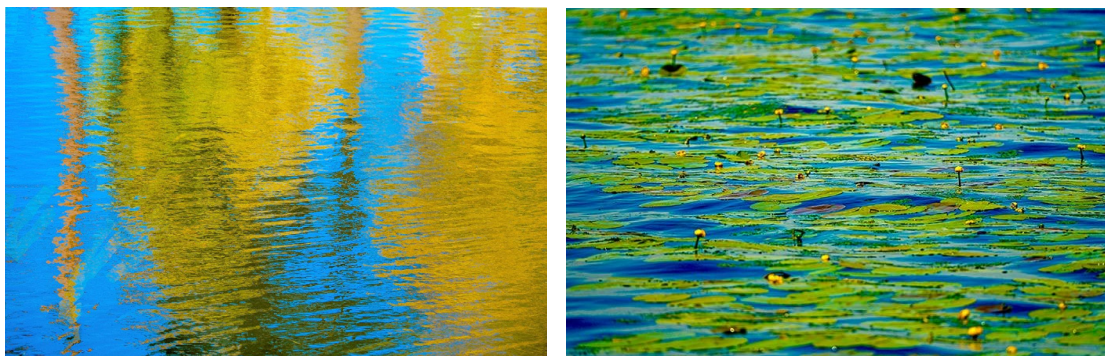
Source: photo by the author

Visual information is divided by humans into the foreground – the figure, and the background (according to the principle of figure and ground), which, for a person to identify them, must differ in visual characteristics. The figure-ground can produce such effects: be stable, i.e., in the foreground; reversible – the foreground and background are interchangeable, and ambiguous when the figure simultaneously appears as both the main element and the background – and the viewer chooses the perception variant.

By creating certain associations in the audience through visual illusions, designers draw attention to specific locations and stimulate particular emotions and actions. Colours play a significant role in this, influencing the subconscious mind, enhancing images, and forming associative links with specific experiences and emotions. The use of certain colours, whether cold or warm, bright or dark, and their shades, can create visual illusions. In the object-space environment, bright colours evoke feelings of creativity, youthfulness, energy, and freedom,

while dark colours impart a sense of heaviness, sadness, and depth. Specific combinations of colours also affect a

person's psychoemotional state, eliciting particular associations and illusions (Fig. 6).

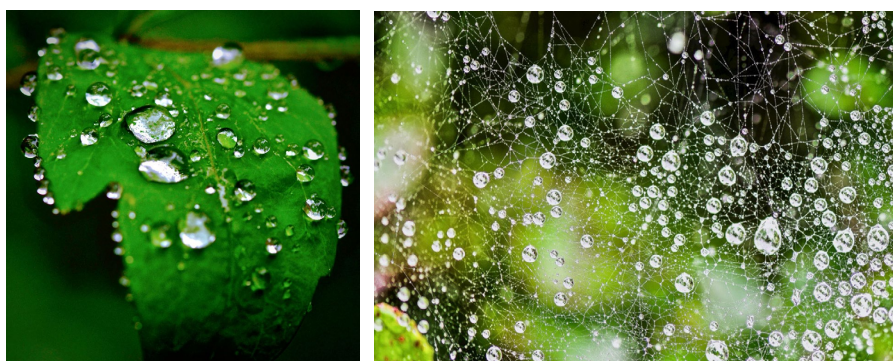


**Figure 6.** Colours in the psychoemotional perception of the visual image

Source: photo by the author

Colours play an important role in creating visual effects. Using contrasting colours can help highlight objects or create accents. On the other hand, analogous colours create a sense of smooth transition and unity in the composition. Considering the colour temperature and saturation can enhance visual effects. Designers should consider that people identify and perceive colour effects differently depending on their physiological and psychological characteristics. O. Otych (2017) believes that this is also influenced by national traditions. Certain shades or combinations of colours may be considered attractive and aesthetically pleasing by one person, while another person may feel the opposite. The perception of colours as positive, negative, or neutral is subjective and influenced by the person's psycho-emotional and physical state, cultural and aesthetic preferences, and age-related

characteristics. For example, the colour white is associated positively with purity, cleanliness, holiness and salvation, while negatively with indifference and emptiness. Black signifies asceticism, sophistication, power and wealth, but also sadness, loneliness and hidden aggression. Red may evoke a surge of energy, stimulate courage and passion, but also be associated with danger, pain, and aggression. Yellow, in some cases, creates feelings of warmth, joy, wealth, love and creativity; in others, it can evoke anxiety, fear, and be a colour of jealousy. Blue, on the positive side, may be associated with safety, trust, loyalty, sophistication and infinity; while on the negative side, it may denote coldness, indifference, and closedness. Green embodies freshness, health, youth, nature, and naturalness, but at the same time, it can evoke boredom, slowness and weakness (Medukha, 2023) (Fig. 7).



**Figure 7.** Visual effects with shades of green colour

Source: photo by the author

Visual illusions play a significant role in the perception of the surrounding environment. The use of such illusions in design allows for the creation of spaces that meet the aesthetic and psychological needs of people. Designers use artistic and expressive means to create visual illusions in order to adjust the perception of space and elevate it to a new level. One of the most common

ways to use visual illusions in design is to create the feeling of a larger space. For example, light colours on the walls and ceiling can visually expand a room, making it more spacious and airy. The use of mirrors also helps create the illusion of a larger space, as they reflect light and objects, adding depth to the interior. Designers use vertical lines and elements to create a sense of greater

height in a room. Geometric patterns can visually alter the proportions of furniture or architectural elements. The use of rounded shapes and lines can create a feeling of softness and coziness, while sharp angles and lines add dynamism and energy to a space. In arranging the object-space environment, artists can use images that visually fill the space of a room, reduce it, or, conversely, make it as open as possible. Walls, floors, ceilings and furniture can create effects of merging and gradual transitions, while lighting fixtures can complete the atypical space, adding aesthetics to it.

Negative space as a means of creating visual illusions in graphic design can be part of environmental design. For instance, negative space as the background around a figure can provide an image with visual effects such as: making the main object more noticeable and easier to perceive without visual overload

and chaos; making the composition more harmonious and elegant; creating additional shapes and images, giving the image a sense of mystery and intrigue. Depending on what a person considers the main subject and what they see as the background, the content of what they see changes. In interior design, negative space is the area around objects that serves as “breathing space” (Dunn, 2017). It allows the eyes to rest in conditions of sensory overload, creating a sense of visual comfort and harmony. Negative space has the ability to direct the viewer’s attention to visual accents, enhancing or weakening their effect (Bozhko, 2023). Negative space can dominate when the space around the object, rather than the object itself, creates an artistic effect (Fig. 8). Designers use negative space in interiors to evoke certain feelings, making the space more emotionally rich.



**Figure 8.** Negative space as a means of creating an artistic effect

Source: photo by the author

Visual illusions that captivate the audience’s imagination in creative and innovative projects are the result of the mechanisms by which they perceive the surrounding environment. Creating spatial illusions in design is an effective way to influence consumer emotions, based on the psychology of perception (Sergieienkova *et al.*, 2012). In general, spatial illusion in design is a technique that allows designers to create a sense of depth, volume, and three-dimensionality in two-dimensional or confined spaces. The illusion occurs when the brain identifies a two-dimensional image as three- or four-dimensional, and static objects appear to be moving. This is exemplified by the art movement known as op art. Representatives of op art, such as Victor Vasarely and Bridget Riley, use geometric shapes and contrasting colours to achieve these effects. The use of visual illusions in design allows artists to go beyond traditional forms and techniques, creating spaces that stimulate thinking, evoke emotions, and engage viewers in active interaction. The illusion of depth and three-dimensionality on a two-dimensional surface allows for the creation of volumetric effects in visual space. Using these effects requires designers to meticulously plan compositions, taking into account elements

such as light, shadow, perspective, and colour balance. Perspective is a fundamental element for creating volumetric effects. Linear perspective is used to create a sense of depth through lines that mimic distance. Aerial perspective allows for the simulation of distant objects by reducing contrast, saturation, and detail. Overlapping or layering objects, where some are placed in front of others, virtually immerses the viewer in a multi-dimensional space. Objects that are closer and overlap those farther away help the viewer understand their distances. People identify and evaluate visual effects according to how they perceive elements of the composition: lines, shapes, and proportions.

Visual effects can alter the perception of space, making it more open, deep, or, conversely, cozy, creating new meanings and emotional impressions from being in such an environment. These techniques are used in architecture, interior design, graphic design, art and virtual reality. The use of colour, light, shadow, perspective and other visual means can make a consumer perceive a design object as more spacious or deep than it actually is. Mirrors, projections, and images of mirrored surfaces can create the effect of depth and infinity in space (Fig. 9).



**Figure 9.** Optical illusion by using reflection

Source: photo by the author

The use of visual illusions in interior design allows for the transformation of space, giving it uniqueness, dynamism, and visual depth. Illusions such as distortion, anamorphosis, ephemerisation, and others can alter the perception of a room's size, shape and colour, evoking unique sensations and emotions in a person. By experimenting with these effects, designers can turn any living space into a work of art. Distortion, or the deliberate alteration of form, is used to create a sense of spatial dynamism. This is achieved through curved lines, uneven surfaces, and asymmetry in furniture and decorative elements. The use of distortion animates static spaces, giving them expressiveness. Static images can create the illusion of movement in front of the viewer. An example can be curved or wavy shelves and mirrors that make the interior non-trivial and change spatial depth perception. Anamorphosis, a technique of optical illusion that creates an image properly perceived only from a specific angle or through a special mirror, can create the illusion of a more spacious room, increased ceiling height, or added depth to walls. Paintings that incorporate perspective and anamorphosis can create the feeling of open space beyond a wall, such as a virtual window to another world or a door to an imaginary room. Ephemerisation allows for the creation of a visual effect of lightness, airiness, and temporariness. This can be achieved by using transparent materials like glass or thin textiles that allow light to penetrate through them and create a play of light and shadow. Elements such as hanging structures, transparent walls, or furniture with transparent components can add visual lightness and an ephemeral character to a space, making it more open and spacious. The trompe-l'oeil technique allows for the creation of the visual illusion of three-dimensionality on a two-dimensional surface, for example, to create the illusion of open windows, doors, or other architectural

elements. According to I. Hrebenyuk (2022), sculptures can also create visual illusions. For instance, the works of Antony Gormley may look like abstract shapes from one angle and like figures from another.

Light and shadow are crucial for creating visual effects. They help define the shape of objects and evoke a sense of three-dimensionality. The perception of space depends on the direction of external (natural or artificial) lighting. Light sources, by illuminating some parts of the object-space environment and shading others, determine the perception of its real characteristics. Light and shadow focus a person's attention in a room. For instance, in a dark space, light elements are more noticeable. Shades of light and shadow can affect the atmosphere of a room. Soft light encourages calmness and relaxation, while bright light adds energy and activity. Lighting does not only help to see and understand spatial volumes but also to form light-based interiors, creating spatial and volumetric illusions. "The design possibilities offered by light are much more diverse and flexible than those that can be achieved through architectural and furniture forms. Changing the lighting system can significantly alter the impression of an interior without any other changes to it" (Chyrchuk, 2018).

Photography plays a significant role in creating visual illusions in the object-space environment due to its ability to manipulate light, shadows, composition and perspective. It is a powerful tool for creating illusions that can significantly influence the viewer's perception, adding new dimensions to visual art. Through photographs, it is possible to create the desired mood, convey a specific message, and enhance the perception of the environmental space. Images of people, everyday life, or nature can capture the viewer's attention, evoke strong emotions, and create a deep emotional connection with the space (Fig. 10).



**Figure 10.** Photography in the aestheticisation of the environment

Source: photo by the author

Changing the perspective or using appropriate equipment allows to create the effect of spatial distortion, altering the proportions of objects. Visual effects in photography can range from calm and relaxing to dynamic and energetic, depending on the purpose of the space, which aims to direct the viewer's thoughts and feelings in the desired direction. While using photographs, cultural and social aspects should be considered to avoid negative associations.

### Conclusions

Optical illusions are perceptual distortions of reality that occur when there is a discrepancy between the physical parameters of an object and how the human brain interprets the incoming visual information. By creating vivid sensations, such effects can contribute to a deeper emotional connection between the object-spatial environment and the audience, making it memorable and recognisable. People actively use optical illusions in arranging their surroundings to change or modify existing shapes and spaces. This allows for a new perception of the surrounding world and facilitates a psycho-emotional “renewal”. Optical illusions satisfy people's cognitive and aesthetic needs, making the perception of space more multifaceted and rich. They develop attention, memory, creative thinking, and the ability to interpret, while simultaneously stimulating aesthetic satisfaction and a sense of harmony. Colour, light, shadow and perspective allow for achieving both functional and aesthetic results. Considering gestalt principles in space design makes it intuitive, informative, meaningful and aesthetically appealing.

The use of optical illusions can significantly enrich a designer's creative arsenal, open new horizons in visual culture, and encourage thinking outside the box, going beyond conventional approaches to visual communication. By experimenting with different forms of illusions, designers can develop new methods to influence

perception and emotions, thereby expanding the horizons of their creativity. Designers' ability to use unconventional imagery in design, and their capability to create deep, emotionally resonant, and memorable designs, will attract the audience's attention and form a vivid first impression of the object-spatial environment. Research in this field will enrich the designer's creative experience, open up new possibilities for innovation in visual communication, and elevate visual culture to a new level.

In the 21<sup>st</sup> century, as technology continuously evolves, society places heightened demands on visual communication design. Audiences are becoming increasingly discerning and optical illusions can satisfy their aesthetic needs for novelty, freshness, and vivid sensations. The implementation of cutting-edge technologies, such as augmented reality (AR) or virtual reality (VR), in environmental visual effects allows for the creation of entirely new forms of interaction between space and the viewer. The use of visual effects in the environment will not only aesthetically enrich the space but also satisfy people's deep-seated needs for novel emotional experiences and experiences. Therefore, optical illusions are a powerful tool in designers' hands, allowing them to create comfortable and aesthetically appealing spaces. Understanding and skillful use of appropriate techniques help shape a reality that meets people's needs and desires, providing them with psychological comfort and satisfaction from being in such an environment. The prospects for further research in studying the audience's priorities in perceiving visual effects to develop recommendations for their application in the design of object-spatial environments.

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### Conflict of Interest

None.

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**Візуальні ілюзії як засіб естетизації предметно-просторового середовища**

■ **Анотація.** Актуальність статті зумовлена необхідністю збагачення творчого досвіду дизайнера, відкриттям нових можливостей візуальної комунікації та піднесенням візуальної культури на новий рівень. Мета статті – окреслити роль зорових ілюзій в естетизації предметно-просторового середовища на прикладах прийомів, які дозволяють дизайнерам досягати візуальних ефектів при облаштуванні креативних просторів. У статті розглядається роль візуальних ефектів у дизайні предметно-просторового середовища, результатом яких є зорові ілюзії. Вони є перцептивним викривленням реальності, де існує невідповідність між фізичними параметрами об'єкта або суб'єкта і тим, як мозок людини інтерпретує вхідну візуальну інформацію. Викликаючи яскраві відчуття, візуальні ефекти можуть сприяти більш глибокому емоційному зв'язку між середовищем і аудиторією, роблячи його таким, що запам'ятовується і впізнаваним. Люди активно застосовують візуальні ілюзії в облаштуванні свого життєвого середовища, щоб змінити або скоригувати наявні форми і простори. Це дозволяє по-новому сприймати навколишній світ, здійснювати психоемоційне «оновлення», задовольняти потребу в новизні пізнавального та емоційного досвіду. Використання візуальних ілюзій може значно збагатити творчий арсенал дизайнера, відкрити нові горизонти у візуальній культурі, спонукати до нестандартного мислення, вийти за межі традиційних підходів до візуальної комунікації. Експериментуючи з різними формами ілюзій, дизайнери можуть розробляти нові методи впливу на сприйняття та емоції, розширюючи таким чином горизонти своєї творчості. Вміння дизайнерів використовувати нетрадиційні образи в дизайні, здатність створювати глибокі, емоційно резонансні та проекти, запам'ятовуватимуться, привертатимуть увагу аудиторії, формуючи яскраве перше враження про предметно-просторове середовище. Практична цінність роботи полягає в актуалізації ролі візуальних ілюзій в естетизації предметно-просторового середовища, у задоволенні потреб людини в новизні та художньому облаштуванні простору

■ **Ключові слова:** візуальна культура; візуальна комунікація; візуальні ефекти; креативний простір; пізнавальні та естетичні потреби

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