

КУЛЬТУРА І СУЧАСНІСТЬ

ISSN 2226-0285
УДК 792:7.5:005:304.4

DOI: 10.63009/cac/1.2026

Засновник і видавець: Національна академія керівних кадрів культури і мистецтв

Рік заснування: 1999

Періодичність: 2 випуски на рік

*Рекомендовано до друку та поширення
через мережу інтернет Вченою радою
Національної академії керівних кадрів культури і мистецтв
(протокол № 14 від 22 червня 2026 року)*

Свідоцтво про державну реєстрацію
друкованого засобу масової інформації:
Рішення № 781 протокол № 10 від 14.03.2024
Ідентифікатор медіа – R30-03466

**Альманах включено до категорії «Б»
переліку наукових фахових видань України,**

у яких можуть публікуватися результати дисертаційних робіт на здобуття наукових ступенів доктора та кандидата наук зі спеціальностей: В1 – Аудіовізуальне мистецтво та медіавиробництво; В2 – Дизайн; В4 – Образотворче мистецтво та реставрація; В5 – Музичне мистецтво; В6 – Перформативні мистецтва; В7 – Релігієзнавство; В9 – Історія та археологія; В12 – Культурологія та музеєзнавство (наказ МОН України від 11.06.2026 № 928).

Кластер журналу: Гуманітарні науки та мистецтво.

**Альманах представлено у міжнародних наукометричних базах даних,
репозитаріях та пошукових системах:**

Google Scholar, Національна бібліотека України імені В.І. Вернадського, BASE, Litmaps, J-Gate, Ulrich's Periodicals Directory, ERIH PLUS (European Reference Index for the Humanities), Dimensions, German Union Catalogue of Serials, SOLO – Search Oxford Libraries Online, European University Institute, Leipzig University Library, OUCI (Open Ukrainian Citation Index), WorldCat, ProQuest

Адреса редакції:

Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
info@contculture.com.ua
<https://contculture.com.ua/uk>

CULTURE AND CONTEMPORANEITY

ISSN 2226-0285
UDC 792:7.5:005:304.4

DOI: 10.63009/cac/1.2026

Founder and Publisher: National Academy of Culture and Arts Management
Year of foundation: 1999
Frequency: 2 issues per year

*Recommended for printing and distribution
via the Internet by the Academic Council
of National Academy of Culture and Arts Management
(Minutes No. 14 of June 22, 2026)*

Certificate of state registration of the print media:
Decision No. 781 Minutes No. 10 of 14.03.2024
Media identifier - R30-03466

The almanac is included in category “B” of the list of scientific specialised publications of Ukraine, in which can be published the results of dissertations for obtaining the scientific degrees of doctor and candidate of sciences in specialties: 0211 – Audio-visual Techniques and Media Production; 0212 – Fashion, Interior and Industrial Design; 0213 – Fine Arts; 0215 – Music and Performing Arts; 0221 – Religion and Theology; 0222 – History and Archaeology; 0314 – Sociology and Cultural Studies; 0322 – Library, Information and Archival Studies (Order of the Ministry of Education and Science of Ukraine dated 11.06.2026 No. 928).

Journal cluster: Humanities and Art.

The almanac is presented international scientometric databases, repositories and scientific systems: Google Scholar, Vernadsky National Library of Ukraine, BASE, Litmaps, J-Gate, Ulrich's Periodicals Directory, ERIH PLUS (European Reference Index for the Humanities), Dimensions, German Union Catalogue of Serials, SOLO – Search Oxford Libraries Online, European University Institute, Leipzig University Library, OUCI (Open Ukrainian Citation Index), WorldCat, ProQuest

Editors office address:
National Academy of Culture and Arts Management
01015, 9 Lavrska Str., Kyiv, Ukraine
E-mail: info@contculture.com.ua
<https://contculture.com.ua/en>

РЕДАКЦІЙНА КОЛЕГІЯ

Головний редактор:

Хесус Педро Лоренте

Доктор філософії, Університет Сарагоси, Іспанія

Заступник головного редактора:

Борис Четверіков

Доктор технічних наук, доцент, завідувач кафедри, Національний університет «Львівська політехніка», Україна

Міжнародні члени редколегії:

Віргінія Юренене

Доктор гуманітарних наук, професор, доктор факультету історії, Інститут соціальних наук та прикладної інформатики, Вільнюський університет, Литва

Майкл Еліа Йонан

Доктор філософії з мистецтвознавства, професор, завідувач програми історії мистецтв, Каліфорнійський університет, США

Овіо Олару

Кандидат філологічних наук, викладач, Університет Лучіана Благі в Сібіу, Румунія

Джош Стенберг

Доктор філософії, доцент, доцент кафедри китайської мови, факультет мов та культур, Сіднейський університет, Австралія

Френсіс Беббідж

Доктор філософії, професор, професор театру та сценічного мистецтва, Шеффілдський університет, Велика Британія

Абіодун Салаву

Доктор філософії, професор, директор дослідницької організації «ЗМІ корінних народів Африки» (ILMA), Північно-Західний університет, Південна Африка

Павол Тішляр

Доктор філософії, професор, професор кафедри археології та музеєзнавства, Університет Масарика, Чеська Республіка

Хуан А. Гарсія-Еспарса

Доктор філософії, професор, генеральний секретар, Університет Хауме I, Іспанія

**Індре
Гражулевічюте-Віленіске**

Доктор філософії, професор, професор кафедри архітектури та урбаністики, Каунаський технологічний університет, Литва

Хельмут Лоос

Доктор наук, професор, почесний науковий співробітник, Лейпцизький університет, Німеччина

Ігнасіо Арельяно

Доктор філософії, Університет Наварри, Іспанія

Девід Тріппетт

Кандидат наук з історичної музикології, Гарвардський університет, США

Чень Іле

Кандидат архітектурних наук, доцент та науковий керівник магістерських робіт у Макаоському університеті науки та технологій, Макао

Вейцун Лі

Доктор філософії, науковий співробітник, Малайзійський технологічний університет, Малайзія

EDITORIAL BOARD

Editor-in-Chief:

Jesús Pedro Lorente | PhD, Universidad de Zaragoza, Spain

Deputy Editor-in-Chief:

Boris Chetverikov | Doctor of Technical Sciences, Associate Professor, Lviv Polytechnic National University, Ukraine

International Members of the Editorial Board:

Virginija Jurėnienė | Doctor of Humanities, Professor, Doctor of the Faculty of History, Institute of Social Sciences and Applied Informatics, Vilnius University, Lithuania

Michael Elia Yonan | PhD in Art History, Professor, Art History Program Chair, University of California, United States

Ovio Olaru | PhD in Philology, Lecturer, Lucian Blaga University of Sibiu, Romania

Josh Stenberg | PhD, Associate Professor, Associate Professor of Chinese, School of Languages and Cultures, University of Sydney, Australia

Frances Babbage | PhD, Professor, Professor of Theatre & Performance, University of Sheffield, United Kingdom

Abiodun Salawu | PhD, Professor, Director of the Research Entity Indigenous Language Media in Africa (ILMA), North-West University, South Africa

Pavol Tišliar | PhD, Professor, Professor of the Department of Archaeology and Museology, Masaryk University, Czech Republic

Juan A. García-Esparza | PhD, Professor, Secretary General, Universidad Jaume I, Spain

Indre Grazuleviciute-Vileniske | PhD, Professor, Professor of the Architecture and Urban Planning Department, Kaunas University of Technology, Lithuania

Helmut Loos | Doctor of Science, Professor, Honorary Research Fellow, University of Leipzig, Germany

Ignacio Arellano | PhD, Universidad de Navarra, Spain

David Trippett | PhD, Historical Musicology, Harvard University, USA

Chen Yile | PhD in Architecture, Assistant professor and Master's supervisor at Macau University of Science and Technology, Macao

Weicong Li | PhD, Researcher, Universiti Teknologi Malaysia, Malaysia

П. Берест

Особливості студіювання антропології мистецтва
у світлі міждисциплінарної взаємодії культурології та мистецтвознавства..... 6

P. Berest

Features of the study of anthropology of art through the lens
of interdisciplinary interaction between culturology and art history..... 6

О. Зайцев

Мандрівні єврейські їдиш трупи в театральному просторі
Закарпаття (1920–1930 роки): культурологічний аспект.....14

O. Zaitsev

Itinerant Jewish Yiddish theater troupes in the theatrical landscape
of Transcarpathia (1920s–1930s): A cultural perspective14

О. Гавеля

Медіасередовище культурномистецьких інституцій України:
вплив медіапрактик та agenda на його формування..... 24

O. Gavelia

The media environment of cultural and artistic institutions in Ukraine:
The influence of media practices and the agenda on its formation..... 24

В. Симканич

Вуличне мистецтво та інтернет-меми як наративи ідентичності опору:
гібридна візуальна комунікація у прифронтових містах України (весна 2022) 36

V. Symkanych

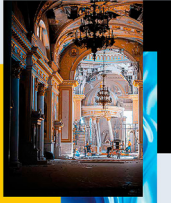
Street art and internet memes as identity narratives of resistance:
Hybrid visual communication in frontline cities of Ukraine (spring of 2022)..... 36

М. Маркович, Р. Вільгушинський, Н. Дацюк, М. Нетриб'як, О. Будзик

Реставрація пам'яток монументального мистецтва:
значення підготовчого етапу та технологічних досліджень
(на прикладі скульптури «Христос Боремельський, що несе хрест» у с. Боремель).....48

M. Markovych, R. Vilhushynskyi, N. Datsiuk, M. Netrybiak, O. Budzyk

Restoration of monuments of monumental art:
The significance of the preparatory stage and technological research
(the case of the sculpture “Christ of Boremel Bearing the Cross” in the village of Boremel).....48



UDC 008:572:316.722

DOI: 10.63009/cac/1.2026.06

Pavlo Berest*

PhD in Cultural Studies, Associate Professor
Institute of Practical Cultural Studies and Art Management
National Academy of Culture and Arts Management
01015, 9 Lavrska Str., Kyiv, Ukraine
<https://orcid.org/0000-0002-5218-4812>

Features of the study of anthropology of art through the lens of interdisciplinary interaction between culturology and art history

Abstract. The relevance of the study is substantiated by the need to synthesise cultural and art-historical approaches in order to form a holistic paradigm of the anthropology of art and is driven by the crisis of classical formal-stylistic analysis, which may overlook the artist's subjectivity and the socio-political significance of the creative process. The aim of the study was to distinguish the anthropology of art from the general range of humanities disciplines and to analyse it within the context of interdisciplinary interaction between such important fields of science as cultural studies and art history. The methodological framework of the research consisted of a combination of the cultural-historical method, the systems approach, the comparative method, and the methods of analysis and synthesis. The findings indicated that the anthropology of art, within the interdisciplinary field of cultural studies and art history, functions not as an auxiliary discipline but as an independent analytical approach focused on the study of the human being as a subject of cultural meaning-making. It was determined that its theoretical and methodological potential ensures a shift in research focus from the formal-stylistic analysis of artistic forms to the interpretation of human experience embodied in symbols, images, and cultural archetypes. It was substantiated that the integration of cultural and art-historical approaches makes it possible to consider art as a form of socio-cultural communication and self-construction of both the individual and society. It was revealed that the anthropology of art serves as a theoretical foundation for understanding artistic practices in the context of the formation of value orientations, identity, and cultural space. It was also established that the interdisciplinary approach expands the possibilities for analysing art as a complex system of interaction between symbolic, social, and cultural factors. The results of the study can be used to develop new strategies for teaching the anthropology of art, where priority is given to an interdisciplinary approach, which will facilitate the further development of art studies beyond traditional frameworks towards meta-anthropology and meta-culturology.

Keywords: inter-studio relations; meta-culturology; meta-anthropology; cultural archetypes; sociocultural space; life-creation

INTRODUCTION

The study of the anthropology of art is essential due to its interdisciplinary nature, integrating insights from cultural anthropology, aesthetics, philosophy, cultural studies, and art history to provide a more comprehensive understanding of art. Traditional formal-stylistic

approaches often overlook the role of the human being as a creator of meanings and symbolic systems. In this context, the anthropology of art shifts the focus from analysing artworks as isolated objects to examining art as a form of human communication and a means of

Suggested Citation:

Berest, P. (2026). Features of the study of anthropology of art through the lens of interdisciplinary interaction between culturology and art history. *Culture and Contemporaneity*, 28(1), 6–13. doi: 10.63009/cac/1.2026.06.

*Corresponding author (berest@gmail.com)



interpreting the world. As an academic discipline, it plays a key role not only in the analysis of artistic practices but also in understanding the mechanisms through which individuals and societies construct cultural meanings and shape their sociocultural environment.

As S. Plattner (2003) noted, the anthropology of art can make a unique contribution to the study of the globalisation of art. It also provides an opportunity to deepen understanding of the general processes underlying the cultural interaction of different peoples and countries. Moreover, as I. Nechitailo *et al.* (2022) wrote, universities also measure the cultural capital accumulated during the educational process. Thus, informational cultural capital, in fact, tends to transform into academic success. In this context, the study of the anthropology of art also emerges as an important part of forming the individual cultural capital of every well-educated, successful professional. Having analysed the development of museum anthropology in the 21st century, Ph. Schorch (2023) concluded that its purpose is of paramount importance. Museum anthropology is identified as a specific set of knowledge practices imbued with significant methodological, epistemological, and ontological potential; this potential should be strategically harnessed for cross-disciplinary fertilisation across the academy and beyond the museum itself.

V. Karpov *et al.* (2020) underscored the importance of the interconnection between anthropology and contemporary art, as well as the significance of studying the role of art in anthropology and its impact on art history theory and artistic practice. Thus, the anthropology of art emerges as a theoretical foundation for artistic practices, viewing the artist as a socially significant phenomenon. H.M. Lyman (2023), investigating the specificities of the anthropology of art, noted that the anthropological dimension of art determines the study of the process of aesthetic reflection of human activity based on the canon of beauty as the essence of a human being and the embodiment of this inner need through artistic expression. At the core of the anthropological approach is the human being with their perceptions of the beauty of the world, society, and its relations with the individual, as well as the freedom of creativity and the expression of inner reflection and mental states. At the same time, as S. Rudenko (2025) noted, in many countries worldwide, the science of culture has acquired a euphemistic multifacetedness. Issues of culture have been directly examined by sociologists, cultural and social anthropologists, cultural historians, and researchers of collective memory, as well as within the frameworks of cultural and arts studies. Consequently, culture and art are shifting from the scientific sphere to the sector of social activism, remaining outside the theoretical-hypothetical field.

The significance of the humanities: philosophy, culturology, art history, and anthropology as well as their constituents (cultural anthropology, the philosophy of creativity, the anthropology of art, etc.) in the development of contemporary digital society and cutting-edge

technologies should not be underestimated. They possess significant potential and remain a vital condition for the successful advancement of science as a whole. Investigating the “axiological heterogeneity of culture”, V. Sivers (2025) noted that this process involves the creation of a collective picture of reality by developing mechanisms to align an individual’s personal worldview with the communal one. Indeed, creativity serves as a form of transmitting value-based energy. As P. Just & J. Monaghan (2000) have observed, social and cultural anthropology examines more than merely “ancient customs”; rather, it investigates how people across diverse regions of the world continue, well into the 21st century, to endow their lives with meaning. Furthermore, these cultural rules, meanings, and social structures exert a direct influence on the behavior and existence of both the individual and society as a whole.

Analysing the various stages of the formation and development of the anthropology of art, M. Durand (2025) noted, that this field currently possesses broad interdisciplinary perspectives; if considered collectively, they are capable of re-evaluating fundamental questions and existing theories, thereby reaching new levels of scientific advancement. As E. Cassirer (2021) noted, a human being lives not merely in a physical universe, but in a symbolic universe. Language, myth, and art constitute the integral components of this social universe. Consequently, the study of not only art itself but specifically the anthropology of art emerges as a vital element in the advancement of the humanities.

All of the above determines the relevance of this research and the need for further detailed analysis of the interconnection and interpenetration of culturology (cultural studies), art history, and anthropology, along with the coordination of their scientific approaches to form a holistic paradigm for understanding the further development of the humanities. The purpose of this article was to distinguish the anthropology of art from the general list of humanities disciplines and to analyse its uniqueness, especially within the context of the interdisciplinary interaction between such vital scientific fields as culturology and art history. Thus, in accordance with the research objective, the main tasks of this study were: to analyse existing theoretical approaches to the interpretation of the anthropology of art; to determine the role of the anthropology of art in forming interdisciplinary links between culturology and art history; and to reveal the role of the anthropology of art in creating a new, modern, and competitive Ukrainian educational and sociocultural space.

The scientific novelty of the study lies in the analysis of the anthropology of art through the prism of the development and interaction of culturology and art history, comparing their scientific approaches to the analysis of the development of culture, art, and the sociocultural space as a whole. Furthermore, the study analyses the importance of rethinking the interdisciplinary interactions within the humanities, emphasising the blurring of distinctions between them and the increasing transition of research

objects across these disciplines, which facilitates the formation of a unified humanistic educational and scientific space of knowledge.

MATERIALS AND METHODS

The research methodology employed a combination of interdisciplinary methods tailored to the study of the anthropology of art. The systemic approach was used to examine the interconnectedness of various artistic practices and their place within broader cultural systems. This method helped explore how avant-garde art interacted with social, political, and cultural processes, and how these elements formed a unified structure within the artistic process. The comparative method allowed for the examination of Ukrainian avant-garde art in relation to similar movements in Western Europe and Russia, revealing both universal trends and specific regional characteristics. By comparing these artistic phenomena, the study identified the key intersections and contrasts that shaped the development of Ukrainian avant-garde art in the first quarter of the 20th century.

Additionally, the semiotic method enabled the identification and interpretation of the visual codes and symbols embedded within the Ukrainian avant-garde works, providing insights into how these symbols functioned within the socio-cultural context of the time. The cultural-historical method facilitated an analysis of how artistic practices reflected the underlying values and ideologies of the periods in question, with particular focus on how these artworks served as cultural and social commentaries. By applying this method, the study was able to contextualise the evolution of avant-garde art in Ukraine and its interaction with global artistic trends.

The methods of analysis and synthesis were crucial in deconstructing the complex relationships between artistic forms and their social contexts. This process involved breaking down the artworks into their aesthetic, social, and psychological components, and then reintegrating these aspects to provide a holistic understanding of the art's significance. The analysis not only highlighted the formal qualities of the art but also examined the psychological and social dimensions that influenced the creative process. Finally, the generalisation method was employed to consolidate the findings from the various methods, synthesising them into a cohesive understanding of the development of Ukrainian avant-garde art and its place in the broader discourse of cultural and artistic.

RESULTS AND DISCUSSION

Before proceeding to a direct analysis of the specificities of studying the anthropology of art through the lens of interdisciplinary interaction between culturology and art history, it is necessary to briefly outline the nature of this field and its connection to other humanities. The generally accepted definition posits that the anthropology of art is a branch of anthropology that examines how and why humans create art, the role art occupies within a culture, and

how art shapes the identity of both the individual and society. Consequently, the subject of research encompasses a broad spectrum of components, including the interconnectedness of the human being, culture, art, artistic works, cultural heritage, rituals, and traditions.

N. Khamitov (2024) defined cultural anthropology as a direction within anthropology and philosophical anthropology, the subject of which is the historical and structural characteristics of culture. In cultural anthropology, culture is understood as the most significant attribute of a human being – a universal result of activity in which the human essence is revealed. Thus, within cultural anthropology, the study of culture becomes the fundamental basis for investigating human existence. An essential component of anthropology is ethnic anthropology, which the Yu.I. Rymarenko (1996), defined as a scientific discipline situated at the intersection of various sciences. It studies the human being as a representative of an ethnic community (or ethnosocial group) and as a biosocial being from the perspective of morphophysiological characteristics and specific developmental traits of populations, their formation, and distribution. Consequently, ethnic anthropology emerges as a discipline capable of elucidating many aspects of the historiological life of peoples, providing an impetus for the development of new sciences and research fields. The analysis of the model of visual-anthropological research deserves separate attention. This model is still in its formative stage and may become the subject of further systematic and thorough research (Pecheranskyi *et al.*, 2023). Simultaneously, O. Pavlova (2022) pointed out that it is particularly important to understand the stages of the formation of visual anthropology and its basic elements in the context of the contemporary national transformation of various types of culturology. Researcher V. Limonchenko (2025) viewed art as an expansion of the empirical basis of philosophy. In this case, for him, art emerges as a practice of producing human meaning, fundamentally making a human being Human.

Furthermore, as noted by D. Androsova & O. Markova (2022), anthropology and culturology demonstrate a striking commonality in their scientific, methodological, and worldview-oriented frameworks. While anthropology typically relies on biological anthropology (the study of races and the physical-physiological indicators of the human being) and ethnology specifically “cultural” anthropology as semiotics, symbology, and philosophy (primarily the philosophy of culture) and related sciences the foundation of culturology is predominantly philosophy (mainly ethical and religious), art history, ethnology, folklore studies, and psychology, among others. Furthermore, according to I. Sumchenko (2025), interpretation in cultural anthropology is a multifaceted process, as every researcher brings unique experience, cultural background, and theoretical convictions to their work, which inevitably influences their understanding. Therefore, a constant critical reflection on one's own interpretations, the search

for alternative explanations, and the consideration of the polysemantic nature of various cultural phenomena are necessary. Moreover, as S. Lytvyn (2025) wrote, the application of interdisciplinary approaches – specifically anthropology, ethnology, and structuralism – has enabled the analysis of numerous examples of spiritual and material culture as a mechanism for constructing collective identity. This, in turn, has a significant impact on the development of the entire sociocultural space of any country.

Thus, the anthropology of art emerges as an interdisciplinary field that integrates knowledge from cultural anthropology, other anthropological subfields, aesthetics, philosophy, art history, ethnography, sociology, and other humanities and social sciences. The anthropology of art examines the human being as a creator, bearer, and consumer of art – and consequently, as a subject who constructs symbolic images to comprehend the surrounding world. Therefore, it is essential to recognise that the anthropology of art investigates not only artistic works but also the creator (the human being) as well as the meanings, messages, and ideas that individuals embed within these works. Analysing current issues in visual anthropology research, O. Pushonkova (2009) emphasised that it is important not only to understand the reasons for changes in sociocultural narratives and the methods of their visualisation but also to identify the conditions for the truthfulness of the human life experience, its integrity, and fullness, as well as the correct understanding of the polyphonic world and a person's place within it. Exploring the anthropology of collecting, T. Rozova & V. Kubko (2023) wrote that at the beginning of the 21st century, collecting creates communication channels through exhibitions, virtualisation, and digitalisation. This rendered it a unique, active source of timeless information that reflected cultural meanings and symbols of both cultural heritage and the contemporary human life-world.

Exploring the components of culture, V. Sivers (2025) noted the culture possesses a holistic nature and, as such, must adhere to general natural laws, though these laws themselves may be further refined. Concurrently, the primary field of discourse should be grounded in the principles currently recognised by science as relevant within the humanities, particularly in culturology and art history. At the same time, cultural phenomena exert either a direct influence on contemporary events and the future development of humanity – where influence is formed through immediate interaction – or they operate through layers, which serve as imprints of the perception of the event itself. M. Kryshchtopa (2023) wrote that the anthropology of art is a branch of cultural (social) anthropology that focuses on the study of art within its socio-cultural context. It is designed to explain the formation of various art forms under specific conditions – namely, how and by what exactly these processes are determined. In general, humanitarian strategies in culture are influential factors that shape the conceptual vision of a state's cultural policy directions. Therefore, cultural and artistic development, along with

the mechanisms and tools for its implementation aimed at unlocking human creativity and forming human capital, represents an essential area that requires particular attention from scholars.

Accordingly, scientific research should focus not only on the artworks themselves, cultural heritage objects, and other material or spiritual monuments but also on the human being, their mode of thinking, and their perception of the world, particularly of culture and art. As O. Polishchuk (2026) states, aesthetic feelings, aesthetic activities, and aesthetic values, along with their roles in the life of the individual and society at large, merit rigorous scientific attention. Therefore, when formulating development plans or reforming higher education, disciplines such as culturology, art history, ethics, and others must be protected from attempts to reduce or remove them from academic curricula. Today, a situation is observed where even in the training of professionals in the fields of art and culture, students are effectively deprived of knowledge in the philosophy of art and remain unfamiliar with the achievements of philosophical and cultural anthropology. This raises the question of the importance of transcending the boundaries of any single subject or scientific field to reach an interdisciplinary level. Consequently, contemporary scholars are increasingly focusing on concepts such as meta-culturology studies and meta-anthropology. N. Khamitov (2024) defined meta-anthropology as the study of the boundaries of human existence, its existential dimensions, the conditions for communication within these dimensions, and the archetypal foundations of culture. Meta-anthropology becomes significant as a methodological strategy in modern philosophical anthropology, the philosophy of culture, ethics, aesthetics, and culturology. Furthermore, N. Khamitov defined cultural archetypes as: 1) worldview-existential foundations upon which the culturally significant creativity of any representative of a local culture is based, as well as its perception; 2) the worldview-existential foundations of culture as a global phenomenon. Cultural archetypes act as the deep-seated result of creativity and the spiritual communication of individuals within a given culture. Thus, culture is largely a process of identifying and modernising archetypes – not in an abstract or impersonal manner, but existentially and personally, through the creativity of specific individuals, groups, societies, and nations.

For his part, S. Rudenko (2025) defined meta-culturology studies as an interdisciplinary field within which an innovative habitus is formed. This habitus is necessary for synthesising theory, practice, and education on the path toward discovering tools for cultural transformation, particularly through logo-heuristics (the search for meanings). For clarity, the author proposes representing the meta-culturology habitus in the following form (Table 1), where the art history component of meta-culturology studies is highlighted as a vital direction for further research. It maintains genetic links with museology

and culturology (cultural studies). In the context of culturology, visual culture (fine arts) serves as a significant

embodiment of meanings and, therefore, a specific subject of scientific inquiry.

Table 1. The habitual structure of meta-culturology studies

Meta-culturology		
The science of culture	Museology	Art history
Curation, cultural and artistic expertise		

Source: developed by the author based on S. Rudenko (2025)

Thus, when considering the anthropology of art as a field of knowledge taught at the university level, it should be categorised within the block of philosophical and cultural disciplines. Its primary goal is to cultivate in undergraduate and postgraduate students the ability to perceive art as a phenomenon of human existence. Art should be viewed not merely as craftsmanship or aesthetic activity but as a cultural-anthropological form of communication between the author and other people, society, and the world. This approach studies the human being as a creator of artistic meanings: *Homo Creator*, *Homo Aestheticus*. As Ch. Giordano (2005) wrote, *Homo Creator* is capable of independently constructing their own identity, as humans possess the capacity for self-creation, adapting to new political and environmental circumstances. Meanwhile, *Homo Aestheticus* perceives the world through aesthetics (form, color, rhythm, harmony, etc.), which helps communities establish shared visual codes and emotional unity. Consequently, the human being is capable of creating social structures, politics, and new identities; thus, the human is a subject who changes the “rules of the game”. At the same time, the human is a being that requires harmony and visual meaning. Therefore, imbuing the world with beauty, rhythm, and emotional significance is one of the vital components of human activity. Ultimately, anthropology is a discipline that seeks to reveal the significance – often unsuspected or underestimated – of what the human being, as a social entity, creates every day.

Art, as a sociocultural phenomenon, shapes communication and preserves traditional, national, cultural, and civilisational memory. Simultaneously, the cultural context of art involves the interaction between symbols, rituals, and archetypes. Through the anthropology of art, one can form a comprehensive understanding of diverse eras and peoples, as well as interpret artistic representations of emotions, convictions, spiritual and religious beliefs, myths, legends, and archetypes. The scope of research in the anthropology of art encompasses a wide range of pivotal questions. These include: the origins of art; the reasons why art serves as a universal characteristic of humanity; the role of archetypes, symbols, and the language of imagery in the life of the individual and society; and the mechanisms through which material cultural heritage and artistic works influence human emotional, psychological, and intellectual development. Furthermore, it examines how objects created by humans emerge to express cultural and substantive meaning, and how artistic works impact the life-creation and viability of individuals and entire

societies. Consequently, the anthropology of art helps to reveal that art is not merely the result of creative activity but a fundamental mode of human existence within culture and the world. From a comprehensive perspective on contemporary academic art history, O. Klekovkin (2017) identified the following sub-disciplines: theoretical art history, which includes the general theory of art (the theory of artistic types, forms, and genres); historical art history, encompassing the history of art, the history of genres and forms, and the historiography of art, among others; and systemic art history. The latter includes the anthropology of art, the sociology of art, the psychology of art (including art therapy), artistic systems and organisations (incorporating law, management, etc.), as well as the analysis and criticism of artworks, documentation, and archiving.

Scholars D. Androsova & O. Markova (2022) noted that while culturology rely on art historical generalisations that balance rationalistic and extra-rational semantic frameworks, the anthropological perspective does not offer a direct path to artistic generalisations. Instead, it appeals primarily to a sociological lens, prioritising rationalistic and classical scientific dimensions of cognition. Accordingly, the field of the anthropology of art can be subdivided into more specialised components, such as the “anthropology of painting” or the “anthropology of music”. For her part, H.M. Lymar (2023) observes that while the anthropology of art traditionally leans toward the interpretation of prehistoric artefacts, it often fails to address how such art influences contemporary methods of creation and presentation. Thus, art and anthropology represent vital directions for seeking representative practices that open new dialogues between these two phenomena. Consequently, the anthropology of art emerges as a theoretical foundation for artistic practices, generating a complex reflection on socially significant processes. As V. Karpov *et al.* (2020) noted, the anthropology of art tends toward the interpretation of prehistoric artefacts. Thus, the anthropology of art can be regarded as a field that investigates the intercultural, universal human experience of creating and perceiving art. Furthermore, it functions as a discipline that explores the overarching life-creation of humanity.

When comparing the subject areas of anthropology, art history, and culturology, an analysis reveals distinct yet overlapping focuses. Anthropology examines the human being in their entirety: biological, social, cultural, and spiritual. Within the specific context of the anthropology of art, it analyses artistic practices as a mode of communication between the individual and the world, as well as

between the individual and the community. Art history investigates forms, styles, and means of artistic expression within historical and cultural dynamics. Its primary tasks include the description, analysis, and interpretation of artworks, as well as attribution and the determination of artistic value and stylistic specificities. Culturology examine culture as a whole – a system of meanings and symbols

created by humanity. The culturology approach emphasises that art is an integral part of culture's communication system, serving as a means of preserving and transmitting material cultural heritage and spiritual experience to future generations. Accordingly, the intersections and commonalities between anthropology, art history, and culturology (cultural studies) can be summarised as follows (Table 2).

Table 2. Intersections and commonalities between anthropology, art history, and culturology (cultural studies)

Field / Discipline	Intersections	Commonalities
Anthropology	Investigates art as a manifestation of human nature, experience, traditions, and rituals	Understanding art as an integral part of human life activity
Art history	Analyses specific artworks, styles, movements, and artistic schools	Interpreting the artistic experience of the human being as both creator and consumer of art
Culturology (Cultural studies)	Explains art as a form of cultural communication and a symbolic system	Identifying meanings, symbols, values, and archetypes within artistic expression

Source: developed by the author based on Ch. Giordano (2005), O. Klekovkin (2017), D. Androsova & O. Markova (2022)

In conclusion, it can be asserted that these three disciplines interact within the “Human – Culture – Creativity” triad. Anthropology elucidates the origins of art, culturology address its semantic content, and art history focuses on its specific forms and manifestations. Consequently, the anthropology of art emerges as a cross-disciplinary dialogue centred on the human quest to understand both the self and the world. For the viewer, art acts as a vehicle for spiritual cognition and empathy, as seen in immersive digital installations where the audience becomes an active participant in the symbolic space, blurring the line between the observer and the observed. Furthermore, contemporary anthropology of art poses a fundamental ontological question: what does it mean to be a human being who creates symbols and meanings. In this context, art is examined in its broadest sense. It encompasses not only “high art” but also decorative arts, as well as modern urban phenomena like street art and digital performances. These practices, ranging from traditional folk rituals to globalised mass culture, reflect the diverse ways in which social structures and cultural rules directly influence individual and collective behaviour in the 21st century.

For instance, as G. Bakke & M. Peterson (2017) have observed, anthropologists may present their findings not only through textual media but also via sound installations or performances. Art itself constitutes a form of anthropological inquiry; when an artist engages with a specific community or theme, they perform a “thick description”. Concurrently, N. Bonvillain (2010) conceptualised culture not as a collection of random traditions, but as an integrated system. She analysed how economics, politics, religion, and art interact to shape a holistic human experience within a particular society. As U. Klein (2019) observed, the interdisciplinary interaction between anthropology and art facilitates a shift in focus from finalised cultural products to lived creative processes, thereby transforming the research method into an experimental space. Consequently, as T. Vlasovich (2022) noted, the knowledge of a person's spiritual life differs fundamentally from the study of nature, as the human world in general – and identity

in particular – cannot be described solely through external manifestations; rather, the spiritual realm is revealed through internal intuition and sensory perception.

Consequently, the anthropology of art must attend to internal intuition and sensory perception, particularly in cases where human identity and the spiritual world cannot be exhaustively described through external manifestations alone. Thus, examining the anthropology of art at the intersection of culturology and art history facilitates a transition from a purely descriptive strategy to one of phenomenological immersion. This approach ensures a comprehensive understanding of the human being as a creator of symbolic meanings, where the artistic process serves not only as an object of study but also as a unique method for cognising social and spiritual reality. The anthropology of art does not supersede art history or culturology; rather, it expands their horizons. Such a perspective on the anthropology of art invites scholars to further discuss the role of this subject both within university curricula and across the humanities at large. Indeed, it adds a critically important dimension of human agency, social context, and cultural function to the study of form (art history) and systems (culturology). This approach allows for an understanding of art as an indispensable part of the process of creating and sustaining human societies.

CONCLUSIONS

The study examines the specificities of the anthropology of art within the framework of interdisciplinary interaction between culturology and art history. The results of the research demonstrate that the anthropology of art emerges as a pivotal field that transcends traditional disciplinary boundaries, integrating knowledge from aesthetics, philosophy, sociology, and ethnography. It is established that this discipline shifts the focus from the purely formal analysis of artistic artefacts to the study of the human being as the primary agent of the creative process: *Homo Creator* and *Homo Aestheticus*. The anthropology of art, therefore, investigates not only the morphological features of art but also the existential and symbolic

meanings that individuals embed in the cultural space to comprehend the surrounding world.

It is substantiated that the interdisciplinary synthesis of culturology (cultural studies) and art history within the anthropological lens allows for a deeper understanding of “cultural archetypes” and the “value profile” of the artist. The research highlights that in the context of contemporary digital society, the humanities – specifically the anthropology of art – serve as a fundamental condition for the development of human capital and the preservation of national identity. The study proves that the formation of an “innovative habitus” and a meta-culturology approach in higher education is essential for protecting humanitarian disciplines from marginalisation. By treating art as a cultural-anthropological form of communication, the educational process can ensure a comprehensive development of creative potential, where the human being is viewed as a subject capable of constructing new identities and transforming social structures through visual and symbolic codes.

Prospects for further research lie in the detailed analysis of the “meta-culturology habitus” and its role in the systematic transformation of contemporary art education. At the same time, a significant area for future inquiry could be the study of visual-anthropological research models

and their application in the digital sociocultural space. Furthermore, the role of national cultural memory and the semiotics of artistic creativity in the context of modern global challenges merit rigorous scientific attention. Continuing research in this direction will facilitate the formation of a unified humanistic space of knowledge, where the anthropology of art acts as a bridge between theoretical philosophy and the practical reconstruction of the artistic process. In future research, it is essential to continue applying a comprehensive interdisciplinary approach so that subsequent studies may extend into the realms of meta-culturology and meta-anthropological discourse. Moreover, prospective scholarly inquiries may demonstrate that art exerts a profound influence on all constituents of human vital activity and the existential self-creation of both the individual and society as a whole.

ACKNOWLEDGEMENTS

None.

FUNDING

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Androsova, D., & Markova, O. (2022). [Anthropology and culturology: Methodological intersection and antitheses](#). *National Academy of Managerial Staff of Culture and Arts Herald*, 2, 3–8.
- [2] Bakke, G., & Peterson, M. (Eds.). (2017). [Between matter and method: Encounters in anthropology and art](#). London: Bloomsbury Publishing.
- [3] Bonvillain, N. (2010). [Cultural anthropology](#). Upper Saddle River, NJ: Prentice Hall.
- [4] Cassirer, E. (2021). [An essay on man: An introduction to a philosophy of human culture](#). New Haven: Yale University Press.
- [5] Durand, M. (2025). Anthropology of art. *Anthropen*. doi: 10.47854/a36t1776.
- [6] Giordano, Ch. (2005). Homo creator. The Conception of man in social anthropology. *Finance & Bien Commun*, 22, 25–31. doi: 10.3917/fbc.022.0025.
- [7] Just, P., & Monaghan, J. (2000). [Social and cultural anthropology: A very short introduction](#). New York: Oxford University Press.
- [8] Karpov, V., Bondyk, O., Lyamar, A., & Naumov, O. (2020). Art and anthropology in the discourse of European studies. *Culture and Modernity*, 1, 110–117. doi: 10.32461/2226–0285.1.2020.221352.
- [9] Khamitov, N. (Eds.). (2024). [Philosophy of science and culture: Dictionary](#). Kyiv: KNT.
- [10] Klein, U. (2019) Between matter and method: encounters in anthropology and art. *Visual Studies*, 35(2–3), 305–306. doi: 10.1080/1472586X.2019.1672957.
- [11] Klekovkin, O. (2017). [Art: Research methodology](#). Kyiv: Phoenix.
- [12] Kryshchtopa, M. (2023). Anthropology of art as a methodological approach to the study of Ukrainian painting. *Ethnic History of the Peoples of Europe*, 71, 71–77. doi: 10.17721/2518–1270.2023.71.10.
- [13] Limonchenko, V.V. (2025). [Philosophy of art as anthropology](#). In *Philosophy in the modern world: Proceedings of the 6th international scientific and practical conference* (pp. 25–27). Kharkiv: National Technical University “Kharkiv Polytechnic Institute”.
- [14] Lyamar, H.M. (2023). [Anthropology of art of the Ukrainian avant-garde of the first third of the 20th century](#). (Doctoral dissertation, National Academy of Culture and Arts Management, Kyiv, Ukraine).
- [15] Lytvyn, S. (Eds.). (2025). [Ukrainian folklore in the global cultural space](#). In *Ukrainian contemporary humanities: Challenges and development strategies* (pp. 181–211). Kyiv: NAKKKiM. 181–211.
- [16] Lytvyn, S.Kh., & Dobrovol'ska, V.V. (2022). [Preparation of a research project and presentation of scientific research results](#). Kyiv: Lira-K Publishing House.
- [17] Nechitailo, I., Nazarkin, P., Biriukova, M., Stadnik, O., Boriushkina, O., & Rozova, O. (2022). [Opportunities and some results of measuring cultural capital in sociological research practice](#). *Journal of Interdisciplinary Research*, 2022, 159–166.
- [18] Pavlova, O. (2022). Visual anthropology: Formation stages and basic elements of analysis. *NaUKMA Research Papers History and Theory of Culture*, 5, 47–53. doi: 10.18523/2617–8907.2022.5.47–53.

- [19] Pecheranskyi, I., Denysiyuk, Z., Humeniuk, T., Diachuk, V., & Kosinova, O. (2023). "Objective realism", ethnographic cinema, and the classical model of visual-anthropological research. *Research Journal in Advanced Humanities*, 4(3), 395–409. [doi: 10.58256/rjah.v4i3.1153](https://doi.org/10.58256/rjah.v4i3.1153).
- [20] Plattner, S. (2003). Anthropology of art. In R. Towse (Ed.), *A handbook of cultural economics*. Cheltenham: Edward Elgar Publishing. [doi: 10.4337/9781781008003.00007](https://doi.org/10.4337/9781781008003.00007).
- [21] Polishchuk, O. (2026). Aesthetic and artistic foundations of modern design: A theoretical, methodological and cultural discussion. In *Architectonics of socialisation: Human in the landscape of culture* (pp. 65–78). Warsaw: East European Association of Scientists. [doi: 10.5281/zenodo.18406488](https://doi.org/10.5281/zenodo.18406488).
- [22] Pushonkova, O. (2009). [Current issues in visual anthropology research](https://doi.org/10.1080/144587409032025338815). *Contemporary Art*, 6, 300–305.
- [23] Rozova, T., & Kubko, V. (2023). Anthropology of collecting. *Culturological Almanac*, 1, 202–212. [doi: 10.31392/cult.alm.2023.1.27](https://doi.org/10.31392/cult.alm.2023.1.27).
- [24] Rudenko, S. (2025). Metaculturology: Converging the science of culture and museology. *National Academy of Managerial Staff of Culture and Arts Herald*, 2, 25–35. [doi: 10.32461/2226-3209.2.2025.338815](https://doi.org/10.32461/2226-3209.2.2025.338815).
- [25] Rymarenko, Yu. I. (Eds.). (1996). *Concise encyclopedia of ethnostate studies*. Kyiv: Dovira; Heneza.
- [26] Schorch, Ph. (2023). What can museum anthropology do in the twenty-first century? *Museum and Society*, 21(3), 96–111. [doi: 10.29311/mas.v21i3.4388](https://doi.org/10.29311/mas.v21i3.4388).
- [27] Silvers, V.A. (2025). [Axiological heterogeneity of culture](https://doi.org/10.31392/cult.alm.2023.1.27). In *Ukrainian contemporary humanities: Challenges and development strategies* (pp. 55–81). Kyiv: NAKKKiM.
- [28] Sumchenko, I. (2025). [The problem of interpretation in the context of cultural anthropology and philosophy of culture](https://doi.org/10.31392/cult.alm.2023.1.27). In *13th Uymovsky readings: Materials of scientific readings in memory of Avenir Uymovsky* (pp. 116–119). Odesa: Odesa I.I. Mechnikov National University.
- [29] Vlasovich, T. (2022). Spiritual foundations of human identity: Philosophical and cultural dimension. *Bulletin of Lviv University. Philosophical and Political Studies*, 41, 7–13. [doi: 10.30970/PPS.2022.41.1](https://doi.org/10.30970/PPS.2022.41.1).

Павло Берест

Доктор філософії з культурології, доцент

Навчально-науковий інститут практичної культурології та артменеджменту

Національної академії керівних кадрів культури і мистецтв

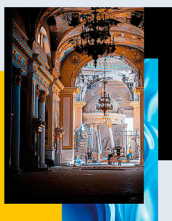
01015, вул. Лаврська, 9, м.Київ, Україна

<https://orcid.org/0000-0002-5218-4812>

Особливості студіювання антропології мистецтва у світлі міждисциплінарної взаємодії культурології та мистецтвознавства

Анотація. Актуальність дослідження обґрунтовується необхідністю синтезу культурологічного та мистецтвознавчого підходів для формування цілісної парадигми антропології мистецтва та зумовлена кризою класичного формально-стилістичного аналізу, який може ігнорувати суб'єктність митця та суспільно-політичне значення творчого процесу. Метою роботи було виділити з загального переліку гуманітарних дисциплін антропологію мистецтва, проаналізувати її в контексті міждисциплінарної взаємодії таких важливих галузей науки як культурологія та мистецтвознавство. Методологічну базу дослідження становили поєднання культурно-історичного методу, системного підходу, порівняльного методу, методів аналізу та синтезу. У результаті дослідження встановлено, що антропологія мистецтва у міждисциплінарному полі культурології та мистецтвознавства функціонує не як допоміжна галузь, а як самостійний аналітичний підхід, орієнтований на дослідження людини як суб'єкта творення культурних смислів. Визначено, що її теоретико-методологічний потенціал забезпечує зміщення дослідницького фокусу з формально-стилістичного аналізу художніх форм на інтерпретацію людського досвіду, втіленого у символах, образах та культурних архетипах. Обґрунтовано, що інтеграція культурологічного та мистецтвознавчого підходів дозволяє розглядати мистецтво як форму соціокультурної комунікації та самоконструювання індивіда і суспільства. Виявлено, що антропологія мистецтва виступає теоретичною основою для осмислення мистецьких практик у контексті формування ціннісних орієнтацій, ідентичності та культурного простору. Також встановлено, що міждисциплінарний підхід розширює можливості аналізу мистецтва як складної системи взаємодії символічних, соціальних і культурних чинників. Результати роботи можуть бути використані для розробки нових стратегій розвитку викладання антропології мистецтва, де пріоритетом стає міждисциплінарний підхід, що дозволить розвивати подальші студії мистецтва, як такі, що виходять за межі традиційних підходів в сферу метаантропології та метакультурології

Ключові слова: міждисциплінарні зв'язки; метакультурологія; метаантропологія; культурні архетипи; соціокультурний простір; життєтворчість



UDC 792.2 (411.16). 477. 87 «1920/1930»

DOI: 10.63009/cac/1.2026.14

Oleg Zaitsev*

PhD in Cultural Studies, Honoured Worker of Culture of Ukraine

Uzhhorod, Ukraine

<https://orcid.org/0000-0001-8571-2186>

Itinerant Jewish Yiddish theater troupes in the theatrical landscape of Transcarpathia (1920s-1930s): A cultural perspective

Abstract. The relevance of this study was determined by the need for a scholarly understanding of the evolution of Jewish Yiddish theatre within the theatrical space of Transcarpathia during the 1920s–1930s. As of April 2026, the travelling Jewish theatre in Transcarpathia had not been systematically studied; therefore, this topic had remained insufficiently explored in academic research. The aim of the study was to investigate and systematise travelling Jewish Yiddish theatres, as well as to examine the origins and dynamics of theatrical performances within the theatrical culture of Transcarpathia in the 1920s–1930s. Jewish theatre remained an important component of Ukrainian cultural heritage, evolving from theatrical studios and state theatres. Yiddish theatre served as a centre of artistic life, transmitting Jewish culture through theatrical art. The research methodology was based on the application of dialectical, analytical, culturological, historical, biographical, and generalising methods. The study analysed the influence of travelling Jewish Yiddish troupes on the development of the region's theatrical culture and established that theatre touring routes passed through the major cities of the region, including Uzhhorod, Mukachevo, Khust, and Berehove. The repertoire of these theatres was characterised by considerable genre and thematic diversity, encompassing all age groups of audiences. At the same time, in accordance with public preferences, musical performances were given particular prominence on stage. Alongside entertainment productions, the theatres staged plays based on national Jewish dramaturgy, which highlighted issues of Jewish identity and belonging. The creative staff of the theatres consisted of talented actors, directors, and musicians from Romania, Poland, Austria, Lithuania, and Ukraine. Their destinies coincided with the cultural flourishing of the theatre, but ultimately ended in repression, emigration, deportation to concentration camps, and extermination centres. The practical significance of the study lies in the possibility of using its findings for the study of theatre history and their application in theatre studies and cultural studies, particularly in preserving national identity through the investigation of regional theatrical art

Keywords: Jewish heritage; regional culture; performing arts; theatre production; actor; emigration; Holocaust

INTRODUCTION

Against the backdrop of the mass migration of the early 20th century, Yiddish theatre flourished, playing a decisive role in transmitting cultural traditions, styles and ideas during the mass migration movements in Europe and beyond. Its theatrical practices and modes of expression influenced the development of Ukrainian and global theatre. In theater studies and cultural studies, the topic of Jewish Yiddish theater in Transcarpathia had never been

specifically addressed, although its role in shaping the region's theatrical culture had been examined in a piecemeal fashion. Numerous sources shed light on the historical and sociocultural processes underlying the formation and genesis of Jewish Yiddish theater. An analysis of scholarly publications had shown that researchers have focused on studying Jewish theater in various regions of Ukraine. At the same time, scholars have devoted significant attention

Suggested Citation:

Zaitsev, O. (2026). Itinerant Jewish Yiddish theater troupes in the theatrical landscape of Transcarpathia (1920s–1930s): A cultural perspective. *Culture and Contemporaneity*, 28(1), 14–23. doi: 10.63009/cac/1.2026.14.

*Corresponding author (zaitsev1967@gmail.com)



to the history of Jewish theater in Kyiv, Kharkiv, Odesa, Lviv, and Chernivtsi. T. Ovcharenko (2009) noted that Jewish theater – a phenomenon that for hundreds of years was shaped at the intersection of religious prohibitions and human spiritual and cultural needs – in the cultural space of Ukraine, it not only developed but also rose to the level of highly professional theater and played an important role in global theatrical and cultural processes. O. Bezarov (2025) emphasised that the processes of the formation of Jewish theater in neighboring Austria-Hungary were not straightforward. Also, in Galicia and Bukovina, the conditions for the development of Jewish theatrical culture proved to be not very favourable – the Orthodox segment of the Jewish community did not approve of Jews' enthusiasm for theatrical performances for religious reasons. Scholar A. Bakanursky (2013) explored the role of Jewish theater in Odesa, noting that having travelled a complex path through European countries from the Netherlands and Germany through Austria-Hungary and Romania to Poland, Galicia, and Western Ukraine, Jewish theater, by refining and expanding its repertoire and expressiveness, as well as the diversity of characters and performers, approached a landmark date in its history – the professional period of its development. Researchers T. Brahina *et al.* (2025) noted that Jewish theater in Kharkiv became an important stage in the development of Jewish stage culture and art in Ukraine. Its activities reflected the complex dialectic between tradition and modernity, the national and the Soviet, art and politics. V. Polonskyi (2024) analysed the centuries-long history of the Jewish minority in Ukraine and traces the development of Jewish folk culture, music, and theater. Scientist noted that due to its favourable geographical location, Ukraine has for many centuries attracted people of various nationalities, who formed national minorities within the state, became active members of society, and contributed to the enrichment of diverse forms of art. A. Quint & A.M.-K. Seigel (2023) uncovered the untold stories of female artists in Jewish theater from Romania to the United States, from Argentina to South Africa. Also, researchers examined the interwar Yiddish theater scene in Kaunas, highlighting Jewish theater actress Rachel Berger, who performed in Uzhhorod in 1924. Researcher I. Bercovici (1982) was the first to trace the evolution of Jewish theater in Romania from its origins to the postwar period, analysing the work of prominent figures in Jewish theater. The aim of this study was to examine the dynamics of itinerant Jewish theater troupes within the theatrical culture of Transcarpathia in the 1920s and 1930s.

MATERIALS AND METHODS

The methodology for studying itinerant Jewish Yiddish theater troupes in the theatrical landscape of Transcarpathia was developed using a combination of methods: dialectical, analytical, cultural-historical, biographical, and generalisation. The dialectical approach occupied a central place in the methodology, aiming to understand Jewish theater within the theatrical culture of Transcarpathia

through the prism of the contradictions and transformations inherent in its historical context. This approach acknowledged the dynamic interaction of cultural forces, socio-economic conditions, and artistic forms of expression over time. It was employed an analytical approach to examine the repertoire, acting techniques and Jewish cultural influence on the region's theatrical culture of the 1920s and 1930s. After all, it was Jewish theatre that had become a story of journeys, with its migration of artists, the travels of various theatre companies, and encounters with audiences across different regions. The cultural-historical method enabled to analyse the development of itinerant Jewish theatre troupes in Transcarpathia: "Haor" (1921–1922), "Habamah" (1926–1933), the theater troupe of Leon Berger (1924) and Paul Baratov (1932), "Vilner Trupe" (1933), the troupe led by Solo Prizament and Giza Haiden (1937), the "Zigler-Postor" troupe (1937), and the troupe of Moise Lipman (1938). Biographical analysis had contributed to the study of the touring activities of Jewish theater and the participation of leading figures of Yiddish theater in productions (Solo Prizamant, Clara and Solomon Stramer, Giza Haiden, Herman Tunis, Sara Kanner, Leopold Jungwirth, Dolly Nahbar, Pavel Baratov, Dina Koenig, Joseph Kamen, Moisha Ziegler, Sylvia Pastor, Moisha Lipman, Nohem Turkov). The generalisation method was used to systematise information about travelling Jewish theater troupes in the cultural space of Transcarpathia. Based on this method, conclusions were drawn regarding the research findings and future directions for the study of Yiddish theater. Hungarian local newspapers from the 1920s and 1930s had to be proved to be valuable sources for this study: "Rusinszkói Magyar Hírlap", "Kárpáti Magyar Hírlap", "Zsidó Néplap", "Uj Közlöny", and "Határszéli Ujság", which published announcements and reviews of Yiddish plays in their pages and introduced audiences to the repertoire of Jewish travelling theatres in Transcarpathia.

RESULTS AND DISCUSSION

The issue of Jewish national identity had become one of the key, defining issues in Ukraine's theatrical culture. The history of the Jewish Yiddish theater in Transcarpathia had remained a blank spot on the map of research into the history of Transcarpathian theatrical culture. This was the first attempt to investigate and synthesise information about the origins and development of Yiddish theater in the region's theatrical culture of the 1920s and 1930s. After all, the travelling Jewish theater always encouraged its audience to feel a connection to the Jewish world. Audiences of plays and concerts took pride in their Jewish identity, as Jewish actors embodied Jewish vitality. Starting in the 1870s, Jewish artists known as the Broders ("singers from Brody") began touring the cities of Austria-Hungary. Artists got their name from the founder of the genre, Berl Broder (real name Berl Margulis, 1815–1868), who started the tradition of travelling performers, whose shows took place in wine cellars and taverns. The Broders' repertoire included comic sketches that parodied various types of

Jewish society and required the performer to possess a talent for stage transformation and the ability to improvise (Rindyuk *et al.*, 2018). Thanks to their performances in taverns on the occasion of the Purim holiday, singers from Brody established themselves as artists in Jewish communities. The foundation for professional Jewish theatre was established through their activities.

The origins of Yiddish theater were linked to the Ukrainian Jew A. Goldfaden (1840–1909), who staged the first performance at the Pomul Verde Theater (Ionel, 2021). A. Goldfaden's theater was an immediate success and began touring Jewish communities in Central and Eastern Europe. After all, Jewish theater had always been a form of theater, in which the social function was far more important than the quality of the texts or the actors' performances. The theater served as a gathering place for the Jewish community, where they could speak their own language. The first playwrights after A. Goldfaden were actors and musicians, who wrote for their own troupes, as they were forced to stage a new play every week. After the end of World War I, Transcarpathia (renamed "Subcarpathian Rus") became part of Czechoslovakia. In Subcarpathian Rus, which had become part of Czechoslovakia, lived the poorest Jewish community. In this predominantly rural, small-town region, Jews were mostly engaged in agriculture and local trade, and unemployment was high among them (Madi & Sakal, 2023). The region's Jews actively participated in the civic and cultural life of their towns – opened movie theaters, run taverns, factories, workshops, banks, and the "Korona" and "Central" hotels (Khust), where travelling theater troupes perform. The great flourishing of these cities as centres of Jewish theater can be explained by several reasons. First, during the interwar period, numerous of Yiddish-speaking Jews settled in Subcarpathian Rus, fleeing difficult living conditions and antisemitism. For most of these Jewish immigrants, attending theater performances was a common cultural practice, given that at that time Yiddish theater troupes were performing throughout Europe. Yiddish was the primary spoken language of Eastern European Jewry, which had always occupied "a decidedly low place in the multilingual hierarchy of Ashkenazi Jewish culture" (Caplan, 2014).

Travelling theater troupes were often family businesses, consisting of a husband, wife, children, and relatives. As a folk theatre tradition of a nomadic people, Yiddish theatre consistently required improvisation under changing circumstances; however, it was frequently noted by Yiddish-speaking actors and critics that constant travelling prevented the Jewish stage from attaining the artistic standards achieved by other theatres (Caplan, 2014). Performances took place in permanent city theaters in Mukachevo (1899) and Uzhhorod (1907), as well as in hotels, cafes, casinos, and on summer stages. It was very common for travelling theatre troupes to visit during Jewish festivals (Hanukkah, Purim, Sukkot). For example, during Hanukkah, theater groups performed scenes from plays, in which the main characters were always Esther, King Ahasuerus,

Mordecai, and Haman. Theater scholar I. Meleshkina (2015) asserted that travelling troupes of Jewish actors visited virtually every town, while the theatre itself enjoyed considerable popularity among the public, maintained close contact with audiences, and responded to their needs. Yiddish drama uniquely reflected the issues that concerned Jewish society. National theatre performed in the native language – both Jewish and Ukrainian – was regarded as a powerful means of self-identification, fostering national dignity and encouraging resistance to humiliation, which often provoked strong dissatisfaction from the authorities. In August 1921, the Jewish theater "Haor" from Bratislava, led by Shloyma Pryzament, arrived in Uzhhorod. Theater scholar Yu. Shereheiy (1993) noted that in the 1920s the "Haor" theatre, directed by Prizamant, staged productions such as "The Destruction of Jerusalem", "Esther's Love", and "The Jewish Hamlet". Although the troupe was large, relatively little attention was devoted to stage design. At the same time, the "Habimah" theatre, directed by Shtramur, presented operettas and dramas including "The Dybbuk", "The Blind Violinist", and "Kol Nidre". On 17 January 1922, "Haor" (artistic director: Shlomo Prizamant) returned to Subcarpathian Rus and began its tour in the city of Uzhhorod, this time with a new theatre poster (Fig. 1). Uzhhorod newspapers reported that "the Jewish theater troupe "Haor" began its performances in Uzhhorod yesterday. The public has high expectations for the reorganised troupe. We hope it will live up to expectations" (The Jewish theatre has opened, 1922).



Figure 1. "Haor" theater poster, 1920s

Source: Leaflet: Jewish Theatre – opera, 1921 (1921)

Director Shlomo Pryzament (Salo, Solomon Pryzament, 1889–1973) was born on September 6, 1889, in the small town of Uhniv near Rava-Ruska (Lviv region). In 1910, composer became the director of the "Ukrainska Besida" theater (Lviv). During the 1920s in Czechoslovakia, the "Haor" society was established on the initiative of Zacharis Franziska, Itshak Mestel (Yakov Mestel, 1884–1958), and Shlomo Prizamant (Museum of the Yiddish Theatre, n.d.b). The first performance was "The Wild Man" by Y. Gordina. The performance took place during the Purim celebration in the grand hall of a restaurant in Bratislava. Later, the troupe went on tour to Czech and Carpatho-Rusyn cities with the following productions: "The Savage" by J. Gordina, "Ahasuerus", "Sulamith" by A. Goldfaden, "The Sacrifice of Isaac" by A. Goldfaden, "Jewish Happiness" by B. Tomashevsky, "The Father" by A. Strindberg, "Kol Nidre", or the "Secret Jews of Madrid" – A. Sharkansky, "The Jewish Spark" – B. Tomashevsky, Z. Mogulescu, music by A. Perlmutter, G. Vol, "The White Slave". In 1922, the "Haor"

society ceased its activities due to the local Jewish population's limited command of Yiddish and the resulting low attendance at performances (Museum of the Yiddish Theatre, n.d.b). In 1923, Prizasament moved to Poland, became a member of the Union of Jewish Artists of Poland (Fig. 2), met the actress Gizi Haydn, who became his wife, and later founded a new theatre company.

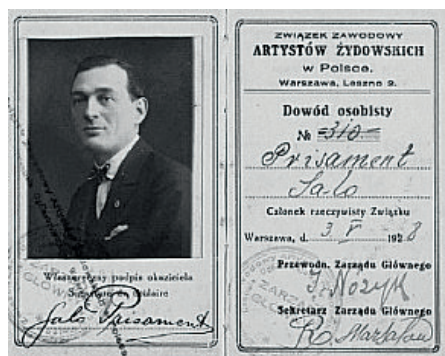


Figure 2. Solo Prizament – a member of the Union of Jewish Artists in Poland, 1928

Source: Museum of the Yiddish Theatre (n.d.a)

During World War II, Prizamant and Gizi (Haydn-Prizamant, 1906–date of death unknown) fled to the Soviet Union. In 1943, they settled in Samarkand, in the 1940s, the family returned to Poland. In 1949, he emigrated to Buenos Aires (Argentina) and continued to work in the country's theaters, in 1960, his monograph "Di Broder Zinger" ("The Broder Singers") was published in Argentina (Museum of Family History, n.d.). In 1973, Shlomo Prizamant died in Buenos Aires. The Transylvanian Jewish professional theater "Habimah" was founded by Stramer in the 1910s. Beginning in the 1920s, the troupe actively toured cities in Romania and Czechoslovakia. Between 1926 and 1933, theater performed in the cities of Uzhhorod, Mukachevo, and Berehove (Museum of Family History, n.d.) (Fig. 3).



Figure 3. Theater poster, 1930s

Source: Leaflet: Jewish Theatre in Mýto (1927)

Director, actor, and impresario Solomon Stramer was born in Eastern Europe on June 6, 1888. After the end of World War I and the incorporation of Transylvania into the Kingdom of Romania, Stramer moved to Cluj and began performing with his theater troupe, which featured actors Clara Stramer, Albert Segalesco (1889–date of death unknown), Isidor Ashkenazi (1897–date of death unknown),

Sarah Kanner (Friling, 1882–1959), Marcus Glikman (1883–1928), Solomon Friedman (1889–date of death unknown), Avram Ash (Avraham Averbukh, 1895–1942), and Sarah Sylvia (1893–date of death unknown) (Bercovici, 1982) in various European cities (Fig. 4).



Figure 4. Stramer's theater troupe. Romania, 1920s
Source: based on I. Bercovici (1982)

In November 1923, "Habimah" performed in the region's major cities (Uzhhorod, Mukachevo, Berehove) with A. Goldfaden's play "Hetskele the Milkman". The plot centres on the comical adventures of the quick-witted Hetskele, who managed to extricate himself from complicated situations. The play was rich in folk humor, songs, and dances. Jewish theatre functioned not merely as a performance medium in the Hebrew language, but also as a cultural phenomenon embodying Jewish identity and traditions. Although the troupe did not stage complex dramatic works, its productions were characterised by professionalism, conviction, and enthusiasm. Among the performances presented were "Kol Nidre" and "The Golem". Particular attention was devoted to the artistic contributions of Solomon Stramer and Clara Stramer, Elsa Rabinovich, Aranka Blind, Gersh Rabinovich, Herman Tunis (Chaim-Gersh Owend, 1900–date of death unknown), Michael Preis (1904–1978), and Ben-Zion Sigal (1900–1942), who perished together with his wife Rachel Weissberg and their children in the Belzec concentration camp. It was also noted that the travelling activity of Jewish actors contributed to the dissemination of Jewish culture from one town to another. In the early 1930s, faced with escalating anti-Semitism and economic hardship in interwar Europe, Solomon Stramer emigrated to Argentina in 1933 along with the actors (Solomon and Clara Stramer, Israel and Ana Feldbaum, Elsa Rabinovich, Esther and Anje Rapel, Adolf and Clara Streitman, Sarah Silvia (1893–date of death unknown), Samuel Silberberg (1892–date of death unknown), and Joseph Schein). The artist's key work whilst in exile consisted of staging musical productions and performing in plays such as "The Blind Clown" and "The Girl's Secret" (Fig. 5). During World War II, Solomon Stramer continued to work in Argentina at the "Soleil", "Excelsior", "Mitra", and "Ombú" theaters (Ansaldó, 2020). In addition to his theatrical activities, Stramer made a significant contribution to the development of sound recording, beginning in the 1920s with recordings of Yiddish couplets, folk songs, and theatrical excerpts.



Figure 5. Play poster: Solomon and Clara Strammer, 1931
Source: The New York Public Library Digital Collections (1931)

In June 1924, a Jewish theater troupe from Bucharest, led by Leon Berger, performed in Uzhhorod at the Corona Hotel. The local newspaper “Zsidó Néplap” reported that the actors did not receive sufficient support from the Jewish community; nevertheless, the performances were characterised by considerable ambition and artistic professionalism. The leading performers of the troupe included Leon Berger, his sister Sarah Kanner, his wife Rachel Berger (1907–date of death unknown), and Eni Smilovich (Shmilovich) (Theatre, 1924). Starting in August 1926, a Jewish theater troupe performing known as “Habimah” (managed by Zacharias Franzos) began touring the region for three-day engagements (Monday, Wednesday, Friday). At the Uzhhorod City Theater, the actors – Yakov Weisman, Morris Weisman (1880–date of death unknown), Moise Lerer (Adolf, Aron Lerer, 1888–date of death unknown), Zacharias Franzos, and guest stars: Leopold Jungwirth (1891–1942, died in the Krakow ghetto), and Ms. Sonya Berson (Paris) showcased their artistry in the productions: “The Street Musician” by J. Latayner, and “The King of Beggars”. As for the theater’s director, Zacharias Franzos – a notorious theater impresario who illegally appropriated the name “Habimah” – would appear on the scene every year, collect money, and vanish, leaving debts in his wake. Franzos, acting as concessionaire and impresario of the Yiddish-language theatre troupe, generally avoided indicating the authors of staged plays in order to circumvent the payment of royalties. Therefore, director gave false titles, but showed respect only for the plays of Goldfaden, Gordin, Kobrin, Pinsky, Kalmanovich, and other authors, whose works belonged to the “best” of Jewish theater (Dalinger, 2003).

In February 1927, a troupe led by Zacharias Franzo performed at the city theater under the “Habimah” banner, presenting three plays: “The Golden Wedding”, “The Jewish Soul”, and “Cain and Abel”. A newspaper Habamah Ungváron (1927) reported that all fifteen actors demonstrated a high level of artistic mastery and presented productions unprecedented for the theatrical life of Uzhhorod. Both the operetta and the dramatic one-act performances were characterised by considerable ambition and professionalism, while the artistic efforts of the troupe were regarded as deserving broader support from the Jewish audience of the city. Thus, on February 24 1927, the troupe presented

the drama “The Seven Hanged Men” by A. Leonidov to a small but enthusiastic audience. On February 25 1927, they performed the operetta “The Romanian Wedding”. Particular distinction among the actors was attributed to Basha Libgold (Basya or Barbara, 1942–date of death unknown), who later perished together with her daughter and husband Zalman Libgold in the Treblinka concentration camp, and whose performance was characterised by strong artistic temperament. The cast also included Frenkel, Rosa Gutman (1889–date of death unknown), and Rachel Weinberg (1901–1942), who perished together with her husband Ben-Zion Sigal and their two children in the Belzec concentration camp. Their performances were noted for a high level of preparation and expressive personal humour. It was also reported that the theatre auditorium was filled to capacity, while the audience enthusiastically applauded the actors and joined the performers in singing the verses (Habamah in Uzhhorod, 1927).

In July 1927, the “Stramer Troupe” arrived in Uzhhorod. The Hungarian newspaper “Ruszenszkói Magyar Hírlap” reported that the renowned director Stramer, having recently returned from a trip to America, arrived in Uzhhorod for a two-day guest performance accompanied by a highly regarded ensemble. The performances, scheduled for 20–21 July, were presented with the participation of the city theatre orchestra (The guest performance of the Strammer..., 1927). The performers (Solomon and Clara Strammer, Elsa Rabinovich, Aranka Blind, Herman Tunis, Simcha Weintraub (Fisfeld, 1890–date of death unknown), Max Brinn, Helena Gurevich) presented the operetta “Why Do Girls Run Away?” by Y. Rumshynsky and “Mosse, How Are You?”. On February 19, 1928, a Jewish theater troupe (managed by Zacharias Franzo) opened its run at the Uzhhorod City Theater with a performance of “The Beggar-Musician” by K. Weill and E. Hauptmann. The local Hungarian newspaper “Ruszenszkói Magyar Hírlap” noted that the actors Leopold Jungvirt (pseudonym Leonid Peretz, 1891–date of death unknown), Zacharias Franzos, Herman Tunis, and Max Hartzendorf contributed to creating a distinctive atmosphere within the performance (The Beggar Musician, 1928).

In February 1929, “Habimah” returned to Uzhhorod with new performances and concerts featuring Vera Kanevska (d. 1945) with her husband Paul Breitman (1890–1975) and Max Brinn. In February 1930, the “Habimah” troupe invited Uzhhorod audiences to its performances, which featured renowned artists such as Leopold Jungwirth, actor and set designer Dolly Nahbar (1903–date of death unknown), Ernestina Jungvirt (Ferner, 1891–date of death unknown), theater and film actress Laura Glucksmann (Larke Glucksmann or Perla Leah Glucksmann, 1885–1938, died in a concentration camp), Fanya Brantsovskaya and Herman Tunis. From February 25 to March 14, 1931, the Uzhhorod City Council made the municipal theater available to the Jewish theater troupe “Havima” (managed by Zacharias Franzos). The press reported that Jewish theatre performances had been staged at the municipal

theatre since the establishment of the Jewish theatre tradition in the city. Productions on Jewish themes, including the operetta “Yudales Bar Mitzvah” by S. Vorobkevich were characterised by a high artistic level. Particular attention was devoted to the talents within the troupe, including Sevilla Pastor (1905–1981), although audience interest was described as moderate (Theatre, 1931). But with every performance, the auditorium grows increasingly empty. The Uzhhorod public showed little interest in attending theatre performances.

In July 1932, the “Baratoff Troupe” arrived in the region. Director, actor, and impresario Paul Brenner (Baratov, 1873–1951) performed under the pseudonym Ben-Zvi Baratoff (Fig. 6). A reviewer for the Uzhhorod newspaper “Zsidó Néplap” reported that the internationally known Baratov Jewish theatre troupe scheduled performances across several cities of the region in 1932, including Mukachevo, Berehove, Khust, Yaseny, and Uzhhorod. Particular attention was devoted to Dr. Paul Baratoff, whose acting was characterised as original and highly artistic, and whose appearance was regarded as a significant event for admirers of Jewish theatre. At the same time, criticism was directed toward the management of the troupe under Zacharias Franzos, whose previous theatrical activities were described negatively in relation to other Jewish theatre companies (Theatre Baratoff, 1932). After the troupe’s first performance in Uzhhorod, the press wrote that Baratov’s acting was not acting, but reality, an event, a slice of turbulent life. Particularly unforgettable were roles in the dramas “The Father” by A. Strindberg, “Hinkemann” by E. Toller, and “The God of Vengeance” by S. Ashi. But no less successful was actor’s performance in the American comedy “The Underworld”, where was also demonstrated unsurpassed mastery. Baratov’s worthy partners included: Henrietta Schlitt, Ola Slivkovitz (1910–date of death unknown), Clara Meisels (Friedhofer, 1896–1960), Yakov Shigorin, Boris Sigal (1885–date of death unknown), Herman Tunis, and actor and playwright Moshe Shnatman (Mikhail Shnaidov), who formed a wonderful ensemble. At the general request of the audience, the “Baratoff Troupe” continued its tour during 1932 in Uzhhorod: on Saturday, 1932 “Der Mezamet” by Berkovich; in the evening: “The Five Children of Nachez” by Gorin (Theatre, 1932).



Figure 6. Pol Baratoff, 1930s

Source: based on I. Bercovici (1982)

In January 1933, “Habimah” submitted a request to perform at the municipal theater in Uzhhorod but Uzhhorod audiences were in no hurry to buy tickets to the shows. It was reported that after the second week the troupe had begun performing to nearly empty halls, while financial difficulties became so severe that the actors lacked sufficient funds to leave the city. On this basis, the absence of significant demand for Jewish theatre among the Jewish population of Uzhhorod was noted (A Habimah Jewish Theatre..., 1933). In the summer of 1933, “Habimah” returned to Uzhhorod with its productions, in which the leading role was played by the theatre and film actress Lydia Patotska. In August 1933, the second branch of the Vilnius Jewish Theater Troupe (“Vilner Trupe”), led by Józef Kamen (Stein, 1900–1942), arrived in Uzhhorod. In the 1930s, the “Vilner Trupe” (Fig. 7) split into several groups that toured various countries. Actors affiliated with the “Vilner Trupe” toured almost continuously from the establishment of the troupe in 1915 until its dissolution in 1935. Initially, performances were staged in small towns and cities throughout Poland, while later гастрольна діяльність expanded to Austria, Romania, Germany, the Netherlands, Belgium, France, England, Canada, Mexico, Brazil, Argentina, South Africa, Zimbabwe, Australia, New Zealand, and the United States. These theatrical activities were carried out within the framework of complex multidirectional migration routes between countries and continents (Caplan, 2014). The troupe’s director, Y. Kamen, led one such company, which performed in cities across Romania and travelled to Transcarpathia with the plays “Richi, China!” by S. Tretyakov, “The Mutiny in the Penitentiary” by P. Lampel, and “The Deaf Man”, based on the work by D. Bergelson. The local newspaper reported that the troupe, featuring Y. Kamen and his wife Dina König (1907–1964), presented the finest Jewish dramatic works over four days. As for the touring sets for the productions of “Vilner Trupe”, they were always created in accordance with the established requirements: stage sets, costumes, lighting equipment, and props were required to remain highly portable regardless of the artistic preferences of directors or designers. Scenic elements were designed to be easily dismantled for transportation in railway carriages, while props and costumes were intentionally made lightweight and compact. Lighting arrangements also had to be adaptable and readily reproducible in a wide variety of performance spaces, ranging from large proscenium theatres in European capitals to converted barns and temporary tents in rural areas (Caplan, 2014).

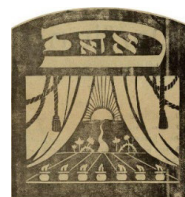


Figure 7. Logo of the “Vilner Trupe”, 1916

Source: based on D. Caplan (2014)

In January 1937, following performances in Mukachevo and Uzhhorod, the theater troupe led by Salo Pryzament and Giza Haydn opened its tour in the grand hall of the “Korona” hotel. The Uzhhorod newspaper “Uj Közlöny” reported that the theatre management had borrowed the necessary stage equipment from the city authorities. Particular attention was devoted to Giza Haydn, whose performances were distinguished by vocal mastery and a successful repertoire, contributing to her widespread recognition. Salo Prizamant was likewise identified as one of the leading figures of the troupe due to his notable acting abilities, strong vocal performance, and central role in the artistic activity of the company (Theatre “Haor”, 1937). The troupe’s repertoire consisted of the plays “The Little Thief” by S. Talman, “The Bride of Marmaros”, “The Girl Who Fell from the Fire”, “The Jewish Violinist”, “Passionate Love”, “Two Kuni-Lemls”, and “Auf der Kayt in Pulisch”. The Uzhhorod newspaper “Zsidó Néplap” reported that troupe’s principal strengths were associated with the performances of Giza Haydn, Salo Prizamant, Kalmen Gutman (1901–1945, killed in action), Rosa Gutman, Jacob Relis (Leizer, 1878–1941), Salcia Waldberg (née Sara Licht, 1878–1940), and Herman Waldberg (1863–1942). Particular attention was devoted to Prizamant, who functioned not only as the leading performer, but also as the author and composer of the staged works, whose musical compositions were characterised by artistic maturity and memorability (Theatre, 1937a).

In 1937, Siegler-Pastor theater troupe, led by Moise Siegler (Moritz or Moses Beiser, 1878–1965), arrived. From 1908 to 1915, Moritz Siegler served as director of the “Jewish Stage” in Vienna. In 1920, together with his wife Rosa, their three children, and Muni Pastor (Fig. 8), he founded the travelling theater troupe “Siegler-Pastor”. I. Bercovici (1982) noted that the members of the “Siegler-Pastor” troupe were Rosa Siegler (née Aron, 1888–date of death unknown), Muns Pastor (stage name Abraham Moses Pasternak, 1898–1941/1944, died in a concentration camp in Poland), Erna Siegler (1911–date of death unknown), actor and director Samuel Leresco (Shmuel Lerer, 1876–date of death unknown) and his wife Adela Leresco (Kerner, 1886–date of death unknown), Burach (Borch) Rintzler, Shmuel Iris (1889–1960), the orchestra was conducted by the young violinist Marcel Kreisler and Seville Pastor. After the Anschluss of Austria to Nazi Germany, the troupe toured the Carpathian Ruthenia until the group disbanded (Dalinger, 2003).

Sevilla Pastor (née Sevilla Ziegler, 1905–1981), together with the company’s stars (Erna Ziegler, Dolly Nahbar, Muns Pastor, Rosa Ziegler, Isaac Havish (Isi, Yitzhak Havish, 1910–1991), and conductor Zon Polyakov (d. 1941), staged several performances (“Samuel’s Mission” by A. Zweig) at the recently renovated Uzhhorod City Theater. The Hungarian newspaper “Zsidó Néplap” reported in its pages that “performances by the Jewish troupe will take place: June 15–17 in Khust; June 19–24 in Mukachevo; June 26–30 in Uzhhorod” (Theatre, 1937b). Each visit by the Yiddish theater troupe allowed residents of the region to

enjoy the actors’ performances, discovered new plays, and experience theatrical culture, demonstrating a close national connection in the shared cultural development of national art (Sandrow, 1996). In January 1938, the Warsaw Jewish theater troupe “Habimah” (directed by Moise Lipman) began a tour in Uzhhorod. Moise Yakub Lipman was one of the founders of the State Jewish Theater in Odesa. In the 1920s, Lipman toured Galicia and performed in theaters in Warsaw. In 1926, he became the director of the Skala Theater (Łódź, Poland), in 1928, the artist collaborated with the Warsaw Theater under the direction of Abraham Isaac Kaminsky (1867–1918). Starting in 1929, director began working actively in film (Fig. 9). Among the plays presented in Uzhhorod “Motke the Villain”, “God of Vengeance” (“Got Fun Nekome”) by S. Ashi, “Yoshe Kalb” by J. Singer, “The Street Child” by V. Sigel, and “The Dybbuk” by S. Ansky were particularly successful. In which the troupe’s actors performed – Nukhem Turkov (Jonas Turkov, 1898–1988), Moise Lipman (1893–1947), Natalia Lipman (1890–date of death unknown). In October 1938, when Hitler’s army invaded Czechoslovakia, the troupe disbanded (Museum of Family History, n.d.).



Figure 8. Sevilla and Muns Pastor, 1930s

Source: based on I. Bercovici (1982)



Figure 9. Moshe Lipman

in the film “In the Polish Wilderness”, 1929

Note: director: Jonas Turkov

Source: Shtetl Routes (n.d.)

On March 18, 1939, Transcarpathia was occupied by Hungarian troops. A large-scale anti-Jewish campaign began, culminating in a wave of deportations to

ghettos and camps. Itinerant Jewish theater troupes stopped coming to the region to perform their plays. Actors from many Jewish theaters emigrated to Argentina (Solomon and Clara Stramer, Elsa Rabinovich, Morris Pelz, Esther Rappell, Samuel Silberberg, Sara Kanner, Leon Berger, Iris Shmuel); the United States (Paul Baratov); Australia (Sara Silvia); South Africa (Vera Kanevska, Paul Breitman), and Israel (Moshe Shnatman). Those who did not manage to emigrate were deported to concentration camps or death camps (Auschwitz, Oswiecim, Belzec, Treblinka). The Yiddish theater of the 1920s–1930s was an international phenomenon in the theatrical culture of Transcarpathia, created by various travelling Jewish troupes that brought the best theatrical traditions from different countries to the region. The findings of this study were consistent with a number of articles and works that have examined Jewish culture and Yiddish theatre from various perspectives. For example, T. Stepanchykova (2005) examined the social and cultural life of Galicia and the emergence and development of professional Jewish theatre. I. Meleshkina (2020) researched the history and activities of Jewish theatres in Ukraine during the 19th and 20th centuries. The authors provided a detailed and well-founded account of theatrical elements in traditional Jewish culture, from the emergence of amateur troupes through the brief flourishing of Jewish cultural life to its dramatic decline under the pressure of anti-Semitic policies. B. Pinchevska (2013) sought to shift the perspective of Ukrainian academic art history regarding the subject of Jewish art as an independent cultural and artistic phenomenon that developed separately within a specific multi-ethnic region. M. Abramowicz (2022) presented a detailed history of Polish Jewish theatre, beginning with the earliest theatrical performances, through the performances of travelling theatre troupes, to productions following the World War II. The study was based on a large number of Polish and German sources (archives, libraries, including the memoirs of actors such as Jonas Turkov, who performed regularly in Uzhhorod in the 1930s). S. Simakova (2023) conducted historical research into the preservation of the memory of the Kyiv Jewish Theatre. The researcher worked with first-hand accounts from people, who were involved in the theatre's activities during the 1980s and early 1990s. D. Caplan & R. Moss (2023) examined the finest production of the Yiddish play the “Dybbuk”, which had served as an answer to the question of Jewish identity. For many audience members, the play marks their first encounter with Jewish culture. The scholars analysed various productions of this play and reveal the secrets behind its enduring presence on the theatrical stage. This research had highlighted the conclusion that

Jewish theatre, with its deep historical roots, was regarded as an evolutionary aspect of national culture. The history of Jewish theatre was a history of journeys, the movement of productions and theatre companies, and the migration of artists and audiences.

CONCLUSIONS

A study of itinerant Jewish theater troupes in the theatrical landscape of Transcarpathia reviewed the activities of Yiddish-language Jewish theaters in Transcarpathia during their heyday between 1920 and 1930. The art of Jewish theater was examined in relation to national and regional cultural traditions. Throughout its history, the Jewish Yiddish theater had worked to preserve folk traditions and promote Jewish drama. After the outbreak of World War II and the Holocaust, records of Jewish theater activities and the subsequent fate of the artists came to an abrupt end. Most representatives of Jewish theater perished in the ghettos or emigrated to other countries. Yiddish theatre lived on in the cultural heritage and in the memories of audiences, remaining forever an important part of the country's cultural history. It had been established that the origins of the itinerant Jewish Yiddish theater influenced the subsequent development of theatrical culture in Transcarpathia during the 20th century. For example, the theatre companies “Haor”, “Habimah”, “Vilner Trupe”, “Zigler-Postor”, and the troupes led by Leon Berger, Paul Baratov, Solo Prizament and Moise Lipman became a significant milestone in the development of Jewish cultural life in the region. Reports on the theatres' touring performances made the front pages of the local press, but all publications noted the high standard of professional performance. The touring activities of Jewish Yiddish theatres proved decisive for the creative development of the Transcarpathian Ukrainian Music and Drama Theatre and the Mukachevo Drama Theatre during the period 1946–1980. A prospect for further research is the examination of stage design and theatrical costume as a continuation of the theme of Jewish (Yiddish) theatre within the context of the multicultural theatrical environment of 20th-century Transcarpathia.

ACKNOWLEDGEMENTS

None.

FUNDING

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] A Habimah Jewish Theatre cannot leave Uzhhorod. (1933). *Kárpáti Magyar Hírlap*, 14(1–73). Retrieved from https://adt.arcanum.com/hu/view/RuszinszkoiKarpatiMagyarHirlap_1933_1/?pg=o&layout=s.
- [2] Abramowicz, M. (2022). *Jewish Theatre in Gdańsk, 1876–1968*. Gdańsk: Publishing House of the University of Gdańsk.
- [3] Ansaldo, P. (2020). Between biznes and art: Commercial and independent companies in the Yiddish Theatre of Buenos Aires (1930–1960). *Digital Yiddish Theatre Project*. Retrieved from <https://surl.li/mbnrxq>.

- [4] Bakanursky, A. (2013). *Jewish Theater in Odesa*. *Almanac*, 3, 287–310.
- [5] Bercovici, I. (1982). *One hundred years of Jewish Theatre in Romania (1876–1976)*. Bucharest: Editura Kriterion.
- [6] Bezarov, O. (2025). *The last full house. History of the Sholem Aleichem Jewish Theater (1945–1950)*. Chernivtsi: Publishing and Information Centre “Misto”.
- [7] Brahina, T., Brahina, Yu., & Honcharova, O. (2025). The theatre as an instrument of Soviet cultural engineering: The case of the Kharkiv State Jewish Theatre (1925–1934). *Ukrainian Culture: The Past, Modern Ways of Development*, 51, 129–135. doi: 10.35619/ucpmk.51.1034.
- [8] Caplan, D. (2014). Nomadic chutzpah: The Vilna Troupe’s Transnational Yiddish Theatre paradigm, 1915–1935. *Theatre Survey*, 55(3), 296–317. doi: 10.1017/S0040557414000325.
- [9] Caplan, D., & Moss, R. (2023). *The Dybbuk Century: The Jewish play that possessed the world*. Ann Arbor: University of Michigan Press. doi: 10.3998/mpub.11522250.
- [10] Dalinger, B. (Ed). (2003). *Source edition on the history of Jewish Theatre in Vienna*. Berlin: De Gruyter.
- [11] Habamah in Uzhhorod. (1927). *Ruszińszkói Magyar Hírlap*, 8(1–71). Retrieved from https://adt.arcanum.com/hu/view/RuszińszkóiKarpátiMagyarHírlap_1927_1/?pg=o&layout=s.
- [12] Ionel, A. (2021). The story of the Yiddish Theatre in Romania. *Muzeon*. Retrieved from <https://muzeon.ro/en/the-story-of-the-yiddish-theatre-in-romania>.
- [13] Leaflet: Jewish Theatre – opera, 1921. (1921). *Liptov Museum in Ružomberok*. Retrieved from <https://surl.li/psgnfh>.
- [14] Leaflet: Jewish Theatre in Myto. (1927). *Liptov Museum in Ružomberok*. Retrieved from <https://surl.li/agefnq>.
- [15] Madi, G., & Sakal, I. (2023). The experience of living as a minority in Transcarpathia between the two world wars: Two examples from fiction. *Acta Academiae Beregsiensis, Philologica*, 2(1), 76–101. doi: 10.58423/2786-6726/2023-1-76-101.
- [16] Meleshkina, I. (2015). *The Theater of the Coryphaei and Jewish Theater: Intersecting paths*. *I.K. Karpenko-Karyi Kyiv National University of Theatre, Cinema and Television Bulletin*, 17, 42–46.
- [17] Meleshkina, I. (2020). *Wandering stars in Ukraine: Pages of the history of Jewish Theater*. Kyiv: Dukh i Litera.
- [18] Museum of Family History. (n.d.). *Zalmen Zylbercweig*. Retrieved from <https://www.museumoffamilyhistory.com/yt/lex/Z/zylbercweig-zalmen.htm>.
- [19] Museum of the Yiddish Theatre. (n.d.a). Retrieved from <https://www.moyt.org/pyafp/men.htm>.
- [20] Museum of the Yiddish Theatre. (n.d.b). *Shlomo Prizament*. Retrieved from <https://www.moyt.org/lex/P/prizament-shlomo.htm>.
- [21] Ovcharenko, T. (2009). *Cultural aspects of the evolution of Jewish Theater in Ukraine*. (PhD dissertation, Kharkiv State Academy of Culture, Kharkiv, Ukraine).
- [22] Pinchevska, B. (2013). *The work of Jewish artists of Eastern Galicia 1900–1939*. Korsun-Shevchenkivskyi: Korsun Publishing House “Vsesvit”.
- [23] Polonskyi, V. (2024). Some aspects of development of culture and art of the Jewish minority of Ukraine: History and present. *I.K. Karpenko-Karyi Kyiv National University of Theatre, Cinema and Television Bulletin*, 35, 283–293. doi: 10.34026/1997-4264.35.2024.318139.
- [24] Quint, A., & Siegel, A.M.-K. (2023). (Eds.). *Women on the Yiddish stage*. Oxford: Legenda.
- [25] Rindyuk, N., Bakulina, N., & Umanska, A. (Eds.). (2018). *Pages of Jewish Art in Ukraine*. Kyiv: Dukh i Litera.
- [26] Sandrow, N. (1996). *Vagabond stars: A world of Yiddish Theater (Judaic traditions in literature, music, and art)*. Syracuse: Syracuse University Press.
- [27] Shereheiy, Yu. (1993). *An outline of the history of Ukrainian theaters in Transcarpathian Ukraine until 1945*. Priashiv: Notes of the Shevchenko Scientific Society.
- [28] Shtetl Routes. (n.d.). *Kock – guide*. Retrieved from <https://shtetlroutes.eu/pl/kock-przewodnik/>.
- [29] Simakova, S. (2023). *The Kyiv Jewish Theatre “Mazltov” of Heorhii Melskyi in the memoirs of its participants*. Kyiv: Dukh i Litera.
- [30] Stepanchykova, T. (2005). *History of Jewish Theater in Lviv: Through thorns to the stars*. Lviv: Liha-Pres.
- [31] The Beggar Musician. (1928). *Ruszińszkói Magyar Hírlap*, 9(1–62). Retrieved from https://adt.arcanum.com/hu/view/RuszińszkóiKarpátiMagyarHírlap_1928_1/?pg=o&layout=s.
- [32] The guest performance of the Strammer Theatre troupe in Uzhhorod. (1927). *Ruszińszkói Magyar Hírlap*, 8(73–146). Retrieved from https://adt.arcanum.com/hu/view/RuszińszkóiKarpátiMagyarHírlap_1927_2/?pg=o&layout=s.
- [33] The Jewish theatre has opened. (1922). *Ruszińszkói Magyar Hírlap*, 19. Retrieved from <https://lexikon.katolikus.hu/R/Ruszińszk%C3%B3i%20Magyar%20H%C3%ADrlap.html>.
- [34] The New York Public Library Digital Collections. (1931). *The blind clown. A girl’s secret. Rosie from Slobodka*. Retrieved from <https://digitalcollections.nypl.org/items/c1b48f30-c6d1-012f-c71d-58d385a7bc34?canvasIndex=0>.
- [35] Theatre “Haor”. (1937). *New Gazette*. Retrieved from <https://hungaricana.hu>.
- [36] Theatre Baratoff. (1932). *Jewish People’s Newspaper*. Retrieved from <https://adt.arcanum.com>.
- [37] Theatre. (1924). *Jewish People’s Newspaper*. Retrieved from <https://adt.arcanum.com>.
- [38] Theatre. (1931). *Carpathian Hungarian News*. Retrieved from <https://hungaricana.hu>.

- [39] Theatre. (1932). *Jewish People's Newspaper*. Retrieved from <https://adt.arcnum.com>.
[40] Theatre. (1937a). *Jewish People's Newspaper*. Retrieved from <https://adt.arcnum.com>.
[41] Theatre. (1937b). *Jewish People's Newspaper*. Retrieved from <https://adt.arcnum.com>.
-

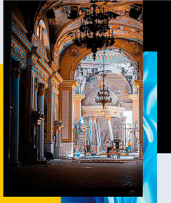
Олег Зайцев

Доктор філософії з культурології, заслужений працівник культури України
м. Ужгород, Україна
<https://orcid.org/0000-0001-8571-2186>

Мандрівні єврейські їдиш трупі в театральному просторі Закарпаття (1920–1930 роки): культурологічний аспект

Анотація. Актуальність цього дослідження зумовлена необхідністю наукового розуміння розвитку еволюції єврейського їдиш театру в театральному просторі Закарпаття 1920–1930-х років. До квітня 2026 року мандрівний єврейський театр на Закарпатті не вивчався, тому ця наукова тема залишилася маловивченою. Мета дослідження – дослідити та систематизувати мандрівні єврейські їдиш театри, розглянути витoki та динаміку театральних виступів в театральній культурі Закарпаття 1920–1930-х років. Єврейський театр залишився важливою частиною української культурної спадщини, еволюціонуючи від театральних студій та державних театрів. Їдиш театр завжди був осередком мистецького середовища, транслуючи єврейську культуру через театральне мистецтво. Методологія дослідження ґрунтувалася на використанні діалектичного, аналітичного, культурологічного, історичного, біографічного та узагальнюючого методів. У дослідженні було проаналізовано вплив мандрівних єврейських їдиш колективів на розвиток театральної культури регіону та було встановлено, що гастрольні маршрути театрів проходили через великі міста регіону (Ужгород, Мукачево, Хуст, Берегово). Репертуар театрів відзначався жанрово-змістовою різноманітністю, охоплюючи всі вікові категорії глядачів, водночас, враховуючи вподобання публіки, на сцені театрів надавалась перевага музичним виставам. Окрім розважальних вистав, виконувалися п'єси, які базувалися на національній єврейській драматургії, які актуалізували питання єврейської приналежності. Творчий склад театрів формувався з талановитих акторів, режисерів, музикантів з Румунії, Польщі, Австрії, Литви, України. Їх доля співпала з культурним розквітом театру, а завершена – репресіями, еміграцією, депортацією до концентраційних таборів та центрів смерті. Практичне значення дослідження полягало в можливості використання його результатів для вивчення історії театру та їх застосуванні у сфері театрознавства та культурології у збереженні національної ідентичності в дослідженні театального мистецтва регіонів

Ключові слова: єврейська спадщина; регіональна культура; сценічне мистецтво; вистава; актор; еміграція; Голокост



UDC 316.77:008:37.014(477)

DOI: 10.63009/cac/1.2026.24

Oksana Gavelia*

PhD in Pedagogical Sciences, Associate Professor
National Academy of Culture and Arts Management
02000, 9 Lavrska Str., Kyiv, Ukraine
<https://orcid.org/0000-0002-7871-6813>

The media environment of cultural and artistic institutions in Ukraine: The influence of media practices and the agenda on its formation

Abstract. Given the rapid mediatization of contemporary cultural institutions, it is pertinent to analyse the values and narratives of revitalised sites in Ukraine, as well as the influence of media practices and agendas on their development. The aim of this article was to analyse trends in the formation of the media-cultural environment within cultural and artistic institutions in Ukraine, based on a study of media practices and agendas in the digital age. The research methodology was based on an interdisciplinary approach, integrating methods from cultural studies and media theory. The main results of the study were a comparative analysis of the value content and narratives of the largest revitalised sites in Ukraine that function as cultural institutions: the Platform Art Factory, the Izolyatsia Art Centre, Re`hub, the Jam Factory Art Centre, and Promprylad. Renovation, Lem Station, Innovatory and Dnipro Light Flowers. The commonality of their narratives is revealed through the relevance of transforming industrial giants into creative hubs, with the aim of developing human capital, greening the cultural space through the reuse of premises and objects, and introducing inclusivity and accessibility to the urban environment. It has been established that the agendas of the institutions under study tend towards two vectors. The socio-cultural strand was represented by Izolyatsia (transforming regional identity through art interventions, preserving historical memory), Re`hub (cultural regeneration, creative freedom, community engagement) and Jam Factory Art Centre (critical analysis of socio-cultural processes, revitalisation of industrial sites). The entrepreneurial and innovation vector encompassed Promprylad. Renovation (impact investing, social entrepreneurship) and Lem Station (cutting-edge media technologies, AI, VR, cross-sectoral collaboration). Art Factory Platform integrated both vectors, combining inclusivity, eco-consciousness and the preservation of industrial heritage with the development of intellectual capital and innovative ecosystems. The practical value of the work lies in the opportunity for cultural institutions to utilise the research findings to formulate effective media strategies, taking into account the identified common and distinct value agendas of the revitalised sites

Keywords: narratives; creative hubs; industrial heritage; values; social networks; revitalisation

INTRODUCTION

A key thematic focus in the humanities and cultural studies in the 21st century has become the study of the media environment, in which media practices within cultural and artistic institutions transform forms of socio-cultural participation and communication, genre structures, social interaction and methods of conveying cultural meanings, whilst media education serves as an effective

mechanism for shaping the identity and value orientations of the younger generation in the context of the mediatization of contemporary society. O. Venger (2025) highlighted L. Manovich's conceptual approaches to the historical and cultural interpretation of new media. The researcher drew on the methodological foundations of media culture analysis and substantiates the inseparable link between

Suggested Citation:

Gavelia, O. (2026). The media environment of cultural and artistic institutions in Ukraine: The influence of media practices and the agenda on its formation. *Culture and Contemporaneity*, 28(1), 24–35. doi: 10.63009/cac/1.2026.24.

*Corresponding author (o.gavelia@ukr.net)



technological innovations and socio-cultural meanings. In contemporary academic discourse, she interpreted media education as a specific socio-cultural form, the genesis of which is inextricably linked to the historical and psycho-pedagogical context, the development of modern computer technologies and innovative media products, and the emergence of new cultural and educational meanings and distinctive languages within the framework of interactive human interaction. Contemporary researchers of cultural institutions attach particular importance to the axiological aspect, viewing media education practices as a tool for transmitting and reproducing deep-seated cultural meanings. In a publication by the Ukrainian cultural studies scholar S.M. Sadovenko (2024), the role of social networks is conceptualised as a relevant tool for the actualisation of Ukraine's intangible cultural heritage. Using the content strategy of the Vinnytsia Regional Centre for Folk Art as an example, the author demonstrated that the digitisation and visualisation of local traditions in digital discourse ensure their effective popularisation and sustainable preservation, whilst contributing to the establishment of the region's cultural brand in the contemporary information space. This underscored the significance of social media in the development of social capital and regional culture. Yu. Trach (2024) identified the opportunities and prospects for the development of cultural and creative industries in the digital environment, and argues that the expansion of internet infrastructure has contributed to the revitalisation of the interregional flow of creative products, an increase in the speed of information dissemination, and the accumulation of human capital.

The question of how cultural institutions actively shape their media presence and convey values through digital tools has similarly attracted growing attention. A.V. Fastivets *et al.* (2026) considered the media education component as a constituent of media literacy development, encompassing cognitive, critical-analytical, regulatory and professional- applied dimensions, which ensures the development of an individual's ability to critically analyse media content, recognise manipulative techniques, adhere to the principles of digital hygiene, and prevent information overload. Alongside media literacy, the broader digitalisation of the cultural sphere has emerged as a transformative force reshaping the institutional landscape of Ukrainian culture. K. Pletsan (2021) argued that, from a historical and cultural perspective, the concept of digitalisation has radically modernised Ukraine's creative industries and opened up new opportunities for generating new ideas, innovative projects, collaborations and the readiness of Ukrainian artists to engage with global trends. O. Bezruchko *et al.* (2024) devoted considerable attention to the implementation of digital and immersive technologies in theatre and film sets, and discussed the use of augmented reality and new media tools to create screen reality in Ukraine. At the institutional level, digitalisation is increasingly understood not merely as a technical process but as a strategic cultural priority. M. Tsilina (2025) demonstrated

that the digitalisation of the cultural sphere in Ukraine is taking on strategic importance, being implemented through numerous academic and practical initiatives, the application of artificial intelligence, 3D technologies, digital archives and interactive narratives, and contributes to the preservation of national heritage and the strengthening of cultural identity.

The aim of the study was to identify the specific characteristics of the media environment surrounding revitalised cultural and artistic institutions in Ukraine through an analysis of their media practices, narratives and value agendas.

MATERIALS AND METHODS

The methodological framework of the study is based on an interdisciplinary approach that combines methods from cultural studies and media theory. The structural-functional method was applied to study the media environment of cultural and artistic institutions as a multi-level communication system, encompassing official channels (websites, social media, press releases) and horizontal communication (curators' blogs, visitor reviews). The axiological method enabled the identification of the value content of media practices and agendas, in particular the establishment of a hierarchy of cultural values that institutions convey through various communication channels, and their correspondence to current socio-cultural demands. Methods of analysis and synthesis were used to determine the culture-forming potential of narratives and media practices. Cultural values were identified through a content analysis of each institution's media materials – social media posts, texts on official websites and materials from cultural projects – followed by a synthesis of recurring value patterns. The unit of analysis was the verbal and visual representations of values in media content, which enabled the value profiles of the institutions to be compared with one another.

The subjects of comparative analysis, included in the study, were the largest-scale revitalised sites in Ukraine that operate as cultural institutions: Art Factory Platform and Izolyatsia Art Centre in Kyiv, Re'hub in Odesa, Jam Factory Art Centre and Lem Station in Lviv, Promprylad. Renovation in Ivano-Frankivsk, Innovatory in Zhytomyr, and Dni-pro Light Flowers in Dnipro. The primary criteria for their selection were a pronounced media component, the presence of own communication channels and cultural projects, and affiliation with the creative industries. The analytical criteria encompassed cultural values, leisure practices, agendas and narratives, digital and performative components, and the overall media content of each institution.

RESULTS AND DISCUSSION

Cultural agendas as a determining factor in the transformation of public consciousness, the formation of values and public discourse in the socio-cultural space. The term "agenda" is widely used in the business environment, project management, and educational and political processes. An agenda can be viewed as a clearly formulated plan of action, a list of topics or issues to be considered

during a meeting, discussion, event or any other organised process. The main purpose of an agenda is to ensure structure during communication, to plan work, to avoid chaos and to make rational use of time. M. McCombs & D. Shaw (1972) argued that mass media exert limited influence on the direction or intensity of public attitudes, yet play a decisive role in shaping political campaigns by determining which issues gain prominence in public perception. This foundational insight extends beyond political communication: in the contemporary media landscape, the term “agenda” is applied across blogs, social media and the press to denote not merely a structured plan, but the selective emphasis placed on particular information. Thus, the modern interpretation of the term goes beyond the classical business approach and relates to broader processes of shaping worldviews, values and public discourse within the socio-cultural sphere.

Cultural agendas operate as a strategic mechanism for transforming public consciousness by integrating priority political and ethical narratives into the structure of collective identity. At the heart of this approach lies the mechanism of “agenda-setting”. The mass media not only inform but also prioritise topics of discussion (politics, culture, European integration), which becomes the basis for the community’s self-identification. The further construction of national values is achieved through the coverage of historical events, traditions and heroic figures, which contributes to the formation of a stable identity. In this sense, as P.E. Herchanivska (2021) and Z.Z. Denysiuk (2025) argued, Ukrainian cultural identity constitutes the foundational basis of national resilience and cultural policy formation. Furthermore, agendas influence processes of personal identification by dominating the media landscape with themes of information confrontation and by creating content aimed at strengthening the patriotic vector of social development. Accordingly, S.V. Vytkaľov & I.Y. Vilchynska (2025) interpreted new cultural practices as an instrument for fostering national unity under wartime conditions.

By constructing social reality through the selection of topical issues, agendas become a powerful tool for shaping society’s cognitive priorities. As so-called “agendas”, cultural agendas act as a determining factor in the transformation of public consciousness and the formation of individuals’ attitudes towards social phenomena, which are directly correlated with socio-cultural processes. A prominent agenda in the media space of cultural institutions is the decolonisation of culture, the return of artefacts, the reinterpretation of the classics, and the displacement of imperial narratives from cultural programmes. For example, the theatre agenda for the 2026 season reinterprets classical works through the prism of national identity, often accompanied by the cancellation of productions by authors who support aggressive ideologies. The meta-agenda of virtual worlds, in turn, comprises the rules of conduct for digital avatars, the trend for “digital clothing” and virtual architecture. These examples illustrated that cultural agendas not only shape the current worldview

but also define a system of value orientations – a dynamic that P. Joshi (2026) addressed through a framework combining spiritual, moral, social, cultural, legal and technology-oriented values as a response to the decline of moral standards in contemporary society. The mediatisation of the socio-cultural space constitutes a key structural condition under which cultural agendas are produced and disseminated. The active use of digital technologies by cultural institutions facilitates interactive communication, online learning, and the digitisation of cultural heritage, transforming their cultural, value-based and substantive components. S. Hjarvard (2013) argues that mediatisation represents a new social condition in which the media have become a key institution in society and, at the same time, have become integrated into the very fabric of social and cultural life. Drawing on a broad understanding of the media as technologies, institutions and aesthetic forms, the scholar examines the impact of the media on human interaction, social institutions and the cultural imagination.

Modern media fulfil the demand for remote, interactive and cultural engagement among social media users by integrating a range of tools designed to foster individuals’ creative self-expression, boost their social engagement and promote inclusion within global information flows. Media and social networks offer cultural practices where the user is not merely a spectator, but an active participant or even a co-author. Rather than positioning the user as a passive spectator, contemporary media and social networks configure cultural participation as active co-authorship. This occurs through shared content consumption – the practice of synchronous viewing, which is integrated directly into the interface of streaming services and social networks. Using Instagram filters or special apps, users can visit world-famous museums or historical sites; global challenges as digital performances – this is a practice of mass co-creation, where thousands of people perform a specific action (singing, dancing, drawing) under a shared hashtag, or form a single digital choir or mosaic; metaverse places of memory and clubs, where virtual spaces are created on social media to discuss books, philosophical movements or reinterpret history; gamified charity (Impact Culture) – participation in cultural events through game mechanics. Users complete cultural tasks on social media, for which brands or foundations transfer funds towards the restoration of real-world monuments, etc.

In contemporary socio-cultural discourse, the process of an individual’s socialisation is subject to the intense influence of media content from cultural institutions. Television programmes, digital platforms and social media act as relevant agents of gender and national identity. Narratives integrated into the media space are subject to individual internalisation, transforming into structural components of personal self-identification. The scale of this participatory media culture is significant. According to an analytical report by Hromadskyi Prostir (2026), there are approximately 5.66 billion social media users worldwide; on average, people visit around 6–7 social media

platforms per month. An analysis of the media component of revitalised sites in Ukraine as cultural institutions reveals platform-specific patterns of audience engagement. An analysis of the media component of revitalised sites in Ukraine as cultural institutions, through an examination of the content component of the Facebook platform, reveals its predominant focus on the accumulation of social capital and the stimulation of discursive practices (re-posts, the formation of thematic communities, longreads). Instagram is dominated by visual storytelling, where relevant practices include Reels (a tool for attracting new audience segments) and Stories (a means of fostering loyalty), whilst promotion mechanisms are implemented through a system of geotags, hashtags and influencer marketing. Through these media tools, younger audiences in particular enact value-driven engagement – eco-activism, volunteering, the protection of human rights – transforming media participation into a form of cultural and civic practice. The revitalisation of industrial sites represents a concrete materialisation of these processes within the Ukrainian urban context. N. Biloshytska *et al.* (2023) defined the revitalisation of industrial sites as a form of action that is part of urban socio-cultural policy, influences all aspects of city life, and combines respect for the past and local traditions with the resolution of community needs. An analysis of the media component of such revitalised sites as cultural institutions allows to identify the agendas and cultural values that determine society's cognitive and creative priorities – and these form the subject of further consideration. T. Bodnar & M. Yasinsky (2023) examined the process of transforming and regenerating derelict industrial areas (brownfields) using the example of a specific site in Lviv – the area along Zamkova Street – and analyse international experience in the regeneration of industrial sites. The authors argue that revitalisation should provide for a sufficient number of public spaces; the organisation of architectural competitions, both for the masterplan as a whole and for individual buildings; the preservation of existing historic buildings (whilst retaining the possibility of refurbishment to meet new needs); an emphasis on pedestrian safety and convenience; a systematic approach to stormwater management (the 'sponge city' concept, maximising the use of permeable surfaces, rain gardens, bio-drainage, green roofs), and so on. T. Reva (2024) explored the revitalisation of cultural heritage as a tool for shaping civic identity, and analyses attempts to re-examine and revitalise cultural narratives using the performing arts, specifically the theatre, as an example.

Analysis of the media component of revitalised sites in Ukraine as cultural institutions. In the digital age, revitalised sites have become modern cultural institutions. The axiological method enabled the study of the value content of media practices and allowed to establish their determinism by decolonial processes, the preservation of cultural heritage, and the intensification of international representation. The Art Factory Platform in Kyiv, situated on the site of the former Darnytsia Silk Factory, is seen as

a symbol of the transition from the industrial era to the creative economy (Fig. 1).



Figure 1. Art Factory Platform

Source: Biz.NV (2025), Art Zavod Platforma (n.d.b)

The venue serves as a hub connecting various communities – IT specialists, artists, entrepreneurs and young people. By 2026, fully-fledged digital production facilities (R&D centres), educational campuses and laboratories had been established on its premises, enabling it to function as a “city within a city”, with a focus on professional development, featuring large-scale digital production centres and the fashion industry (clothing design). The official narrative of the Art Factory Platform, demonstrating its transformation from an industrial giant into a creative hub: “People. Ideas. Work”. As a medium, Platforma provides an interface (stages, walls for murals, co-working spaces) for artists. Any event here becomes content that is amplified through social media, creating a virtual image of modern Kyiv. Platforma conveys a set of values of creative entrepreneurship and comfortable growth, which define its role in the contemporary media environment and public discourse. Among these is the value of intellectual capital, which manifests itself through the creation of educational campuses and co-working spaces. For example, Platforma Office Club encourages lifelong learning and the exchange of experience among professionals. The value of joint

projects is collaboration, which involves creating an ecosystem where IT start-ups, designers, media artists and manufacturers work in the same space, creating innovative products together. The value of preserving cultural and historical traditions, and caring for the industrial heritage of the Darnytsia Silk Factory, is demonstrated by

giving “a second life” to old objects and spaces. Factory sites are being transformed into European-style art clusters. Through festivals such as Kurazh and Beer Fest, new formats of urban leisure and consumer culture are emerging. The media component of the revamped Art Factory platform as a cultural institution is outlined in Table 1.

Table 1. The media component of the revitalised Art Factory Platform as a cultural institution

Communication channel	Content example	Values and agenda
State cultural policy and strategic narratives	Implementation of the strategy of the Ministry of Culture and the Ministry of Social Policy regarding human capital development, inclusivity and accessibility of the urban environment. Art-Zavod Platforma’s official narrative illustrates its transformation from an industrial giant into a creative hub: “People. Ideas. Work”. Spanning an area of 120,000 m ² , the site houses co-working spaces, offices for start-ups, exhibition halls, festival venues, and locations for filming music videos, hosting conferences and Comic Con, creating a space for new jobs, leisure activities and the realisation of creative ideas.	It combines the values of inclusivity, environmental awareness and the preservation of industrial heritage with the development of intellectual capital and innovative ecosystems.
Own communication channels (website, Facebook, Instagram)	Positioning the space as a place for work and leisure. Kyiv hosted its first large-scale children’s festival. The rowing festival’s promotional video featured an electronic and live music stage, vibrant VJ content, performances, foam, swimming pools and trampolines.	The importance of spending time together as a family (through a children’s festival) and traditional cultural values was highlighted. Social causes were promoted: inclusivity, volunteering and environmental awareness. The values of creative entrepreneurship and sustainable development were highlighted – in particular, the promotional video for Kyiv Tattoo Fest 2026 showcased tattoos, music, performances and the atmosphere of a large-scale festival.
Cultural projects with media support from the business sector	The promotional video for the cultural project showcased Ukrainian and international artists, 4D visualisations and sets in which nature comes to life amidst the concrete jungle. The “PesDay” project brought together business and innovation in the pet sector. Business Hub housed all the business processes of the creative industry – production, warehouse, office, studio and showroom – within a single multifunctional space.	The value of diversity in leisure and cultural practices was recognised – in particular, the PesDay project brought the “People” narrative to life through inclusivity and a humane approach to animals. The values of collaboration, charity and socially responsible business were promoted as part of the “Collaboration” initiative (advertising and coverage of the “Kurazh Bazaar” festival, awards in the field of street art); participants included local clothing brands, contemporary artists, food start-ups and charitable foundations.
Curators’ blogs and visitor reviews	The “Skyscraper” community has published an article entitled about the transformation of abandoned factories into European-style art clusters. A visitor left a review of the “Tokyo Drift” festival. The “Culture and Creativity” Association have described, in the curators’ blog, the transformation of factories into creative hubs: music and food festivals, charity flea markets, co-working spaces and workshops.	The value of revitalising industrial heritage by transforming it into modern creative spaces has been recognised – derelict factories are presented as European art clusters. The value of social responsibility and charity, as well as that of creative entrepreneurship, has been reaffirmed.

Source: Art Zavod Platforma (n.d.a), S.V.E.T. Festival (n.d.), Culture and Creativity (n.d.)

Izolyatsia Art Centre (Kyiv) represents a distinctive case of institutional resilience and spatial adaptation. Originally established on the grounds of an insulation materials factory in Donetsk, the centre relocated to Kyiv following the events of 2014, revitalising part of the Kyiv Shipbuilding Plant. In its initial phase, Izolyatsia advanced the concept that contemporary art can emerge within an aggressive industrial environment, employing artistic interventions as a means of transforming the cultural

identity of an entire region (Fig. 2). The relocation to Kyiv reframed the institution as a cultural landing force – an entity defined not by purpose-built infrastructure, but by a community of ideas capable of taking root within the walls of a former shipyard. This trajectory reflects a broader understanding of cultural institutions as mobile, community-driven formations rather than fixed spatial structures. The activities of Izolyatsia thus carry a pronounced cultural, political and human rights dimension.



Figure 2. Izolyatsia Art Centre in Kyiv

Source: Ukrainer (2020)

Based on an analysis of the platform, the following values can be identified: memory and continuity – the platform works with collective memory, documenting tragedies (in particular, experiences of captivity and occupation); freedom of expression and human rights – a tool for the fight for human rights, which involves giving a voice to vulnerable groups and supporting critical art and cultural projects that expose totalitarianism and censorship; social impact – the platform focuses on direct action art; the value lies in influencing social change through workshops, residencies and research, transforming communities and the socio-cultural landscape; innovation and experimentation – the creation of creative laboratories (e.g., IZONE FabLab), where artists have access to modern production tools (3D printing, laser cutting) to bring non-commercial ideas to life; cultural development – supporting local communities and amplifying their voice in the national discourse; resilience – the value of adaptability, the ability of culture to survive and thrive in times of crisis.

In contrast to Izolyatsia's politically charged agenda, Re'hub in Odesa pursues a quieter, yet equally transformative programme of cultural regeneration. Re'hub is located on the site of the former Stalkanat Art, where industrial workshops have been transformed into exhibition spaces and artists' studios (Fig. 3). It conveys a narrative of the greening of cultural spaces through the reuse of premises

and objects – aesthetics do not necessarily have to be new, and the value of an object lies in its history and new functionality, rather than in the cost of raw materials. The institution positions itself as an artistic laboratory and an aesthetic manifesto for post-industrial Odesa, whilst helping to expand its international cultural presence. Rehub's key focus is a programme of cultural regeneration – a systematic approach to the restoration, revitalisation and adaptive reimagining of urban spaces and communities through culture, the creative industries and social integration.



Figure 3. Re'hub in Odesa

Source: Stalkanat ART (2020), Stalkanat (n.d.)

As the centre positions itself as a platform for independent artists, its core value is artistic freedom – the absence of strict commercial constraints, which allows artists to create large-scale installations, stage performances and experiment with forms that would be impossible in traditional galleries. Engagement with the community through lectures, film screenings and exhibitions is shaping a new intellectual community in the city, defining community engagement as a distinct value axis of the institution. Preserving the original interior – the metal structures of Stalkanat – affirms the value of industrial memory and respect for the city's industrial history. Building horizontal links between Odesa's creative community and international partners realises the value of global integration, transforming the local hub into part of an international network of creative industries. Finally, the adaptive reimagining of large industrial spaces to meet the needs of the modern experience economy reflects the value of urban sustainability as the rational use of available resources. This process exemplifies V.M. Rivlina's (2018) concept of the mediatisation of culture as a meta-process in which the media become the medium of culture's existence, altering its logic and formats, with particular emphasis on the convergence of real and virtual spaces.

The Jam Factory Art Centre in Lviv shares Re'hub's commitment to adaptive reuse of industrial space, yet distinguishes itself through a more explicitly institutionalised and professionally structured approach. The Jam Factory Art Centre, situated on the site of the Jam Factory, which following the site's regeneration has become a multidisciplinary space featuring theatre halls, galleries and artist residencies; as a medium, it conveys a narrative of the professional decentralisation of culture and the relevance of the discourse between history and the present (Fig. 4). The Jam Factory Art Centre's agenda is based on a critical analysis of socio-cultural processes and the revitalisation of the urban space in the Pidzamche district through art practices, theatre, exhibitions and the socio-political context.



Figure 4. The Jam Factory Art Centre building and Unveiling of the restored ceramic panel "Grape Harvest"
Source: The Jam Factory Art Center (n.d.)

The Jam Factory Art Centre's institutional values emerge from a distinct programmatic logic that prioritises critical engagement over cultural spectacle. The focus on technical excellence in operational processes – from acoustic standards to management practices – establishes professionalism as the fundamental principle underpinning the functioning of a non-profit cultural institution. The integration of media art, performance, academic music and digital installations into a single artistic space embodies the value of interdisciplinarity. Support for projects that undertake a critical analysis of socio-cultural processes defines research and critical thinking as an independent value position of the institution. Participation in international cultural exchanges serves as a tool for realising the value of the global integration of Ukrainian art. Targeted work with the Pidzamche district – engaging local residents and transforming a depressed industrial area into a prestigious cultural quarter – represents the value of community and urban environment development. Finally, the preservation of the factory's neo-Gothic

architecture, ensuring the visibility of every historical layer, affirms adaptive repurposing as a value of transformation that respects industrial heritage.

Where Jam Factory Art Centre focuses on artistic and critical programming, Promprylad.Renovation extends the logic of revitalisation into the economic sphere. Promprylad.Renovation (Ivano-Frankivsk) is a prime example of impact investing in the Ukrainian context: a former automotive equipment factory has been transformed into an innovation hub based on the 'city within a city' model, bringing together workshops, a contemporary art centre, educational centres and the offices of international companies, thereby having a direct impact on the region's economy (Fig. 5). The organisation implements the concept of a cultural ecosystem, in which the interaction of different communities generates new cultural meanings and shapes a new social contract between the city and its residents. This model resonates with V.P. Bekh's (2010) concept of the autopoiesis of social systems, which substantiates the renewal of the energy-information form of life as an integral component of the contemporary sociocultural space. Promprylad.Renovation's programme of activities covers four strategic areas – the new economy, urbanism, contemporary art and informal education – fostering synergy between artists, entrepreneurs and community activists within a single institutional space.



Figure 5. The Promprylad building and conference hall
Source: Promprylad (n.d.)

Promprylad.Renovation operates according to a fundamentally different institutional logic – one oriented not towards artistic production per se, but towards the construction of a cultural ecosystem grounded in impact investing. The social enterprise model, under which investors derive both financial returns and cultural and social dividends from the city's development, establishes shared value as the fundamental principle governing the institution's operations. The coexistence within a single space of

children's educational centres, artists' studios, IT company offices and government services embodies the values of openness and inclusivity as a prerequisite for the formation of a multifunctional cultural ecosystem. The preservation of the historic structure of the factory workshops, adapted for use as contemporary galleries, laboratories and offices, demonstrates a focus on regenerating industrial identity rather than rejecting it. Finally, the institution's infrastructure – the Detector contemporary art gallery, the multimedia laboratory, the Teple Misto platform, MetaLab and Foodoteka – embodies the value of the knowledge economy as a transition from an industrial to an intellectual model of production, where ideas and technologies are the primary resources for development.

Lem Station in Lviv pursues a comparable entrepreneurial agenda, yet places greater emphasis on technological innovation and the creative industries. It is a creative and innovative hub that combines conference rooms, workshops and relaxation areas (Fig. 6). As a medium, it conveys a message about an innovative future and the role of intellectual heritage in the city's development. The project is named after the eminent futurist and writer Stanisław Lem, who defines its ideological direction. The Lem Station concept is based on combining a technological future with respect for the industrial past, whilst upholding inclusivity and accessibility as fundamental institutional

principles. Its focus on artificial intelligence, virtual reality and the latest media technologies, inspired by the figure of Stanisław Lem, establishes innovation as the institution's core value, positioning it as a space for ideas that are ahead of their time. The collaborative environment for engineers, programmers and artists realises the value of interdisciplinary synergy through cross-sectoral collaboration as a mechanism for creating unique intellectual products. The hub's operation as an educational platform through public lectures, hackathons and masterclasses embodies the value of knowledge accessibility, whereby complex technological concepts are made accessible to a broad urban audience. The development of maker spaces, where engineering is combined with design, fosters a culture of hands-on creation as a response to the challenges of the digital age. In this context, M. McLuhan's (1994) definition of media technology as an 'extension' of the human being – enhancing their power, speed and senses – finds direct institutional expression: Lem Station's maker spaces and digital platforms extend the cognitive and creative capacities of their users, operationalising the principle that the medium is the message. In terms of social priorities, Lem Station promotes the agendas of sustainability and adaptability in times of crisis, mutually beneficial cooperation and solidarity, support for artists and the development of the creative class (Table 2).

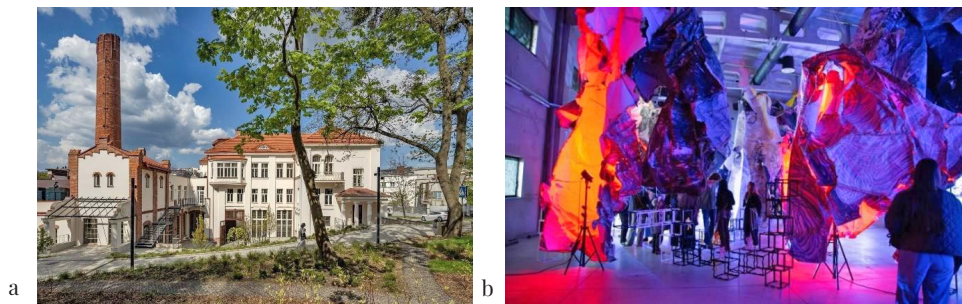


Figure 6. LEM Station

Note: a – a creative hub; b – presentation of B. Patsyuk's art project "On resistance in times of post-reality"

Source: LEM Station (2025), LEM Station (n.d.)

Table 2. The media component of the revitalised LEM Station as a cultural institution

Communication channel	Content example	Values and agenda
State cultural policy and strategic narratives	The event is organised for the Lviv City Council. The LEM Station concept is based on the idea of transforming Lviv's historical past into a foundation for its future, specifically as a multi-format platform for hosting events.	The agenda for cooperation with local authorities was implemented – premises were provided for an event organised by Lviv City Council, which reaffirmed the value of the partnership between the cultural institution and the city.
Own communication channels (website, Facebook, Instagram)	The website described the layout of the space and its 11 venues: Depo Event Hall – a multi-purpose hall for conferences, forums, concerts and exhibitions; Lem Square – an open-air space for street events, fairs and residents' leisure activities; a co-working space with flexible workspaces. Facebook and Instagram are promoting the hub as a strategic platform that brings together business, culture and the community, and have positioned the space using the formula "24-hour co-working + food court + events". Both channels have documented key stages in the space's development with video content – in particular, they covered the hub's opening and the completion of the first phase of the depot's regeneration as a symbolic transition from a derelict industrial building to a modern urban centre.	Postmodern cultural values have been established, and the global and local social agendas have been cemented: resilience and adaptability in times of crisis; solidarity (concerts in a bomb shelter to raise funds for the military); support for artists (free space in exchange for voluntary work); and the development of the creative class and new opportunities. The value of diversity in artistic practices was highlighted through the Tram Day celebrations – the day's programme included workshops, a lecture on the regeneration of the depot and an evening of entertainment featuring a DJ set.

Table 2. Continued

Communication channel	Content example	Values and agenda
Cultural projects with media support from the business sector	An advert for commercial premises ranging from 24 to 80 m ² offered spaces 'ranging from a café to a makerspace'. The opening of a food court housing 13 catering outlets of various formats in a former tram depot.	The value of preserving architectural heritage through social entrepreneurship has been recognised. A business agenda based on the 'space as a service' concept has been implemented: a unique atmosphere and complete autonomy without the involvement of external contractors.

Source: Creatives Unite Newsroom (2024), K. Churylova (2026), LEM Station (2026), LEM Station (n.d.)

A similar orientation towards technology and local identity is evident at Innovatory in Zhytomyr, though at a smaller institutional scale. It is located on the site of the former Elektrovymiruvach factory (Fig. 7). It is a modern innovation park that has become a hub for media artists, IT specialists and start-ups in the field of sound design and engineering. As a medium, it conveys a narrative of adaptability and readiness for change, emphasising that the greatest resource is not buildings, but people's ability to generate and implement new cultural meanings. The key value of local pride is the development of Zhytomyr as a modern technological hub, placing it on the map of Ukraine's and Europe's creative industries. One cultural value identified is tech & arts fusion, which manifests in bringing together media artists, IT specialists, and start-ups in the field of sound design under one roof to create innovative products; as well as heritage reimagined & new craft, which involves reimagining tangible heritage through a new culture of craftsmanship, thereby deepening and complementing the philosophy of the space at the Experimental School of Product Design.



Figure 7. The Innovatory building in Zhytomyr and the premises of the Experimental School of Product Design

Source: T. Bots (2021)

The most radical departure from the conventional model of a cultural institution is represented by Dnipro

Light Flowers. It is a project aimed at the deindustrialisation of the city through light and culture, which has established itself as a global benchmark for the revitalisation of industrial heritage (Fig. 8). Abandoned factory buildings and their chimneys on the left bank of the Dnipro River have become the backdrop for art installations, whilst the sites have been transformed into centres for digital art, hosting international media art forums. This project has been recognised as one of the largest light installations in the world and a contemporary socio-communicative practice, winning the most prestigious global awards in the field of lighting design and the transformation of post-industrial landscapes: the LIT Lighting Design Awards, Red Dot Design Award, Global Urban Regeneration Award, Smart City Expo World Congress, and others. As a medium, Dnipro Light Flowers conveys the narrative of transforming a monument to the industrial past into a cultural object – a media message within the urban space.



Figure 8. Dnipro Light Flowers

Source: Expolight (n.d.)

Unlike the institutions examined above, Dnipro Light Flowers operates not as a venue but as a city-scale media installation, and its value system is inseparable from its form. Replacing industrial emissions from factory chimneys with light projections represents the value of ecological transformation as a symbolic transition from an industrial to a post-industrial model of urban development. Reimagining Dnipro's urban image through the language of high technology and art reinforces civic pride and the formation of a new urban identity as the institution's core value. The use of laser and IT systems to create an aesthetic and emotional experience embodies the value of high-tech humanism. The integration of 13 pipes from enterprises under various ownerships, including the Interpipe Group, into a single lighting system symbolises the value of solidarity and consolidation between the community, business and the authorities. The installation's seven-kilometre scale, which makes every city resident a participant in the cultural process regardless of social status, affirms the universal accessibility of public art as an independent value in its own right. Winning prestigious international awards demonstrates a commitment to creating a world-class cultural product, which enhances Ukraine's international prestige. As N. Luhmann (2010) argued within his sociological theory of communicative systems, the media are the primary source of people's perceptions of society and the surrounding world, whilst the mass communication system serves as a tool for developing humanity's intellectual potential – a function that Dnipro Light Flowers fulfils at an urban scale, transforming industrial infrastructure into a medium of collective self-perception.

The comparative analysis of the media environments of the eight revitalised sites examined in this study reveals a series of recurring patterns in the construction of institutional agendas and cultural values. Across all cases, the media component functions not merely as a communication tool, but as a constitutive element of institutional identity that actively shapes public discourse and urban cultural space. Whilst the specific agendas vary significantly – from artistic freedom and collective memory to technological innovation and impact investing – all institutions demonstrate a consistent orientation towards the democratisation of culture, the adaptive reuse of industrial heritage, and the fostering of community engagement. Notably, the most developed media environments are characterised by a convergence of official communication channels, social media practices and community-generated content, which together produce a multi-layered communicative system capable of reaching diverse audience segments. These findings confirm that revitalised cultural institutions in Ukraine have evolved beyond their

function as physical creative spaces, emerging as active mediators between cultural policy, civil society and the global creative industries.

CONCLUSIONS

The present study has undertaken a comparative analysis of the media environments of eight revitalised sites in Ukraine functioning as cultural institutions, examining their media practices, strategic narratives and value-laden agendas. The findings demonstrate that the media component of revitalised cultural and artistic institutions constitutes a complex, multi-level communication system that simultaneously implements state cultural policy, constructs institutional identity and shapes public discourse. It has been demonstrated that the current trend in shaping the media environment within cultural and artistic institutions and educational establishments in Ukraine is characterised by agendas that define the themes and concepts most important to culture, as well as cultural values, which are disseminated into the media space with the aim of influencing public opinion. They focus on: preserving the genetic code; protecting cultural heritage; actively working to return cultural assets; international representations and cultural discussions; empathy and solidarity; and resilience as the ability of culture and society to recover from crises and maintain viability. It has been established that media practices across all institutions studied are oriented towards the realisation of social agendas that transcend purely cultural functions: they address civic resilience, decolonisation of cultural space, ecological transformation and the democratisation of access to culture. The shared communicative logic across all eight institutions reveals a convergence between cultural programming, digital media strategy and urban development policy, suggesting that revitalised cultural institutions increasingly operate as agents of broader socio-cultural transformation rather than as conventional venues for artistic production. Further research should expand the current conceptual framework by covering a broader sample of institutions, as well as incorporating studies of audience perception in order to assess the social impact of the identified priorities and values.

ACKNOWLEDGEMENTS

None.

FUNDING

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Art Zavod Platforma. (n.d.a). Retrieved from <https://artzavodplatforma.com/>.
- [2] Art Zavod Platforma. (n.d.b). *Jumpalooza*. Retrieved from <https://artzavodplatforma.com/events-list/jumpalooza/>.
- [3] Bekh, V.P. (2010). *Autopoiesis of social systems: A monograph*. Kyiv: Publishing House of the National Pedagogical Dragomanov University.

- [4] Bezruchko, O., Pogrebniak, G., Korablova, N., Oborska, S., & Chmil, H. (2024). The scenery as compositional and artistic components of the subject environment in Ukrainian screen and stage culture. *Herança: History, Heritage and Culture*, 7(2), 125–137. doi: 10.52152/heranca.v7i2.831.
- [5] Biloshytska, N., Tatarchenko, H., Biloshytskyi, M., & Matliak, D. (2023). Revitalization of industrial facilities: History, basic principles and methods. *Spatial Development*, 4, 76–94. doi: 10.32347/2786-7269.2023.4.76-94.
- [6] Biz.NV. (2025). *Business in a crisis: Investing in joy and hope*. Retrieved from <https://biz.nv.ua/ukr/markets/art-zavod-platforma-noviy-standart-dozvillya-i-biznesu-u-kiyevi-50546862.html>.
- [7] Bodnar, T., & Yasynskyi, M. (2023). Possibilities of revitalization of industrial areas of cities on the example of Zamkova Street in the city of Lviv. *Bulletin of Lviv Polytechnic National University: Architecture*, 5(2), 1–13. doi: 10.23939/sa2023.02.001.
- [8] Bots, T. (2021). Zhytomyr: How the Electrovymiriuvach is being revitalised. *Ukrainer*. Retrieved from <https://www.ukrainer.net/vymiriuvach-zhytomyr/>.
- [9] Churylova, K. (2026). *The city's first food market opened in an old tram depot in Lviv*. Retrieved from https://zaxid.net/u/lvovi_u_staromu_tramvaynomu_depo_vidkrili_pershii_miskiy_food_market_n1638235.
- [10] Creatives Unite Newsroom. (2024). *How LEM Station is transforming a historic tram depot in Lviv*. Retrieved from <https://creativesunite.eu/article/how-lem-station-is-transforming-a-historic-tram-depot-in-lviv>.
- [11] Culture and Creativity. (n.d.). *How former factories are being transformed into creative hubs*. Retrieved from <http://culturepartnership.eu/ua/article/from-machines-to-idea>.
- [12] Denysiuk, Z.Z. (2025). Ukrainian cultural identity as the basis of national resilience and cultural policy. *Culturological Almanac*, 1, 309–315. doi: 10.31392/cult.alm.2025.1.35.
- [13] Expolight. (n.d.). *Dnipro Light Flowers*. Retrieved from <https://expolight.net/uk/project/dnipro-light-flowers>.
- [14] Fastivets, A.V., Petrenko, L.M., & Kolesnyk, O.V. (2026). Conceptualization of the media educational component in the professional training of bachelors in psychology in the conditions of martial law and post-war recovery. *Image of the Modern Pedagogue*, 2(227), 109–113. doi: 10.33272/2522-9729-2026-2(227).
- [15] Herchanivska, P.E. (2021). Ethnic and national identities: Development vectors. *Bulletin of National Academy of Managerial Staff of Culture and Arts Herald*, 4, 3–8. doi: 10.32461/2226-3209.4.2021.250226.
- [16] Hjarvard, S. (2013). *The mediatization of culture and society*. London: Routledge. doi: 10.4324/9780203155363.
- [17] Hromadskyi Prostir. (2026). *Social networks 2026: Important statistics for NGO communication*. Retrieved from <https://www.prostir.ua/?kb=sotsmerezhi-2026-vazhlyva-statystyka-dlya-komunikatsij-nuo>.
- [18] Joshi, P. (2026). Cultivating character: A holistic framework for value-based education in schools. *Asian Education and Learning Review*, 4(1), article number 3. doi: 10.14456/aclr.2026.3.
- [19] LEM Station. (2025). *On finding support in times of post-reality: LEM Station presents a new project by contemporary artist Bohdana Patsiuk*. Retrieved from <https://lemstation.com/en/lem-station-presents-bohdana-patsiuk-exhibition/>.
- [20] LEM Station. (2026). *132 years of Lviv's electric tram: Let's celebrate together at LEM Station*. Retrieved from <https://lemstation.com/132-roky-tramvaj-lviv/>.
- [21] LEM Station. (n.d.). Retrieved from <https://avr-development.com/projects/lem-station-ua/>.
- [22] Luhmann, N. (2010). *The reality of the mass media*. Kyiv: Ukrainian Press Academy.
- [23] McCombs, M.E., & Shaw, D.L. (1972). The agenda-setting function of mass media. *Public Opinion Quarterly*, 36(2), 176–187. doi: 10.1086/267990.
- [24] McLuhan, M. (1994). *Understanding media: The extensions of man*. Cambridge: The MIT Press.
- [25] Pletsan, K. (2021). Theoretical and methodological principles of digitalisation of cultural space in the process of creative industry development in Ukraine. *Culture and Arts in the Modern World*, 22, 85–102. doi: 10.31866/2410-1915.22.2021.235897.
- [26] Promprylad. (n.d.). Retrieved from <https://promprylad.ua/ua/>.
- [27] Reva, T.S. (2024). The revitalisation of cultural heritage as a tool for shaping community identity (the theatrical dimension, 2023–2024). *Cultural Studies Almanac*, 3, 350–355. doi: 10.31392/cult.alm.2024.3.41.
- [28] Rivlina, V.M. (2018). *Culture mediatization: Terminological analysis*. *State and Regions. Series: Social Communications*, 3(35), 22–26.
- [29] S.V.E.T. Festival. (n.d.). Retrieved from <https://kyiv.ticketsbox.com/event/svet-festival-a.html>.
- [30] Sadovenko, S.M. (2024). Social networks as a tool for promoting the intangible cultural heritage of Ukraine's regions. *Bulletin of the National Academy of Culture and Arts Management*, 3, 21–31. doi: 10.32461/2226-3209.3.2024.313263.
- [31] Stalkanat ART. (2020). Retrieved from <https://www.facebook.com/stalkanatART/>.
- [32] Stalkanat. (n.d.). Retrieved from <https://stalkanat.com.ua/>.
- [33] The Jam Factory Art Center. (n.d.). Retrieved from <https://jamfactory.ua/events/#/>.
- [34] Trach, Yu. (2024). Cultural and creative industries in the digital environment: Opportunities and prospects. *Digital Platform: Information Technologies in the Sociocultural Sphere*, 7(1), 110–122. doi: 10.31866/2617-796X.7.1.2024.307013.

- [35] Tsilina, M. (2025). Digitalization in the cultural sphere of Ukraine: Modern strategies and practices. *Digital Platform: Information Technologies in Sociocultural Sphere*, 8(2), 277–288. doi: 10.31866/2617-796X.8.2.2025.347863.
- [36] Ukrainer. (2020). What is 'Izolyatsia' and IZONE? Retrieved from <https://www.ukrainer.net/en/izolyatsia-and-izone/>.
- [37] Venger, O. (2025). Lev Manovich: A cultural interpretation of the history of new media. *Issues in Cultural Studies*, 46, 20–30. doi: 10.31866/2410-1311.46.2025.348458.
- [38] Vytkaľov, S.V., & Vilchynska, I.Y. (2025). New cultural practices as a tool for forming national unity in the conditions of war. *Bulletin of National Academy of Managerial Staff of Culture and Arts Herald*, 3, 10–16. doi: 10.32461/2226-3209.3.2025.344104

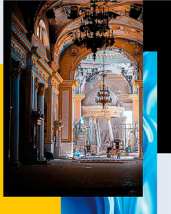
Оксана Гавеля

Кандидат педагогічних наук, доцент
Національна академія культури та мистецтвознавства
02000, вул. Лаврська, 9, м. Київ, Україна
<https://orcid.org/0000-0002-7871-6813>

Медіасередовище культурномистецьких інституцій України: вплив медіапрактик та agenda на його формування

Анотація. В умовах стрімкої медіатизації сучасних культурних інститутів аналіз ціннісного змісту, наративів ревіталізованих об'єктів в Україні та впливу медіапрактик та agenda на їх формування є актуальним. Мета статті полягала в аналізі тенденцій формування медіакультурного середовища в культурномистецьких інституціях України на основі дослідження медіапрактик та agenda в цифрову добу. Методологія дослідження базувалася на міждисциплінарному підході, шляхом інтеграції методів культурології і теорії медіа. Основними результатами роботи стало здійснення порівняльного аналізу ціннісного змісту та наративів найбільших за масштабами ревіталізованих об'єктів в Україні, які функціонують як культурні інститути: Арт-заводу Платформа, арт-центру Izolyatsia, Re`hub, Jam Factory Art Centre, Промприлад.Реновація, Lem Station, Innovatory та Dnipro Light Flowers. Спільність їх наративів виявлено через актуальність трансформації індустріальних гігантів у креативні хаби, з метою розвитку людського капіталу, екологізацію культурного простору через вторинне використання приміщень і речей, впровадження інклюзивності та безбар'єрності міського середовища. Встановлено, що адженди досліджуваних інституцій тяжіють до двох векторів. Соціокультурний вектор представлений Izolyatsia (зміна регіональної ідентичності через арт-інтервенції, збереження історичної пам'яті), Re`hub (культурна регенерація, свобода творчості, залучення громади) та Jam Factory Art Centre (критичний аналіз соціокультурних процесів, ревіталізація промислових територій). Підприємницько-інноваційний вектор охопив Промприлад. Реновація (імпакт-інвестиції, соціальне підприємництво) та Lem Station (новітні медіатехнології, III, VR, cross-sectoral collaboration). Арт-завод Платформа інтегрував обидва вектори, поєднуючи інклюзивність, екосвідомість і збереження індустріальної спадщини з розвитком інтелектуального капіталу та інноваційних екосистем. Практична цінність роботи полягає у можливості використання результатів дослідження культурними інституціями для формування ефективних медійних стратегій з урахуванням виявлених спільних і відмінних ціннісних аджендів ревіталізованих об'єктів

Ключові слова: наративи; креативні хаби; індустріальна спадщина; цінності; соціальні мережі; ревіталізація



UDC 008::[316.722:316.77+7.036]:355.48(477)"2022"

DOI: 10.63009/cac/1.2026.36

Violetta Symkanych*

Postgraduate Student

National University of Kyiv-Mohyla Academy

04070, 2 Skovoroda Str., Kyiv, Ukraine

<https://orcid.org/0009-0009-3891-7424>

Street art and internet memes as identity narratives of resistance: Hybrid visual communication in frontline cities of Ukraine (spring of 2022)

Abstract. The full-scale invasion of Ukraine by the Russian Federation in February 2022 profoundly transformed the country's cultural, informational, and symbolic landscape, turning urban space into a site of visual and symbolic resistance. This article examined how street art, symbolic civic practices, and digital visual culture in frontline Ukrainian cities during the spring of 2022 function as interconnected forms of symbolic resistance and collective resilience within a hybrid visual communication network linking urban and digital spaces. The study employed an interdisciplinary approach combining semiotic analysis, discourse analysis, visual anthropology, and digital culture studies. The empirical material included murals, graffiti, symbolic interventions, and internet memes documented between February and October 2022 in Kyiv, Kharkiv, Mykolaiv, Chernihiv, and Zaporizhzhia. The findings demonstrated that, under wartime conditions, war-damaged urban spaces acquired renewed symbolic meanings, while murals, the micro-interventions of the Yellow Ribbon Movement, and digital memes form a hybrid visual communication network. Murals and graffiti transformed damaged buildings and public spaces into communicative surfaces, through which narratives of national identity, collective memory, and resilience were articulated. The Yellow Ribbon Movement demonstrated how decentralised symbolic interventions sustain civic solidarity and affirm Ukrainian identity in temporarily occupied territories. Digital memes functioned as adaptive communicative tools that reframed fear through humour and irony, while countering disinformation and engaging international audiences. Together, these visual practices constituted a distributed semiotic system that reinforced cultural resistance, social cohesion, and symbolic resilience under wartime conditions

Keywords: cultural problems; sociocultural transformations; symbolic resilience; visual culture; spatial semiotics; Yellow Ribbon; digital memes

INTRODUCTION

The Russian Federation's full-scale invasion of Ukraine on 24 February 2022 transformed public space into a site of cultural resistance, where street art, graffiti, stencilled images, memorial signs, and digital memes documented wartime experiences, reinforced national identity, and challenged propaganda and narratives promoted by the occupying forces. Together, these physical and digital forms of expression created a hybrid visual-symbolic

network, linking urban spaces with online communication networks and enabling the rapid circulation of shared meanings, emotions, and narratives of resistance. Studies of Ukrainian visual culture and symbolic politics analysed how artistic practices contributed to processes of nation-building and collective memory formation. K. Kysliuk (2023) demonstrated that visual representations of the Russian Federation's war against Ukraine combined

Suggested Citation:

Symkanych, V. (2026). Street art and internet memes as identity narratives of resistance: Hybrid visual communication in frontline cities of Ukraine (spring of 2022). *Culture and Contemporaneity*, 28(1), 36–47. doi: 10.63009/cac/1.2026.36.

*Corresponding author (v.symkanych@ukma.edu.ua)



media frames with deeper cultural archetypes and collective meanings, thereby shaping perceptions of violence, heroism, and national identity. Ukrainian scholars had also examined digital communication and memetic culture. E.E. Scialabba (2020) defined digital mimesis as a defining principle of contemporary visual culture, arguing that recursive imitation and spreadability enable visual forms to circulate across media environments and become carriers of collective emotions, social values, and political narratives. A. Khudiakova (2023) examined anti-war murals created in Ukraine and abroad after the Russian Federation full-scale invasion. Researcher conceptualised wartime muralism as a form of symbolic resistance that transformed urban space into sites of memory, solidarity, resilience, and national identity.

M. Poliakova *et al.* (2026) conceptualised contemporary Ukrainian muralism as a form of public polylogue that mediated communication between artists, communities, and urban environments. Scientist emphasised the communicative and dialogical potential of monumental art, arguing that murals function as mechanisms for negotiating social meanings and shaping collective memory. In this sense, public art extended beyond aesthetic representation to become an active participant in civic discourse. Similarly, S. Hulievych (2025) interpreted contemporary Ukrainian visual art as a medium of cultural memory that combined documentary and symbolic modes of representation. By linking personal experiences with collective narratives, wartime artistic practices contributed to the preservation of identity and the articulation of cultural resistance. D. Syzonov & O. Zlotnyk-Shagina (2024) analysed Ukrainian wartime memes as multimodal communicative units characterised by distinctive psycholinguistic markers. The authors demonstrated that memes encoded collective emotions and shared experiences through recurrent symbolic references and linguistic patterns. Researchers argued that the reactivation and circulation of memes contribute to the formation of collaborative memory and facilitate psychological adaptation under conditions of war. Extending this perspective, A. Mozolevska (2024) investigated memes circulating on Ukrainian and Russian social media during the Russian invasion of Ukraine. Scientist argued that memes functioned not only as mechanisms of humour and psychological adaptation, but also as powerful tools for constructing collective identities and negotiating images of self and other. By establishing symbolic boundaries and reinforcing shared narratives, memetic practices contributed to national solidarity and the articulation of resistance. Thus, digital humour emerged as an important medium of resilience and symbolic resistance. S. Ahmed & M. Masood (2024) demonstrated that exposure to political memes facilitated online political participation and can mobilise otherwise disengaged audiences, highlighting their role as instruments of participatory communication and digital activism. It demonstrated that wartime memes functioned not only as markers of collaborative memory

and mechanisms of psychological adaptation, but also as forms of symbolic resistance, digital activism, and identity construction. From 2022, attention had turned to emerging forms of digital visibility associated with the Russian Federation's war against Ukraine. M. Makhortykh & M. Bareikytė (2025) showed that image-generative AI models influenced the production, circulation, and interpretation of wartime imagery, while simultaneously tending to homogenise visual representations of violence. Scientists' findings underscored the growing role of artificial intelligence in shaping collective perceptions and contemporary visual cultures of war.

Another line of inquiry concerns cultural practices that combined artistic activism with civic engagement under wartime conditions. S. Vytalov & I. Vilchynska (2025) examined how these initiatives linked artistic expression, social solidarity, and community reconstruction. Volunteer movements integrated internally displaced persons through collaborative creative activities, while memorial projects transformed sites of loss into spaces of collective reflection. Digital platforms extended participation beyond geographical and security constraints. These practices performed integrative, communicative, mobilising, and therapeutic functions, strengthening social cohesion through shared symbols and collective meaning-making. Despite these significant contributions, relatively few studies examined the interaction between physical visual practices, such as street art and symbolic urban interventions, and digital visual cultures within the context of active military conflict. Existing scholarship often treats street art, symbolic civic practices, and internet memes as separate analytical domains despite their increasing overlap within contemporary media environments. Moreover, while journalistic documentation of wartime murals and visual activism in Ukraine had been extensive since the full-scale invasion of 2022, systematic academic analysis of these visual practices remained limited. In this study, a hybrid visual communication network was understood as an interconnected system, through which meanings circulated between urban space and digital platforms via mutually reinforcing visual practices, thereby shaping collective memory, reinforcing national identity, and fostering cultural resilience. This concept provided the analytical framework for examining the interaction between street art, symbolic civic interventions, and digital memes during the initial phase of the Russian Federation's full-scale invasion. Accordingly, this article examined how street art, symbolic civic practices, and digital visual culture in frontline Ukrainian cities during the spring of 2022 operate as interconnected forms of symbolic resistance and community resilience within a hybrid visual communication network linking physical and digital spaces. The analysis proceeds in three stages, examining monumental street art, decentralised symbolic interventions associated with the Yellow Ribbon Movement, and digital memes as interconnected components of this hybrid visual communication network.

MATERIALS AND METHODS

This study employed an interdisciplinary methodology to analyse wartime visual culture as a situated symbolic practice produced under conditions of armed conflict. It examined visual materials created between February and October 2022 in five frontline regions of Ukraine: Kyiv, Kharkiv, Mykolaiv, Chernihiv, and Zaporizhzhia. The empirical corpus comprised approximately seventy-two documented visual artefacts, including murals, graffiti inscriptions, Yellow Ribbon symbols, and widely circulated digital memes, identified through photographic documentation, media reports, and publicly accessible digital platforms. Twelve representative examples were reproduced and examined in detail. The corpus nevertheless remained incomplete, as many locally produced and ephemeral visual interventions may have disappeared before documentation. The analysis focused exclusively on publicly documented visual materials and avoids reproducing images that may expose vulnerable individuals or locations. The selected time-frame corresponded to the initial phase of the full-scale invasion, when spontaneous forms of visual resistance rapidly emerged. These early visual practices represented an initial stage of wartime symbolic production, which continued to evolve as the conflict shifts from emergency response toward longer-term processes of cultural memory. The selected cities represented diverse wartime conditions, including direct frontline proximity, intensive bombardment, temporary encirclement, and sustained civic resistance. Visual symbols were interpreted within their cultural and spatial contexts, acknowledging that meanings may vary across audiences and evolve over time. The analysis combined visual, semiotic, and discourse approaches. Visual analysis examined composition, iconography, material context – including damaged façades and shelters – and the spatial visibility of artworks within urban environments, allowing interpretation of how street art interacted with the physical landscape of war.

Semiotic and discourse analysis were used to interpret symbolic meaning and the social functions of visual representations. R. Barthes' (1977) theory of myth provided a framework for analysing how images transformed specific wartime events into broader narratives of national identity, resistance, and collective memory, while M. Foucault's (2002) concept of discourse together with subsequent work on counter-visibility helped to explain how visual practices challenge dominant narratives and contest symbolic power. A. Giddens's (1984) structuration theory was particularly relevant for understanding how artists and citizens operated within the constraints imposed by war, while simultaneously exercising agency to reshape symbolic environments through creative practice. Digital visual culture was analysed using frameworks from meme studies, particularly L. Shifman's (2013) typology of participatory memes and B.E. Wiggins & G.B. Bowers' (2015) genre approach to memetic communication. G. Marino's (2015) semiotic approach to digital mimesis and spreadability informed the analysis of how visual content

acquired meaning through circulation, replication, and transformation across digital environments. E.E. Scialabba's (2020) work further explained how recursive imitation structures contemporary visual communication, enabling visual forms to be continually reinterpreted and remediated across media platforms. Together, these methods enable an integrated analysis of murals, symbolic gestures, and digital memes as interconnected elements of wartime visual communication.

RESULTS AND DISCUSSION

The analysis of visual artefacts demonstrated that wartime visual culture in Ukraine operated through interconnected material and digital forms of symbolic resistance. Murals and graffiti transformed damaged urban environments into communicative spaces, while the Yellow Ribbon Movement develops decentralised symbolic practices in occupied territories. At the same time, digital memes translated daily wartime experiences into shared emotional narratives, collectively forming a hybrid visual communication network linking physical and digital spaces. The interaction between urban and digital visual culture was particularly evident in the emergence of shared symbolic motifs that rapidly circulated across media and public space. Among the earliest and most recognisable examples was the "Tank forces" phenomenon (Fig. 1).



Figure 1. Tank forces

Note: a – photo taken on 27 February 2022 near the village Lyubymivka (Kherson region); b – photo of the mural in Amsterdam by the artist NILS; c – photo of the postage stamp

Source: A. Hanchuk (2022), Vidar (2022), Volstamp (n.d.)

The analysed images traced the transformation of a wartime event into a cultural symbol of Ukrainian resistance. Figure 1, a documents Ukrainian farmers towing abandoned Russian Federation military equipment by Ukrainian farmers near Lyubymivka (Kherson region) on 27 February 2022. An image that rapidly spread through national and international media as a symbol of civilian resilience and ingenuity. Figure 1, b, a mural by Dutch artist NILS in Amsterdam, translated this event into global street art, demonstrating international solidarity with Ukraine. Figure 1, c, a Ukrainian postage stamp based on the same motif, institutionalised the image within national commemorative culture. Together, these examples illustrated how a documentary image evolved across media formats into a widely recognised visual narrative that reinforced collective identity, public morale, and international support for Ukraine. The urban landscapes of Kyiv, Kharkiv, Chernihiv, Mykolaiv, and Zaporizhzhia during the spring of 2022 revealed a pronounced tension between physical destruction and symbolic reconstruction. As missile strikes and artillery reshaped the material environment, communities reclaimed damaged urban spaces through murals, inscriptions, and symbolic gestures that asserted continuity despite rupture. Graffiti, stencils, and improvised visual interventions transformed ruined buildings, streets, and barricades into communicative surfaces, through which wartime experiences were translated into narratives of resistance, memory, and collective endurance. In this context, urban space itself became a medium, through which destruction and symbolic meaning were simultaneously inscribed. An example was the mural by Ukrainian muralist Sasha Korban (Fig. 2).



Figure 2. Mural “Everything will be Ukraine”

Note: photo by Sasha Korban

Source: H. Vorona (2022)

Painted on a damaged wall, while serving in the Armed Forces of Ukraine, the mural depicted gloved hands stitching together the torn blue and yellow halves of the national flag, symbolising resilience, unity, and national recovery amid destruction. The exposed brickwork was integrated into the composition, transforming wartime damage into a visual narrative of renewal. Widely circulated in Ukrainian media and on social media, the work became a powerful symbol of resistance, while the act of sewing itself

functioned as a metaphor for repairing the social fabric disrupted by war and restoring a sense of collective identity under conditions of crisis. In cities such as Kyiv and Kharkiv, where bombardment left visible traces across residential districts and public infrastructure, artists frequently worked directly on damaged surfaces. Burnt apartment blocks, shattered bus stops, barricades, and partially destroyed facades became symbolic canvases that framed artistic intervention. In Kyiv, murals and graffiti often depicted Ukrainian defenders, volunteers, and civilians, juxtaposing vulnerability with defiance. Soldiers were frequently rendered with elements of sacred iconography, presenting defenders as moral protectors of the nation. Other murals portrayed children holding blue-and-yellow balloons or women represented as guardians, echoing the mythological imagery of the Berehynia, a traditional Slavic female protector associated with the safeguarding of home and nation. These visual forms condensed wartime experience into symbolic narratives of dignity and perseverance, functioning as what R. Barthes (1977) described as “myths today”, through which historical events were translated into culturally intelligible meanings. A representative example of these visual narratives is provided by the mural “Ghost of Kyiv” (Fig. 3), created by a team led by Ukrainian artist Andrii Kovtun in Kyiv in 2022.



Figure 3. Mural “Ghost of Kyiv”

Note: photo by Olga Kosova

Source: O. Kosova (2024)

The mural portrayed a Ukrainian fighter pilot inspired by the popular wartime legend of the “Ghost of Kyiv”, which emerged during the defence of the capital in the first weeks of the invasion. Unveiled on Aviation Day, the work transformed a popular wartime narrative into a monumental visual symbol of courage, sacrifice, and national resilience. Widely covered by Ukrainian and international media, the mural became an important visual representation of community resilience and the symbolic heroism associated with Ukraine’s resistance. Visual narratives increasingly expanded beyond military themes to commemorate civilian forms of courage and solidarity as illustrated by “Support” and “Heroes without weapons”. Figure 4 presented the mural “Support”, based on a work by the renowned Canadian artist and illustrator Eric Pause

and realised in Kyiv in 2022 by the organisation GoGlobal in cooperation with the communication agency ETER as part of the youth initiative.



Figure 4. Mural “Support”

Note: photo by GoGlobal

Source: O. Kosova (2024)

The composition depicted intertwined human figures rendered in the artist's characteristic geometric style, symbolising solidarity, mutual support, and social cohesion during wartime. Created as part of an international artistic initiative supporting Ukraine, the mural attracted public attention as a visual expression of unity and humanitarian support, reinforcing narratives of collective resilience and recovery. Figure 5 depicted the mural “Heroes without weapons”, created by Kyiv artists Vitalii Hydevan and Olena Noyna in 2023.

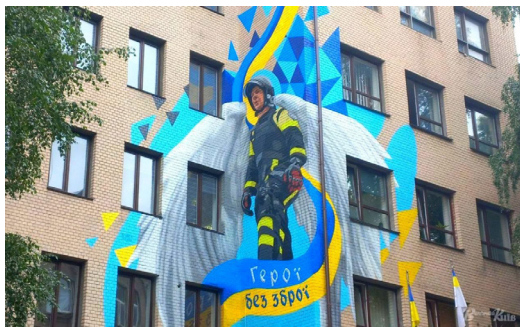


Figure 5. Mural “Heroes without weapons”

Note: photo by Olga Kosova

Source: O. Kosova (2024)

Portraying a firefighter against the colours of the Ukrainian flag, the work commemorated rescuers, who risked their lives responding to the consequences of the Russian Federation's attacks. By extending wartime heroism beyond the military sphere, the mural emphasised civic solidarity, sacrifice, and the essential role of emergency workers in sustaining social resilience. Widely covered in Ukrainian media and positively received by the public, it became a visual tribute to those protecting civilian lives under conditions of war. More broadly, wartime street art functions as a mechanism of commemoration

and symbolic mobilisation, reinforcing narratives of sacrifice and collective resilience, as exemplified by the mural “For freedom” (Fig. 6).



Figure 6. Mural “For freedom”

Note: photo by GoGlobal

Source: O. Kosova (2024)

Figure 6 presented the mural “For freedom”, created in Kyiv in 2023 by the Paint Hunters team, comprising Dmytro Kasianiuk and Marian Motruk. It depicted a Ukrainian soldier against the blue and yellow colours of the national flag beneath the slogan “For freedom”. It commemorated the sacrifice of Ukrainian defenders and symbolised the struggle for sovereignty and independence. The work honours those defending the country and reinforces narratives of national unity and resilience. Widely covered by Ukrainian media, the mural was positively received as an expression of gratitude, collective memory, and support for the Armed Forces of Ukraine. Beyond individual commemorative works, wartime street art became increasingly embedded in the urban fabric of frontline cities. Kharkiv, subjected to relentless shelling, developed a visual landscape, in which street art became closely intertwined with the materiality of destruction. Artists painted directly on damaged façades and the remnants of public buildings, transforming ruined structures into sites of visual meaning. This materially anchored symbolism reflected G. Marino's (2015) observation that spreadability extended beyond digital networks to encompass spatial visibility: symbols reproduced across damaged urban surfaces enable rapid recognition and collective identification. A representative example of this materially grounded symbolism was the mural “Kharkiv – hero city” (Fig. 7). Figure 7 reproduced the mural “Kharkiv – hero city”, created by Ukrainian artist Anastasiia Khudiakova in October 2022 and dedicated to the resilience of Kharkiv during the Russian Federation's invasion. Painted on a building damaged by a Russian missile strike on 1 March 2022, the work incorporated the material legacy of destruction into its symbolic narrative. The mural portrayed construction workers rebuilding the city alongside iconic landmarks, including the Assumption Cathedral, the Mirror Stream fountain, the Ferris wheel, the Annunciation Cathedral, Derzhprom, and the railway station, symbolising recovery, local identity, and civic

solidarity. Widely appreciated by residents, the mural transformed a site of destruction into a powerful affirmation of Kharkiv as a hero city and of the city's determination to rebuild and preserve its cultural heritage amid continuous shelling.



Figure 7. Mural “Kharkiv – hero city”

Source: Mukha. Murals of Kharkiv (n.d.)

Although the visual culture of Kharkiv foregrounded commemoration and the material traces of destruction, wartime symbolism in Mykolaiv assumed more humorous and participatory forms. Widely circulated wartime phrases were recontextualised as graffiti, stickers, and murals, demonstrating how the convergence of digital memes and urban space generated distinctive practices of symbolic resistance and collective resilience.

Memetic imagery translated online humour into urban space, allowing recognisable digital templates to circulate in material form. Following L. Shifman's (2013) typology, such visual references combined recognisable formats, explicit stance, and intertextual connections with global meme culture. Digital memes and street art therefore operated not as separate domains, but as interconnected symbolic practices within a shared visual environment. Humour, irony, and satire function as mechanisms, through which communities process uncertainty and reaffirm collective solidarity, while repeated visual motifs generated a shared symbolic language extending from social media platforms into everyday urban environments. A representative example of this convergence between digital meme culture and urban space was the mural “Defender kitty” (Fig. 8).

Figure 8 depicted the mural “Defender kitty”, created in Mykolaiv by muralists Dmytro Slepukha and Alyona Martynova. Inspired by the popular wartime imagery of the “combat cat”, the mural combined humour and military symbolism, translating a memetic image into urban space. According to the artists, the work aimed to raise the spirits of Mykolaiv residents, who remained

in the city despite intense daily shelling by the Russian Federation. Warmly received by local residents and widely followed throughout its creation, the mural became a source of emotional support and a symbol of resilience and optimism. As one resident observed, the artwork provided much-needed positivity during wartime and inspired hopes for similar initiatives throughout the city.



Figure 8. Mural “Defender kitty”

Note: photo by Svitlana Vovk

Source: Svidok.info (2026)

Although humour and memetic symbolism played a central role in Mykolaiv's wartime visual culture, visual practices in Chernihiv and Zaporizhzhia adopted more commemorative forms. There, sites of destruction, including schools, residential buildings, and public squares, were transformed into spaces of remembrance, mourning, and hope. In Chernihiv, spontaneous memorial artworks included portraits of civilians killed during bombardments, painted flowers surrounding craters, and inscriptions commemorating victims of attacks. Such imagery corresponded with N. Gal's (2016) observation that visual media established emotional publics through shared forms of mourning and hope, converting traumatic locations into mnemonic landscapes that preserved collective memory, while affirming communal resilience. In Zaporizhzhia, murals frequently expressed themes of protection and perseverance. Images of birds breaking through cages, guardians guiding children, and stylised maps of Ukraine accompanied by inscriptions such as “Тримаймося” (Trymaymosya, “Holding on”), communicated emotional solidarity and endurance. The emotional immediacy of these images illustrated A. Giddens's (1984) concept of structuration, as artistic expression emerged precisely, where structural constraints were most pronounced. Through these visual narratives, artists transformed spaces of vulnerability into symbolic sites of continuity and survival.

Graffiti, stencils, and improvised visual interventions transformed ruined buildings, streets, and other urban surfaces into communicative surfaces, through which wartime experiences were translated into narratives of resistance and collective endurance, collectively forming part of a hybrid visual communication network linking

urban space with digital media circulation. As these images circulated across physical and digital environments, familiar symbols acquired new layers of meaning and became embedded in broader narratives of identity, memory, and collective survival. Street art in wartime Ukraine thus constituted a dense semiotic field, in which recurring motifs operated as mythic signifiers of resistance and resilience in the sense described by R. Barthes (1977). The trident, frequently appearing in murals, served as a unifying national symbol, whose presence on bomb-damaged walls emphasised the irreducibility of Ukrainian identity. In semiotic terms, it evolved from a conventional political emblem into a signifier of collective survival. The national colour palette became similarly pervasive, appearing not only in murals, but also on barricades, helmets, sandbags, and structural supports. This chromatic proliferation reflected, what E.E. Scialabba (2020) described as digital mimesis, extended into physical space: repeated reproduction stabilised

symbolic meaning. Images of mothers shielding children appeared repeatedly across frontline cities, evoking older cultural archetypes, such as the Berehynia and the Theotokos, alongside contemporary narratives of civilian suffering. Murals also portrayed Ukrainian soldiers, medics, and volunteers in stylised heroic forms that foreground agency rather than victimhood and function as counter-images to dehumanising propaganda. Birds – particularly storks, cranes, and nightingales – symbolised return and national continuity, while angels appeared as protectors of cities near hospitals or bomb shelters. Together these motifs formed a semiotic network, through which wartime street art articulated collective identity and resilience. Yet symbolic resistance was not limited to monumental murals and large-scale public art. In occupied territories, visual practices often assumed more discreet and decentralised forms, giving rise to micro-symbolic interventions associated with the Yellow Ribbon Movement (Fig. 9).

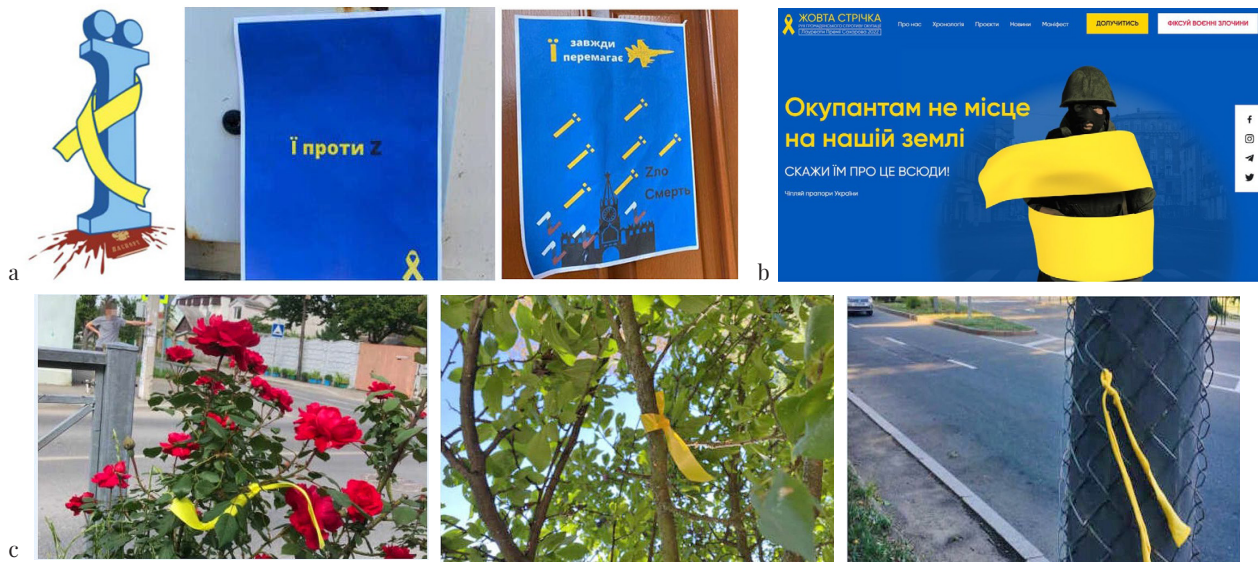


Figure 9. Yellow Ribbon Movement

Note: a – screenshot of the movement's website, which coordinated activities and disseminated messages opposing Russian Federation's occupation; b – inscription of the Ukrainian letter "І", a distinctive letter of the Ukrainian alphabet (pronounced «yi»), adopted by activists to affirm Ukrainian cultural and linguistic identity; c – yellow ribbons placed on trees, fences, flowerbeds, and other public spaces in occupied territories in Ukraine's south

Source: Yellow Ribbon (n.d.)

Through these simple yet recognisable interventions, activists transformed everyday spaces into sites of symbolic resistance, communicating solidarity and asserting the continued presence of Ukrainian identity under occupation. Operating without formal hierarchy, the movement relied on low-risk symbolic practices to challenge imposed visual orders and maintain the visibility of Ukrainian identity. The movement's activities demonstrated how resistance could be enacted through everyday objects and spatial interventions rather than overt political action. As L. Althusser (2006) suggested, ideology operated through routine practices; similarly, Yellow Ribbon interventions functioned as rituals of subject formation,

reassuring communities that Ukrainian identity and civic resistance persisted despite occupation. Their widespread replication across occupied territories also illustrated how symbolic practices circulated within a hybrid visual communication network, linking physical interventions with digital dissemination and collective meaning-making. Unlike large murals, Yellow Ribbon signs relied on subtlety and reproducibility. Their simplicity reflected G. Marino's (2015) notion of spreadability through minimalism: the simpler the form, the more easily it circulated. While occupation authorities attempted to impose a new symbolic order by removing Ukrainian flags, renaming streets, and installing propaganda, these small interventions disrupt

the imposed visual regime and undermine the appearance of control. The yellow ribbon thus became a condensed symbol of continuity, nonviolent defiance, and belonging to the national collective. Its semiotic efficiency mirrors the logic of memes, demonstrating how micro-symbols functioned as nodes within a distributed semiotic system of wartime resistance. A similar logic characterised digital memes circulating across Ukrainian and global digital platforms, which complemented the rhetorical and affective power of street art. As L. Shifman (2013) emphasised, memes communicated through recognisable and adaptable templates. Ukrainian memes addressing air-raid sirens, blackouts, missile interceptions, and frontline humour transformed fear into shared irony and collective resilience. As B.E. Wiggins & G.B. Bowers (2015) argued, their social power derived from genre recognition: wartime adaptations retained familiar formats, while incorporating references to the conflict, enabling audiences to navigate uncertainty through recognisable communicative patterns. The capacity of memes to transform fear into shared irony and collective resilience was illustrated by “Я в калідорі” (“I’m in the hallway”) (Fig. 10).



Figure 10. Мем “Я в калідорі” – child’s softened mispronunciation of “I’m in the hallway” during air raids, later transformed into a shared symbol of vulnerability and solidarity

Source: S. Ruth (2022)

The meme “Я в калідорі” (“I’m in the hallway”) originated from a child’s softened pronunciation of the phrase “I’m in the corridor” during an air raid. Popularised through illustrations and adaptations on social media, the phrase became a humorous yet emotionally resonant expression of everyday wartime experience. By transforming the practice of seeking shelter according to the “two-wall rule” into a shared cultural reference, the meme converted vulnerability into solidarity and fear into irony. Its widespread circulation demonstrated how ordinary experiences were translated into participatory forms of meaning-making and collective resilience. The participatory nature was further illustrated by their continuous adaptation and recombination. One such example was the meme “I’m in the hallway and ballistic missiles” (Fig. 11), which combined the familiar phrase “Я в калідорі” (“I’m in the hallway”) with exaggerated imagery to express the anxiety associated with missile attacks through humour and irony.



Figure 11. Мем “I am in hallway and ballistic missiles”
Source: V. Shaparenko (n.d.)

Figure 11 depicted a wartime adaptation of the “Я в калідорі” (“I’m in the hallway”) meme, juxtaposing the everyday practice of taking shelter during air raids with the threat of ballistic missile attacks through exaggerated visual imagery. Widely circulated on social media, such humorous reinterpretations transformed fear and uncertainty into shared experiences, reinforcing solidarity and collective resilience. Humour in times of crisis often fostered social solidarity (Laineste & Voolaid, 2017). Ukrainian wartime memes illustrated this dynamic through ironic adaptations of popular culture, animal imagery combined with military references, and textual jokes addressing everyday wartime hardships. V. Chekanov (2017) described “memocomplexes” as coordinated thematic clusters that structured symbolic communication in information warfare. Ukrainian memetic responses frequently target disinformation by exposing contradictions through parody, operating as a counter-visual strategy that disrupted the propagandistic spectacle described by G. Debord (1995). The adaptive and participatory nature of Ukrainian wartime memes was further illustrated by the visual afterlife of the kitchen cabinet from Borodianka (Fig. 12), which evolved from documentary evidence of destruction into a widely recognised symbol of endurance and hope. Initially documented as part of the destruction caused by the Russian Federation’s attacks, the image was subsequently reinterpreted through illustrations and memes. Figure 12 illustrated the transformation of the kitchen cabinet from Borodianka into a memetic symbol of resilience. Figure 12, a showed the original photo taken by Yelyzaveta Servatynska of a surviving kitchen cabinet suspended on the wall of a heavily damaged apartment building. Figure 12, b presented Oleksandr Grekhov’s illustration “Kitchen cabinet from Borodianka”, while Figure 12, c depicted a meme based on the same motif, using the dialogue: “How are you?” – “Holding on”. Ukrainian “Тримається?” (“How are you holding up?”) possessed a distinctive wartime compactness, simultaneously enquiring about physical safety, emotional condition, psychological endurance, and continued survival. These multiple meanings were condensed into a single everyday expression. Through successive reinterpretations, the image evolved from documentary evidence of destruction into a widely recognised symbol of endurance, solidarity, and collective resilience. Digital

circulation further amplified this communicative power. Ukrainian wartime memes displayed extensive intertextuality through the adaptation of established templates,

historical imagery paired with contemporary captions, and linguistic played combining Ukrainian phonetics with English code-mixing.



Photo taken by Yelyzaveta Servatynska



Illustration done by Oleksandr Grekhov



Figure 12. Kitchen cabinet “How are you? Holding up!”

Note: a – kitchen cabinet from Borodyanka, photo by Yelyzaveta Servatynska; b – illustration “Kitchen cabinet from Borodianka” by Oleksandr Grekhov; c – meme “How are you? Holding up!”

Source: P. Mandryk (2022)

Similar visual practices had appeared in other conflict contexts, such as Northern Ireland and Palestine, where murals functioned as territorial and ideological markers. However, the Ukrainian case was distinctive due to the rapid interaction between urban visual practices and global digital meme circulation. Visual narratives therefore circulated bidirectionally: urban images entered digital circulation, while memetic forms returned to the city through graffiti, murals and stickers. In this sense, the wartime visual environment in Ukraine can be understood as a hybrid visual communication network that integrated murals, graffiti, symbolic gestures, and digital memes into a coherent cultural response. Street art and memes operated as an interdependent communicative system: murals become meme content, memes inspired graffiti, and Yellow Ribbon symbols circulated across both physical and digital spaces. This hybridity reflected A. Giddens's (1984) concept of structuration, in which cultural practices simultaneously reproduced and transformed social structures. Visual culture also performed important psychological and social functions during wartime. Images of humour, defiance, mourning, and solidarity contributed to emotional stabilisation and reinforced collective belonging under conditions of uncertainty and disruption. At the same time, wartime visual narratives reinforced linguistic identity, territorial cohesion, and moral distinctions between aggressor and defender, reflecting L. Droti-anko's (2009) understanding of mass culture as a transmitter of shared values. International artistic interventions, most notably those by Banksy, together with the global circulation of Ukrainian memes, further integrated the country into transnational circuits of representation, amplifying its symbolic presence within global visual culture.

The relationship between visual culture, political resistance, and national identity had attracted sustained scholarly attention across cultural studies, visual anthropology, media studies, and political sociology. K. Avramidis & M. Tsilimpounidi (2017) analysed data of conflict zones,

including Northern Ireland, Palestine, and the Middle East, and demonstrated that murals, graffiti, and symbolic interventions function as markers of territorial belonging and ideological struggle. Graffiti and street art operated simultaneously as spatial practices and cultural expressions, mediating the relationship between architecture, urban space, and social identity. J. Rancière (2004) argued that aesthetic practices reorganised the “distribution of the sensible”, creating new forms of political visibility and participation, while J.C. Alexander's (2012) theory of cultural trauma explained how symbolic forms transformed collective suffering into culturally mediated narratives that shaped identity. Studies of street art further emphasised its role as a form of spatial negotiation and political communication, with A. Young (2014) conceptualising it as a situational practice, whose meaning emerged through the interaction between the artwork, the viewer, and the urban environment. Street art can therefore be understood as an ephemeral, often unsanctioned form of urban expression, while P. Bengtson & M. Arvidsson (2014) emphasised its capacity to reshape the symbolic organisation of cities and contributed to debates on spatial justice and dominant regimes of representation. Scholarship on visual culture and digital media underscored the political and affective dimensions of images. W.J.T. Mitchell (2005) develops explored the agency of images by asking what pictures “want”, treating them as entities that actively participated in the production of political meaning rather than merely reflecting human intention. At the same time, N. Mirzoeff (2011) conceptualised visibility as a contested terrain, in which authority and resistance struggled over regimes of representation and identified a paradox characteristic of modern warfare: the immense quantity of imagery produced by conflict often results in limited political impact, a phenomenon researcher described as the “banality of images”.

L. Laineste & P. Voolaid (2017) further demonstrated that memes frequently combined seriousness with playful expression, describing them as “playfully serious”

cultural forms. In political crises, memetic humour can undermine official narratives, while simultaneously supporting public discussion and collective reflection. Research on participatory media provided an additional framework for understanding contemporary visual communication. H. Jenkins (2006) highlighted the emergence of participatory culture, in which audiences actively produced and circulated media content. Z. Papacharissi (2014) conceptualised digital communication networks as “affective publics”, organised around shared emotional expression and collective responses to political events. These perspectives helped to explain wartime visual communication, where digital images circulated rapidly across social and national boundaries. The Ukrainian context had generated a growing body of scholarship examining cultural responses to political upheaval, particularly since the Revolution of Dignity in 2013–2014. Ukrainian scholars had also examined digital communication and memetic culture. L. Drotianko (2009) analysed the dynamics of mass culture within informational society and the mediating role of visual forms in transmitting social values. T. Poda (2017) conceptualised internet memes as a phenomenon of contemporary informational culture, while V. Chekanov (2017) interpreted meme complexes as strategic instruments within information warfare. L. Smola (2019) further demonstrated how memetic humour may function as a mechanism of psychological resilience during periods of political crisis. Wartime visual practices in Ukraine may be understood through five interconnected theoretical approaches: semiotics, discourse, ideology, structuration, and digital mimesis. Taken together, these approaches explained how murals, symbolic gestures, and digital memes acquired meaning and operated within systems of power. Visual imagery of defenders, volunteers, mythical figures, and national symbols transformed experiences of loss and struggle into narratives of dignity and endurance. Wartime visual symbols thus functioned as mythic signifiers that translated historical events into culturally intelligible meanings. M. Foucault’s (2002) concept of discourse highlighted how regimes of visibility shape knowledge and authority. Ukrainian wartime memes illustrated these dynamics, as visual templates mutated through iterative reproduction and circulate humour, critique, and political commentary across international networks.

CONCLUSIONS

The visual practices that emerged in Ukraine during the spring of 2022 demonstrated how contemporary warfare produced hybrid symbolic environments, in which urban space and digital networks interacted to generate, circu-

late, and reinforce symbolic meanings of resistance. The analysis showed that street art, symbolic interventions, and digital memes evolved from peripheral forms of cultural expression into significant mechanisms of communication, identity formation, and collective resilience. The examined examples revealed three interconnected dimensions of wartime visual culture. First, murals and graffiti transformed damaged buildings, shelters, checkpoints, and urban ruins into communicative spaces that conveyed narratives of sovereignty, endurance, and national continuity. By reappropriating sites of destruction, these visual interventions enabled communities to reclaim symbolic agency and counter hostile propaganda narratives. Second, the analysis of the Yellow Ribbon Movement demonstrated how decentralised symbolic actions functioned as effective forms of civic resistance in occupied territories. Ribbons, coded inscriptions, and micro-graffiti communicated solidarity, maintained visibility of Ukrainian identity, and strengthened collective belonging despite restrictions imposed by occupation authorities. Third, the analysed wartime memes functioned as adaptive communicative tools that reframed fear and uncertainty through irony, humour, and parody. Their rapid circulation facilitated collective interpretation of wartime events, countered disinformation, and connected local experiences with global audiences. Taken together, these findings indicated that murals, symbolic markers, and digital memes form a hybrid visual communication network linking physical and digital spaces. Rather than isolated artistic responses, these practices operated as interconnected mechanisms, through which communities interpreted violence, reinforced national identity, sustained social cohesion, and adapted to wartime conditions. The study thus highlighted the importance of visual culture as a key component of cultural resilience and symbolic resistance in contemporary armed conflict. Future research should further examine how wartime visual practices influence the long-term development of Ukraine’s cultural memory, artistic discourse, and national identity by integrating approaches from visual culture, urban semiotics, and digital media studies.

ACKNOWLEDGEMENTS

None.

FUNDING

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Ahmed, S., & Masood, M. (2024). Breaking barriers with memes: How memes bridge political cynicism to online political participation. *Social Media + Society*, 10(2). doi: 10.1177/20563051241261277.
- [2] Alexander, J.C. (2012). *Trauma: A social theory*. Cambridge: Polity Press.
- [3] Althusser, L. (2006). *Ideology and ideological state apparatuses (notes towards an investigation)*. In M.G. Durham & D.M. Kellner (Eds.), *Media and cultural studies: Keywords* (pp. 79–87). Malden: Wiley–Blackwell.

- [4] Avramidis, K., & Tsilimpounidi, M. (2017). *Graffiti and street art: Reading, writing and representing the city*. London: Routledge.
- [5] Barthes, R. (1977). *Image. Music. Text*. (Translated by S. Heath). London: Fontana Press.
- [6] Bengtsen, P., & Arvidsson, M. (2014). Spatial justice and street art. *NAVELN REET: Nordic Journal of Law and Social Research*, 5, 117–130. doi: 10.7146/nnjlsr.voi5.111084.
- [7] Chekanov, V. (2017). *The creation of memo complexes as a stratagem of information wars of modern times*. *Scientific Notes of Taurida National V.I. Vernadsky University. Series: Historical Sciences*, 28(2), 30–34.
- [8] Debord, G. (1995). *The society of the spectacle*. Brooklyn: Zone Books.
- [9] Drotianko, L. (2009). Popular culture in the information society. *Proceedings of the National Aviation University. Philosophy, Cultural Studies*, 1. doi: 10.18372/2412-2157.9.2292.
- [10] Foucault, M. (2002). *Archaeology of knowledge*. London: Routledge. doi: 10.4324/9780203604168.
- [11] Gal, N., Shifman, L., & Kampf, Z. (2016). "It gets better": Internet memes and the construction of collective identity. *New Media & Society*, 18(8), 1698–1714. doi: 10.1177/1461444814568784.
- [12] Giddens, A. (1984). *The constitution of society: Outline of the theory of structuration*. Cambridge: Polity Press.
- [13] Hanchuk, A. (2022). Kherson region is in an uproar: In the village of Lyubymivka, Roma people stole a tank from the Russian military. *Hlavred*. Retrieved from <https://surl.li/mfcqmo>.
- [14] Hulievych, S. (2025). Contemporary Ukrainian visual art about war as a medium of cultural memory. *Art Research of Ukraine*, 25, 205–212. doi: 10.31500/2309-8155.25.2025.346170.
- [15] Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York: NYU Press.
- [16] Khudiakova, A. (2023). Anti-war murals in Ukraine and the world during the Russian-Ukrainian war. *HUDPROM: The Ukrainian Art and Design Journal*, 25(1), 193–205. doi: 10.33625/hudprom2023.01.193.
- [17] Kosova, O. (2024). A tribute to bravery: 10 murals in Kyiv honouring the heroes of the war. *Vechirniy Kyiv*. Retrieved from <https://vechirniy.kyiv.ua/news/95191/>.
- [18] Kysliuk, K. (2023). Visual frames of the Russian-Ukrainian war in Ukrainian culture. In *Culture and art in modern scientific discourse* (pp. 69–96). Kharkiv: Technology Center PC. doi: 10.15587/978-617-7319-95-4.ch3.
- [19] Laineste, L., & Voolaid, P. (2017). Laughing across borders: Intertextuality of internet memes. *The European Journal of Humour Research*, 4(4), 26–49. doi: 10.7592/ejhr2016.4.4.laineste.
- [20] Makhortykh, M., & Bareikytė, M. (2025). Generic visuality of war? How image-generative AI models (mis)represent Russia's war against Ukraine. *arXiv*. doi: 10.48550/arXiv.2512.06570.
- [21] Mandryk, P. (2022). "How are you? I'm holding on!" A kitchen cupboard that survived the destruction of a house in Borodianka has become a symbol of Ukraine's resilience. *Kyiv24 News*. Retrieved from <https://surl.li/plvwwa>.
- [22] Marino, G. (2015). Semiotics of spreadability: A systematic approach to Internet memes. *Punctum*, 1(1), 43–66. doi: 10.18680/hss.2015.0004.
- [23] Mirzoeff, N. (2011). *The right to look: A counterhistory of visibility*. Durham: Duke University Press. doi: 10.2307/j.ctv1vc8rg.
- [24] Mitchell, W.J.T. (2005). *What do pictures want? The lives and loves of images*. Chicago: University of Chicago Press.
- [25] Mozolevska, A. (2024). Unveiling the war and constructing identities: Exploring memes in Ukrainian and Russian social media during the Russian invasion of Ukraine. *Czech Journal of International Relations*, 59(2), 7–37. doi: 10.32422/cjir.784.
- [26] MuKha. Murals of Kharkiv. (n.d.). Retrieved from <https://mural.kh.ua/mural-kharkiv-hero/>.
- [27] Papacharissi, Z. (2014). *Affective publics: Sentiment, technology, and politics*. Oxford: Oxford University Press. doi: 10.1093/acprof:oso/9780199999736.001.0001.
- [28] Poda, T. (2017). Internet-memes as a phenomenon of the information society. *Proceedings of the National Aviation University. Philosophy, Cultural Studies*, 25(1). doi: 10.18372/2412-2157.25.12640.
- [29] Poliakova, M., Savchuk, I., Berdyskykh, S., Gerasymchuk, V., & Bielousova, O. (2026). Mural as a polylogue in public space: The communicative potential of Ukrainian contemporary monumental art. *Veredas Do Direito*, 23, article number e234683. doi: 10.18623/rvd.v23.n4.4683.
- [30] Rancière, J. (2004). *The politics of aesthetics: The distribution of the sensible*. (Translated by G. Rockhill). London: Continuum.
- [31] Ruth, S. (2022). Ya v kalidori. *The Art of Victory*. Retrieved from <https://milart.ucf.in.ua/illustrations/ya-v-kalidori/>.
- [32] Scialabba, E.E. (2020). A copy of a copy of a copy: Internet mimesis and the copyrightability of memes. *Duke Law & Technology Review*, 18, 332–352.
- [33] Shaparenko, V. (n.d.). 24 symbols, phrases, actions and memes that emerged during the war and will stay with us forever. *Ukrainky*. Retrieved from <https://surl.li/ncqhms>.
- [34] Shifman, L. (2013). Memes in a digital world: Reconciling with a conceptual troublemaker. *Journal of Computer-Mediated Communication*, 18(3), 362–377. doi: 10.1111/jcc4.12013.
- [35] Smola, L. (2019). Mem as a tool of information war. *Bulletin of Taras Shevchenko National University of Kyiv*, 1(10), 91–95. doi: 10.17721/bsp.2019.1(10).23.

- [36] Svidok.info. (2026). *Murals are being created in Mykolaiv in support of Ukraine's defenders and the city*. Retrieved from <https://svidok.info/uk/news/65663>.
- [37] Syzonov, D., & Zlotnyk-Shagina, O. (2024). Reactivation of internet memes of the military era: Psycholinguistic markers. *Psycholinguistics*, 36(2), 171–197. doi: 10.31470/2309-1797-2024-36-2-171-197.
- [38] Vidar. (2022). Street art of tractor pulling a tank in Putins war on Ukraine. *Street Art Utopia*. Retrieved from <https://streetartutopia.com/2022/03/07/tractor-pulling-a-tank-in-putins-war-on-ukraine/>.
- [39] Volstamp. (n.d.). 2022 Postage Stamp: "Good evening, we're from Ukraine!" W№. 1990. Retrieved from https://volstamp.in.ua/ua/item/kupit_2022_marka_dobrogo_vechora_mi_z_ukrainu_w_1990-id6949.
- [40] Vorona, H. (2022). Hands sewing together the Ukrainian flag. A symbolic mural has appeared in Obolon. *Big Kyiv*. Retrieved from <https://surl.li/vsdpym>.
- [41] Vytalov, S., & Vilchynska, I. (2025). New cultural practices as an instrument of national identity formation under wartime. *National Academy of Managerial Staff of Culture and Arts Herald: Science Journal*, 3, 10–16. doi: 10.32461/2226-3209.3.2025.344104.
- [42] Wiggins, B.E., & Bowers, G.B. (2015). Memes as genre: A structurational analysis of the memescape. *New Media & Society*, 17(11), 1886–1906. doi: 10.1177/1461444815535194.
- [43] Yellow Ribbon. (n.d.). Retrieved from <https://web.archive.org/web/20260505182558/https://www.zhovtastrichka.org/>.
- [44] Young, A. (2014). *Street art, public city: Law, crime and the urban imagination*. London: Routledge.

Віолетта Симканич

Аспірантка

Національний університет «Києво-Могилянська академія»

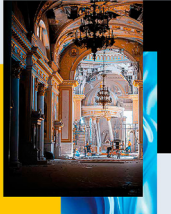
04070, вул. Сковороди 2, м. Київ, Україна

<https://orcid.org/0009-0009-3891-7424>

Вуличне мистецтво та інтернет-меми як наративи ідентичності опору: гібридна візуальна комунікація у прифронтових містах України (весна 2022)

Анотація. Повномасштабне вторгнення Російської Федерації в Україну у лютому 2022 року спричинило глибоку трансформацію культурного, інформаційного та символічного простору, перетворивши міське середовище на поле візуального та символічного спротиву. Метою дослідження став аналіз того, як вуличне мистецтво, символічні громадянські практики та цифрова візуальна культура у прифронтових містах України навесні 2022 року функціонували як взаємопов'язані форми символічного спротиву та колективної стійкості в межах гібридної візуальної комунікаційної мережі, що поєднувала міський і цифровий простори. Дослідження базувалося на міждисциплінарному підході, що поєднував методи семіотичного аналізу, дискурсу-аналізу, візуальної антропології та досліджень цифрової культури. Емпіричний матеріал охоплює приклади муралів, графіті, символічних інтервенцій та інтернет-мемів, зафіксованих у період від лютого до жовтня 2022 року у п'яти прифронтових містах України: Києві, Харкові, Миколаєві, Чернігові та Запоріжжі. Результати дослідження демонструють, що в умовах війни зруйнований міський простір набув нового символічного значення, а мурали, мікроінтервенції руху «Жовта стрічка» та цифрові меми сформували гібридну мережу візуальної комунікації. Мурали та графіті перетворюють пошкоджені будівлі й громадські простори на комунікативні поверхні, через які артикулюються наративи національної ідентичності, колективної пам'яті та життєстійкості. Рух «Жовта стрічка» демонструє, як децентралізовані символічні практики підтримують громадянську солідарність і утверджують українську ідентичність на тимчасово окупованих територіях. Цифрові меми функціонують як адаптивні комунікативні інструменти, трансформуючи страх у гумор та іронію, протидіючи дезінформації й привертаючи увагу міжнародної аудиторії. У сукупності ці візуальні практики утворюють взаємопов'язані елементи розподіленої семіотичної системи, що зміцнює культурний спротив, соціальну згуртованість і символічну стійкість в умовах війни

Ключові слова: культурні проблеми; соціокультурні трансформації; символічна резильєнтність; візуальна культура; просторова семіотика; Жовта Стрічка; цифрові меми



UDC 7.025.4:730(477)

DOI: 10.63009/cac/1.2026.48

Mariya Markovych

PhD in Art History, Associate Professor
Volodymyr Hnatiuk Ternopil National Pedagogical University
46000, 2 Maxyma Kryvonosa Str., Ternopil, Ukraine
<https://orcid.org/0000-0002-0510-2001>

Roman Vilhushynskyi

Specialist, Professor
Volodymyr Hnatiuk Ternopil National Pedagogical University
46000, 2 Maxyma Kryvonosa Str., Ternopil, Ukraine
<https://orcid.org/0000-0003-2200-7492>

Nataliia Datsiuk*

PhD in Fine Art, Decorative Art and Restoration, Associate Professor
Volodymyr Hnatiuk Ternopil National Pedagogical University
46000, 2 Maxyma Kryvonosa Str., Ternopil, Ukraine
<https://orcid.org/0000-0003-2548-3638>

Mykhailo Netrybiak

Specialist, Lecturer
Volodymyr Hnatiuk Ternopil National Pedagogical University
46000, 2 Maxyma Kryvonosa Str., Ternopil, Ukraine
<https://orcid.org/0000-0001-9043-3886>

Olha Budzyk

Master, Assistant Lecturer
Volodymyr Hnatiuk Ternopil National Pedagogical University
46000, 2 Maxyma Kryvonosa Str., Ternopil, Ukraine
<https://orcid.org/0009-0004-6421-593X>

Restoration of monuments of monumental art: The significance of the preparatory stage and technological research (the case of the sculpture “Christ of Boremel Bearing the Cross” in the village of Boremel)

Abstract. The article substantiates the decisive role of the preparatory stage and technological research in the restoration of stone monuments of monumental art. The relevance of the topic is determined by the widespread practice of unprofessional “renewals” that, over the course of the twentieth century, disfigured hundreds of sacred objects across Volyn and the whole of Ukraine, together with the need for a scholarly reassessment of intervention methodology amid the intensification of international heritage-preservation programmes. The aim of the work was to determine how a

Suggested Citation:

Markovych, M., Vilhushynskyi, R., Datsiuk, N., Netrybiak, M., & Budzyk, O. (2026). Restoration of monuments of monumental art: The significance of the preparatory stage and technological research (the case of the sculpture “Christ of Boremel Bearing the Cross” in the village of Boremel). *Culture and Contemporaneity*, 28(1), 48–57. doi: 10.63009/cac/1.2026.48.

*Corresponding author (nat.datsiuk@gmail.com)



complex of historical–archival, on-site and laboratory studies shapes a scientifically grounded and reversible conservation programme. The methods used were historical-source analysis, comparative study of the specialist literature, systematisation of on-site survey data, and generalisation of empirical material from restoration-work documentation. The empirical basis was the 1786 sculpture “Christ of Boremel Bearing the Cross”, restored during the first stage of works in 2023 within the framework of a project of the Polish Institute POLONIKA. It was established that pre-restoration diagnostics made it possible to identify authentic limestone overlaid with cement plaster and limewash coating, to identify corroded metal reinforcement from secondary reconstructions, and to record the remains of the original polychromy. It is demonstrated that the removal of hard cement layers is not a cosmetic but a structurally necessitated operation, since cement is a source of soluble salts and condensation moisture that accelerate the deterioration of carbonate stone. The expediency of structurally consolidating the limestone with silicon–organic preparations and of disinfecting it with biocides is substantiated. The practical value lies in the formulation of a generalised algorithm for the preparatory stage, suitable for application to a broad range of stone monuments of monumental art

Keywords: stone sculpture; technologies; materials; conservation; restoration; cultural heritage

INTRODUCTION

A special place in the system of Ukraine’s material heritage belongs to three-dimensional plastic art and monumental sacred sculpture of the seventeenth and eighteenth centuries. The preservation of these monuments, most of which are displayed in the open air, is complicated by the intensive impact of anthropogenic and climatic factors. The situation becomes critically acute in cases where, over past decades, the authentic stone has undergone unprofessional repair interventions using materials incompatible with it. The most destructive manifestation of such actions is the use of Portland-cement mortars for infilling and coating the surfaces of soft, porous limestones. This leads to the blocking of the capillary system, the accumulation of soluble salts, and the accelerated degradation of the historic substance beneath the cement crust. In view of this, the development and implementation of scientifically grounded algorithms for diagnostics, the step-by-step removal of cement-lime accretions, and the systematic conservation of the damaged carbonate substrate is defined as an urgent task of contemporary restoration science.

The present stage in the development of restoration science and the diagnostics of stone heritage is characterised by the emergence of a number of the latest studies in the field of materials science and microstructural analysis. In particular, works of the 2020s intensively examine the mechanisms of interaction and the dynamics of salt-solution migration at the interface between modern repair materials and historic stone (Pollet *et al.*, 2025). The question of the critical assessment of non-destructive testing methods for porous sandstones and artistic surfaces has been examined in detail in the works of R. Přikryl (2023). The evaluation of the effectiveness of innovative TE-OS-based nanocomposites modified with hydroxyapatite for the consolidation of carbonate rocks is the subject of a study by A. Rodrigues *et al.* (2022). In the work of R. Pavlík *et al.* (2016), the materials-science characteristics and durability of historic lime and lime-pozzolana mortars have been studied in detail. The authors experimentally demonstrated that the key to preventing the deterioration of masonry is the full compatibility of the physico-mechanical

parameters of the repair mixture with the porous structure of the authentic stone. In turn, the study by E. Apostolopoulou (2021) was devoted to an in-depth analysis of the hydrophysical and vapour-permeability properties of materials for the preservation of cultural heritage. This work emphasised that any incompatible, rigid intervention disrupts the natural moisture exchange of the structure, making strict adherence to the ‘like-for-like’ principle the sole guarantee of the long-term stabilisation of porous historic substrates; a basic criterion of restoration materials science was thereby formulated – the “like-for-like” repair principle, according to which restoration mortars are required to fully replicate the hydrophysical and vapour-permeability properties of the authentic matrix. In Ukrainian scholarly discourse, the methodological foundations of the restoration of stone sculpture are summarised in the work of O. Stasiuk (2020), which defines the criteria for justifying restoration intervention and substantiates the staged nature of the conservation process on the basis of respect for material authenticity.

Despite the considerable body of recent laboratory work, the contemporary literature contains virtually no integrated technological analysis of a practical case involving the restoration of a free-standing Baroque sculpture with limestone deterioration caused by Portland-cement sulphate salts, which determines the relevance of the present study. Most publications are confined to laboratory tests on artificially aged samples, whereas the real-world experience of the step-by-step uncovering and rescue of an endangered monumental sculpture under the local microclimatic conditions of western Ukraine remains undocumented.

The aim of the article was the scientific and methodological substantiation of a comprehensive programme of pre-restoration diagnostics, cleaning and structural consolidation of the Baroque monument “Christ of Boremel Bearing the Cross” (Miocene limestone), with verification of the effectiveness of the modern conservation materials and technologies applied. To achieve this aim, the following tasks were addressed: to conduct a comprehensive

instrumental and chemical-technological study of the state of preservation of the monument's material; to determine the composition and origin of the secondary destructive layers on the surface of the limestone; to substantiate and test a method of micro-surgical removal of the cement shell; and to assess the effectiveness of applying modern biocidal and silicon-organic consolidating preparations for the long-term protection of the stone's structure.

LITERATURE REVIEW

The problem of the methodology of the preparatory stage and instrumental diagnostics in stone restoration has a deep theoretical grounding in the work of earlier years. A systematic approach to this problem was laid down in the fundamental study by C.A. Price (2010), in which, within an analysis of the effectiveness of restoration interventions, a shortage of primary diagnostic data was identified as the principal cause of conservation failures. This methodological line was further developed in the collective monograph edited by S. Siegesmund & R. Snethlage (2014), in which, on the basis of petrographic analysis, priority is given to the architectonic assessment of stone durability.

A separate body of classic literature is devoted to the mechanisms of salt and Portland-cement degradation of porous substrates. In particular, A.E. Charola (2000) established the role of free Portland cement as a permanent donor of sulphate ions that destroy adjacent layers of limestone. Experimental studies by E.I. Nadelman & K.E. Kurtis (2019) deepened this finding, substantiating a kinetic model of the destruction of cement materials during sulphate attack. The physico-mechanical nature of the formation of crystallisation pressure in subsurface pores was examined in detail by R.J. Flatt *et al.* (2014) and A.E. Kokh *et al.* (2005), whose findings became the foundation for the 'like-for-like' repair principle (Pavlik *et al.*, 2016; Apostolopoulou *et al.*, 2021).

The line of research into the biological factor of deterioration is grounded in the classic works of L. Scheerer *et al.* (2009) and E. Miller *et al.* (2012), who systematised the mechanisms of monument colonisation and the release of aggressive organic acids by endolithic micro-organisms. In the field of structural consolidation, the basic approaches were laid down in works on inorganic consolidants, in particular by E. Sassoni *et al.* (2011). At the same time, questions of the non-destructive on-site testing of the structure of monuments were developed in the works of C. Vasconcelos *et al.* (2008) and E. Vasanelli *et al.* (2015), who substantiated the effectiveness of sclerometry. Drawing on this body of fundamental research from previous years makes it possible to establish a reliable theoretical basis for solving the practical tasks of preserving Baroque sculpture.

MATERIALS AND METHODS

This study was based on a synthesis of theoretical propositions and practical experience in the preservation and restoration of stone monuments of monumental art. The

conceptual foundation of the work consisted of the principles of contemporary European theory of preventive and active conservation, founded on the preservation of material authenticity and minimal intervention. The theoretical framework of the study was provided by the works of leading specialists in materials science and the preservation of historic building materials (Wheeler, 2005). The methodological basis comprised a set of interrelated scientific and practical methods of enquiry aimed at the comprehensive study and preservation of objects. General scientific and theoretical methods: historical-archival and source analysis was used to study the origin of the monument and previous interventions; terminological analysis was based on international standards, in particular the "Illustrated glossary on stone deterioration patterns" – ICOMOS-ISCS (2008), edited by V. Vergès-Belmin (2008).

On-site and laboratory-technological research methods: on-site investigations, petrographic analysis, surface micro-probing, laboratory analysis of salt efflorescence, and a complex of microscopic analysis (in particular by optical microscopy) were used to diagnose the state of the material. These methods helped to identify internal defects, the character of the deterioration of the stone matrix, and the migration of salts, drawing on the methods of A.E. Charola (2000), E. Franzoni *et al.* (2015), and E. Franzoni (2018). Instrumental-technical and practical restoration methods: for the practical execution of the works, the localisation of concealed metal reinforcement, the mechanical uncovering of the original limestone volume, the layer-by-layer thermodynamic removal of cement mortar, and a micro-surgical method using hand-held burrs for cleaning delicate areas were applied. These methods made it possible to safely remove late aggressive layers without damaging the authentic surface. For the subsequent stabilising stage, the structural restoration of the degenerated stone matrix was used. The sequence of the study encompassed the following stages: from the historical and on-site survey to laboratory analyses, the development of a conservation programme, and its direct practical implementation (as exemplified by the conservation works on the figure of Christ in Boremel, following the report of B. Markowski (2023), and by materials on the sacred sculpture of the Ternopil region from the 2020 album-catalogue).

The source base of the study was formed from several groups of materials: the normative-methodological base – international documents in the field of heritage protection, in particular the Venice Charter (1964); reports and empirical data – official restoration documentation, in particular the report of B. Markowski (2023) and regional catalogues (Yagodynska *et al.*, 2020). The specific character of the source base employed lies in the combination of theoretical materials-science research with real practical restoration experience. The study of these sources and the application of the listed methods made it possible to substantiate the effectiveness of the technological stages of restoration, the results of which are set out in detail in the following sections of the article.

RESULTS AND DISCUSSION

The preparatory stage of restoration: from historical-archival research to on-site diagnostics. The preparatory stage of restoration constitutes a set of investigative actions that precede physical intervention in the material of a monument and determine its content. In the case of the Boremel sculpture, this stage began with historical-archival work aimed at establishing the time of creation, authorship, original appearance, and further study of the object. According to

inscriptions and historical records, the figure of Christ falling under the cross was erected in 1786 at the expense of the Chacki family, a year after the construction of the new church and the transfer of the miraculous image of Christ of Boremel (Markowski, 2023). The sculpture was installed on the site of the old church, and two sandstone inscription plaques in Polish and Latin bearing the date 1786 were placed on the pedestal; these have survived in the best condition of all the elements of the monument (Fig. 1).



Figure 1. The figure of Christ falling under the Cross in Boremel

Source: photograph by V. Lutz, 1983

The historical context of the object is inseparably linked to the cult of the miraculous image. According to tradition, the image of Jesus carrying the cross against a background of thirty-three crosses became famous for miracles as early as in the castle church of the Holy Trinity, and in 1773, at Easter, it miraculously appeared on the site of the destroyed church, “weeping bloody tears” (Markowski, 2023). It was precisely on this site that the Chackis erected the stone figure in 1786. Research carried out within the POLONIKA (2025) project revealed, at the same time, the limits of the historical method. It did not uncover any direct iconographic materials relating to the sculpture itself, only indirect sources in the form of graphic reproductions of the miraculous image. This result is methodologically instructive: historical research outlines the cultural-semantic horizon of the monument and points of reference for its future reconstruction, but cannot replace on-site study of the object’s physical condition. From this follows the principle of the mutual complementarity of the historical-archival and materials-science components of the preparatory stage, which should be regarded as a single research system rather than a sequence of isolated procedures.

The methodological value of the on-site stage lies in the fact that it translates the historical hypothesis into a

plane of verified factors. Whereas the historical sources attested to the Baroque origin of the figure, the mapping of the damage and the initial investigations made it possible to assess the actual scale of losses and secondary interventions. It was precisely on the basis of the on-site data that the fundamental decision of the first stage was formulated: to uncover the original sculpture from beneath the secondary cement layers, in order to make possible an assessment of the actual condition of the stone and to prepare the subsequent stages of the work. This decision illustrates a key principle of restoration methodology – the intervention programme is not set in advance but is formed situationally, as new data become available, as illustrated in the diagram of the preparatory stage (Fig. 2). The diagram presented summarises the logic of the preparatory stage as a three-component system, in which historical-archival research feeds on-site and laboratory diagnostics, which, in turn, shapes the intervention programme. Studies by C. Sáiz-Jiménez *et al.* (2016) demonstrated that, under the action of atmospheric sulphur dioxide, the calcite of limestone is converted into gypsum, which, by retaining soot and dust particles, forms dense dark layers. Taking account of the mechanism of surface sulphation is therefore important for the correct interpretation of the contamination identified during the survey.

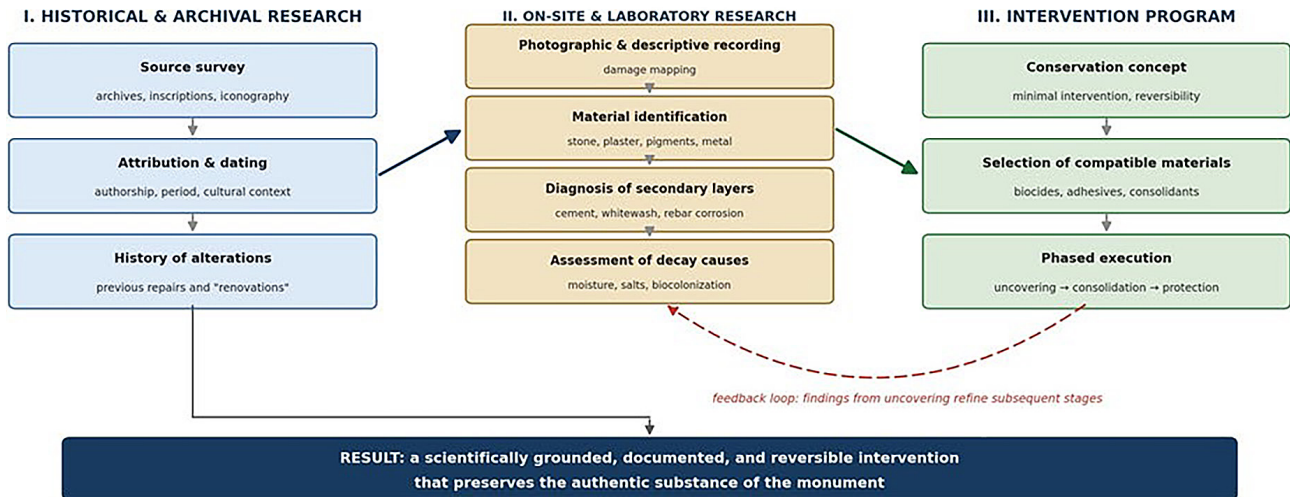


Figure 2. Workflow of the preparatory phase and technological research in stone sculpture conservation

Source: developed by the authors on the basis of restoration documentation

The question of the origin of the stone deserves particular attention within the preparatory stage. Establishing the probable source of the limestone (the environs of Dubno, specifically Boremel, where limestone deposits occur) is of not only historical but also purely practical significance, since knowledge of the petrographic characteristics of the parent rock is a precondition for the selection of compatible materials for consolidation and any future infilling. Contemporary diagnostic practice regards the localisation of historic quarries as one of the basic directions of pre-restoration research, alongside the petrographic and physico-chemical study of the material. For the “Christ of Boremel Bearing the Cross”, the determination of the local origin of the limestone is consistent with the general picture of the use of regional carbonate rocks in the sacred architecture of eighteenth-century Volyn (Rychkov, 2002) and orients the subsequent stages towards the search for stone of a uniform structure and colour for infill elements.

An important component of the preparatory stage is also standardised photographic and descriptive documentation, which performs a dual function. On the one hand, it records the state of preservation before, during and after intervention, ensuring the transparency and reproducibility of the restoration process. On the other hand, it becomes a primary scientific source for further research, as indeed occurred in this case, where it was precisely the documentation that made a professional analysis of the case possible. The photographs, the descriptive section, and the mapping of the deterioration of the “Christ of Boremel Bearing the Cross” meet the requirements of the illustrated register of forms of stone degradation (Vergès-Belmin, 2008) adopted in international practice, and demonstrate that quality documentation is not a formality but an instrument of the scholarly understanding of a monument. The study conducted has thus made it possible to verify the preparatory stage of restoration as an integrated three-component system with contour feedback,

in which invasive on-site diagnostics corrects the initial historical-archival hypothesis. The mapping of stone deterioration according to the international ICOMOS-ISCS Illustrated Glossary standards translated the empirical analysis of the damage into the plane of verified materials-science factors of sulphation and biocolonisation. The localisation of the origin of the Miocene limestone substrate of the Dubno region scientifically substantiated the petrographic compatibility parameters for future infilling. The iterative approach generalised by the authors demonstrates that pre-restoration documentation is not an informal regulation but a fundamental instrument for modelling the conservation-intervention programme.

Technological studies of materials and diagnosis of the causes of stone deterioration. On-site investigation of the Boremel sculpture made it possible to reconstruct its authentic structure and to establish the precise causes of its deterioration. Petrographic analysis showed that the figure was carved from light-beige Miocene limestone of local origin. The sculpture has a block structure: its projecting details (the right forearm, the foot, the arms of the cross) were joined to the torso by means of iron pins set in lead and fixed with the original lime-sand mortar. During surface micro-probing, beneath layers of dirt, remains of a two-layer painted coating (red and blue pigments) were identified, the stratigraphic relationship of which to the original layer is currently being established.

The main threat to the monument proved to be the concealed consequences of previous cement repairs. Using magnetometric scanning and trial exposures inside the secondary insertions (in the head and elements of the cross), thick, rusted iron rods were discovered. The corrosion products of this iron, expanding in volume, created powerful internal pressure, which led to the appearance of through-cracks in the limestone. This dictated a direct restoration decision: to completely dismantle the extraneous cement insertions and remove the oxidised metal, replacing it with inert fibreglass pins.

Laboratory analysis of salt efflorescence confirmed that the dense cement crust, with which the figure had been coated during repairs, was the principal destructive factor for the stone. The cement proved to be considerably harder than the historic limestone and blocked vapour diffusion. Even despite the presence of a protective roof over the monument, a “condensation trap” formed beneath the cement, as moisture from the air accumulated under the crust and could not evaporate, destroying the capillary structure of the limestone. At the same time, the cement mortar released sulphate salts, which migrated into the pores of the limestone, crystallised there, and split the stone from within, causing desquamation and the flaking of the figure’s surface.

Additionally, microscopic analysis recorded biological damage to the object. The surface of the limestone

was densely colonised by endolithic lichens and mosses, which released aggressive organic acids that dissolve the calcite base of the stone. To halt this process, targeted antiseptic treatment with biocides was included in the work programme. To ensure the methodological verification of the results, each type of material and the character of its degradation was analysed comprehensively: the original substrate and biocolonisation were investigated by optical microscopy; the localisation of the concealed iron-bearing reinforcement was carried out by means of magnetometric scanning; and the presence of sulphates in the cement layers was demonstrated through laboratory analysis of salt extracts. The consolidated results of these instrumental studies, which formed the basis for the choice of conservation solutions, are systematised in Table 1.

Table 1. Material stratigraphy of the sculpture, verification methods, and justification of conservation actions

Technological zone/material	Verification and instrumental analysis method	Identified forms of degradation and risks	Conservation decision adopted
Original substrate (Miocene limestone)	Petrographic analysis of thin sections; microscopy; stratigraphic probing of paint layers	Desquamation, deterioration of calcite cement through salt migration, loss of strength	Anti-salt poultices, structural consolidation with ethyl silicates (TEOS)
Internal joints (iron reinforcement)	Magnetometric scanning, local probing	Deep corrosion of pins, crystallisation pressure of iron oxides, through-cracks	Complete removal of cement blocks, excision of the iron, installation of fibreglass pins
Secondary layers (Portland cement)	Qualitative chemical reactions of salt extracts, visual-technological analysis of joints	Blocking of moisture exchange, emission of destructive sulphate ions	Step-by-step micro-surgical and ultrasonic removal of crusts
Biological surface (mosses, lichens)	Light microscopy of biological samples, analysis of washings for organic acids	Biodegradation of the carbonate matrix by biotic acids, destruction of the original micro-relief	Targeted chemical disinfection of the surface with professional biocidal preparations

Source: developed by the authors

The first stage of the practical conservation-intervention work consisted of the step-by-step mechanical uncovering of the original limestone volume. After the erection of protective scaffolding and baseline photographic recording, the sequential removal of limewashes and Portland-cement crusts was carried out using scalpels, micro-chisels and spatulas. In the process of the layer-by-layer removal of the cement mortar, the actual stratigraphy and the boundaries of later reconstructions were clarified, which differed substantially from the earlier visual assumptions.

The following actual characteristics of the monument’s structural components were established: the upper lateral arm of the sculpture – a secondary replacement of the original limestone with a block of roughly worked, fine-grained sandstone was identified; the lower arm of the sculpture and the left palm – monolithic cement additions were identified, fixed by means of iron nails and iron pins; the right foot, right palm and the head of the figure – verified as entirely extraneous cement casts with no connection to the authentic sculptural form. The main technological difficulty of this stage lay in the high strength of the Portland-cement insertions set against the critically deteriorated original limestone lying beneath them. To avoid mechanical damage to the authentic matrix, the removal of the cement head, foot and arm of the sculpture

was carried out by a micro-surgical method using hand-held burrs. During the exposure of the internal joints, the presence of thick iron rods in a state of deep corrosion was confirmed. The oxidised metal, together with its cement surroundings, was completely removed from the body of the sculpture, which made it possible to relieve the internal expansive stress within the carbonate substrate.

The final cleaning of the limestone surface from micro-residues of the repair mortar was carried out by a thermodynamic method using a steam generator (regulated pressure up to 0.2 MPa, steam temperature 110°C) and brushes with soft natural bristles. This method made it possible to fully dissolve cement dust in hard-to-reach places without abrasive damage to the preserved original relief. The cleaned and dried limestone surface was treated three times with a biocidal preparation based on benzalkonium chloride, applied by low-pressure spraying, in order to fully eliminate foci of endolithic microflora before the subsequent stage of structural consolidation.

Finalisation of the first stage: Sequence of structural consolidation and modelling of the material condition. The concluding technological operation of the first conservation cycle was the structural restoration of the degenerated stone matrix. On the basis of the step-by-step removal of the cement shell, a spatial model of the damage was constructed, and the stratigraphy of the material

layers of the monument was clarified. It was established that, in the course of freeing the sculpture from its accretions, the boundary between the authentic limestone and the destructive zones shifted iteratively. The process of uncovering, and the decisions taken at each stage, recorded the following chronological sequence of discovery: stage 1 – the stage of initial probing: a continuous surface overlay of the limestone by layers of limewash and cement fillings was found, which visually obscured the original modelling of the folds of Christ's garment; stage 2 – the stage of micro-surgical exposure: through-cracks were found in the area of the neck and right arm of the figure. The cause of the deterioration was the capillary rise of ground moisture in the plinth section, which, owing to the vapour-impermeability of the cement, accumulated within it, causing cycles of crystallisation of leached salts directly within the subsurface layer of the limestone; stage 3 – the stage of invasive dismantling: the critical condition of detached

authentic fragments was confirmed, which were being held in place only by the density of the cement coating.

To stabilise the damaged zones, the detached original fragments (the area of the neck and the right arm) were returned to their authentic design position by bonding with a high-strength vinyl-ester resin. To compensate for shear loads, concealed structural reinforcement of the joints was carried out using fibreglass rods 6 mm in diameter. After the polymerisation of the adhesive compounds, general structural consolidation of the weakened rock was carried out with a silicon-organic consolidant based on the ethyl ester of silicic acid (TEOS). To ensure full diffusion of the preparation and the completion of the hydrolysis process, the object was kept within a controlled geometric enclosure under polyethylene film for four weeks. An empirical comparison of the recorded architectonic problems, the materials applied, and the results achieved within this study is given in Table 2.

Table 2. Matrix of verified diagnostic results, conservation actions carried out, and criteria of the predicted effect

Results of technological diagnostics (recorded fact)	Instrumental verification method	Restoration action carried out (physical intervention)	Scientific criterion for method selection	Predicted conservation effect
Biocolonisation: dense coverage by endolithic lichens and mosses with calcite deterioration	Optical microscopy of biological samples, analysis of surface washings	Threefold sanitisation by spraying a benzalkonium chloride solution	Low toxicity to the limestone substrate compared with mechanical scraping	Devitalisation of the microflora: cessation of organic-acid release, prevention of secondary bio-growth
Cement shell: presence of dense, vapour-impermeable Portland cement crusts and limewashes	Chemical analysis of salt extracts	Micro-surgical removal with burr drills and layer-by-layer steam cleaning	Minimal abrasive effect of steam on the preserved authentic relief	Regeneration of moisture exchange: elimination of the 'condensation trap', restoration of water-vapour diffusion
Internal joints: concealed iron reinforcement in a state of deep corrosion with an expansive pressure vector	Magnetometric scanning, local mechanical exposure	Extraction of rusted iron, injection of cavities, installation of fibreglass pins	Complete chemical inertness and absence of corrosive expansion in fibreglass	Stabilisation of stress: elimination of internal pressure, prevention of new cracks
Deterioration of the stone: through-cracks (neck, shoulder), loss of cohesion between limestone grains	Petrographic analysis of thin sections, mapping of damage	Fixing of fragments with a vinyl-ester compound; impregnation of the stone with ethyl silicate (TEOS)	Compatibility of ethyl silicate with the stone's porous structure; high adhesion of the vinyl ester	Structural consolidation: restoration of the strength of the carbonate matrix, bonding of the damaged blocks

Source: developed by the authors

In order to eliminate methodological vagueness and to draw a clear distinction between descriptive and prognostic material, the results of the study have been systematised according to five interrelated vectors. The first three columns of Table 2 record exclusively empirically proven facts: the objective state of the damage, the instrumental method of its recording, and the conservation actions carried out by the authors. The subsequent blocks, by contrast, disclose the scientific-theoretical basis of the project: the justification of the criteria used in selecting restoration materials, and the anticipated conservation effects.

The proposed approach should appropriately be considered in the broader context of contemporary threats and international efforts to preserve Ukraine's heritage. According to UNESCO (2024), as a result of the full-scale war, damage to hundreds of objects of cultural value had been confirmed as of 2024, a significant proportion of which are

religious buildings and monuments. Under these conditions, programmes for documenting and monitoring heritage have been intensified, in particular through the use of remote sensing and satellite imagery to record damage, together with the analysis of applicable international-legal mechanisms for the protection of cultural property during armed conflict (Campfens *et al.*, 2023). Digital methods of three-dimensional recording of monuments, which have proved their effectiveness in crisis conditions, ensure the creation of backup models of objects in case of their loss.

The comparative analysis of the results obtained against international experience in the conservation of carbonate rocks thus makes it possible to reconsider established regional approaches to the restoration of monumental sculpture. The 'shell effect' of Portland cement identified in the course of on-site uncovering fully confirms the conclusions of E. Sassoni *et al.* (2011) regarding

the critical deterioration of porous systems under the action of sulphate emissions from secondary mortars. At the same time, the assertion of B. Markowski (2023) concerning the expediency of using classical ethyl silicates on the monuments of Volyn appears debatable, since our probing of the microstructure of the Boremel limestone revealed its reduced chemical affinity to silicate consolidants owing to the absence of a quartz component in the substrate. This divergence in interpretation arises because foreign researchers, in particular A.P. Ferreira Pinto *et al.* (2020), generally experiment with silicate compounds on mixed sandy-carbonate matrices, whereas in the present case the white Miocene limestone requires the exclusive use of inorganic lime-based or phosphate systems. In view of this, the optimistic conclusions of Ukrainian authors regarding the universality of polymer adhesive compounds for reinforcement should, in the light of the results of the present study, be reconsidered from a different angle – namely, in terms of the risk of the formation of localised stress zones at the joints between original limestone blocks and a rigid vinyl-ester seam.

CONCLUSIONS

The study conducted has fully confirmed the initial aim of providing a scientific and methodological substantiation for the programme of pre-restoration diagnostics and conservation of the Baroque monument “Christ of Boremel Bearing the Cross”. The empirical data obtained make it possible to give an affirmative answer to the key research question: step-by-step instrumental control and the micro-surgical uncovering of secondary layers are the only possible means of preserving severely deteriorated Miocene limestone.

The synthesis of the results of the technological diagnostics obtained demonstrates that the critical condition of the monument was caused by two interrelated factors: capillary blockage and salt attack. Chemical analysis verified the presence of high concentrations of sulphate ions at the interface between the authentic matrix and the restoration-era Portland-cement infilling of past years. The ‘shell effect’ recorded by on-site investigation led to the accumulation of crystallisation pressure from soluble salts that exceeded the tensile strength of the limestone

and provoked the deterioration of subsurface layers of the stone to a powdery state. Instrumental probing of the microstructure revealed the complete absence of a quartz component in the carbonate substrate, which determined its low chemical affinity to standard ethyl-silicate consolidants. Trials of inorganic lime-based and phosphate systems, by contrast, demonstrated optimal indicators of structural consolidation without the formation of rigid stress boundaries.

The conceptualisation of these results within the broader problematics of the restoration of monumental stone sculpture makes it possible to formulate three important conclusions. First, the use of Portland cement for the repair of historic limestone objects in open-air conditions has a prolonged destructive effect that manifests itself even after decades. Second, the classical principle of conserving stone by means of TEOS compounds (ethyl silicates) cannot be regarded as universal; its application must be strictly limited by the petrographic composition of the rock, in particular by the presence or absence of natural quartz. Third, the reinforcement of cracks and block joints by means of polymer adhesive compounds carries a hidden risk owing to the substantial difference in the elastic moduli of the rigid vinyl-ester seam and the soft, porous limestone, which leads to localised spalling under the influence of temperature fluctuations.

The proposed and practically tested algorithm for the micro-surgical, step-by-step uncovering of the ‘cement shell’ demonstrates the effectiveness of a differentiated approach to the conservation of the region’s Baroque sculpture. Prospects for further research lie in the long-term monitoring of the dynamics of residual-salt leaching and the assessment of the durability of the phosphate consolidants applied under the real microclimatic conditions of western Ukraine.

ACKNOWLEDGEMENTS

None.

FUNDING

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Apostolopoulou, M., Bakolas, A., & Kotsainas, M. (2021). Mechanical and physical performance of natural hydraulic lime mortars. *Construction and Building Materials*, 290, article number 123272. [doi: 10.1016/j.conbuildmat.2021.123272](https://doi.org/10.1016/j.conbuildmat.2021.123272).
- [2] Campfens, E., Jakubowski, A., Hausler, K., & Selter, E. (2023). *Protecting cultural heritage from armed conflicts in Ukraine and beyond – research for CULT Committee*. European Parliament. [doi: 10.2861/866](https://doi.org/10.2861/866).
- [3] Charola, A.E. (2000). [Salts in the deterioration of porous materials: An overview](#). *Journal of the American Institute for Conservation*, 39(3), 327–343.
- [4] Ferreira Pinto, A.P., Piçarra, S., & Montemor, M.F. (2020). Alkoxysilane-based sols for consolidation of carbonate stones: Proposal of methodology to support the design and development of new consolidants. *Journal of Cultural Heritage*, 43, 51–63. [doi: 10.1016/j.culher.2019.11.006](https://doi.org/10.1016/j.culher.2019.11.006).
- [5] Flatt, R.J., Caruso, F., Sanchez, A.M.A., & Scherer, G.W. (2014). Chemo-mechanics of salt damage in stone. *Nature Communications*, 5, article number 4823. [doi: 10.1038/ncomms5823](https://doi.org/10.1038/ncomms5823).

- [6] Franzoni, E. (2018). State-of-the-art on methods for reducing rising damp in masonry. *Journal of Cultural Heritage*, 31S, 3–9. doi: 10.1016/j.culher.2018.04.001.
- [7] Franzoni, E., Graziani, G., & Sassoni, E. (2015). TEOS-based treatments for stone consolidation: Acceleration of hydrolysis-condensation reactions by poulticing. *Journal of Sol-Gel Science and Technology*, 74(2), 398–405. doi: 10.1007/s10971-014-3610-3.
- [8] Kokh, A.E., Popov, V.N., Bekker, T.B., Kononova, N.G., Kokh, K.A., Mokrushnikov, P.V. (2005). Melt-solution BBO crystal growth under change of the heat field symmetry and its rotation. *Journal of Crystal Growth*, 275(1–2), e134–e142. doi: 10.1016/j.jcrysgro.2004.11.036.
- [9] Markowski, B. (2023). Documentation of the 1st stage of conservation work on the figure of Christ falling under the cross in Boremel, Ukraine.
- [10] Miller, A.Z., Sanmartín, P., Pereira-Pardo, L., Urzi, C., De Leo, F., Viles, H., & Saiz-Jimenez, C. (2012). Biocolorization of cultural heritage: A review. *Science of The Total Environment*, 426, 1–12. doi: 10.1016/j.scitotenv.2012.03.042.
- [11] Nadelman, E.I., & Kurtis, K.E. (2019). Durability of Portland-limestone cement-based materials to physical salt attack. *Cement and Concrete Research*, 125, article number 105859. doi: 10.1016/j.cemconres.2019.105859.
- [12] Pavlík, Z., Žižková, N., Jerman, M., & Černý, R. (2016). Application of lime-based and lime-pozzolana mortars in historical buildings: Material properties and durability. *Construction and Building Materials*, 117, 219–228. doi: 10.1016/j.conbuildmat.2016.04.135.
- [13] Pollet, L., et al. (2025). Novel methodology to assess salt movement between mortar and stones from heritage in Spain. *Materials*, 18(14), article number 3340. doi: 10.3390/ma18143340.
- [14] POLONIKA. (2025). *Boremel (Ukraine). Conservation work on the monument to Jesus of Boromel*. Retrieved from <https://polonika.pl/programy/programy-strategiczne/ochrona/wolyn-ukraina-pomnik-pana-jezusa>.
- [15] Price, C.A. (2010). *Stone conservation: An overview of current research (2nd ed.)*. Los Angeles: Getty Conservation Institute.
- [16] Přikryl, R. (2023). Critical assessment of the “non-destructiveness” of Schmidt hammer test on monumental sandstones: A microscopic and microstructural approach. *Journal of Cultural Heritage*, 61, 139–149. doi: 10.1016/j.culher.2022.12.011.
- [17] Rodrigues, A., Sena da Fonseca, B., Ferreira Pinto, A. P., Piçarra, S., & Montemor, M.d.F. (2022). TEOS nanocomposites for the consolidation of carbonate stone: The effect of nano-HAp and nano-SiO₂ modifiers. *Materials*, 15(3), article number 981. doi: 10.3390/ma15030981.
- [18] Rychkov, P.A. (2002). *Architectural heritage of Volyn: Sources and elements of chronology*. Rivne: PP DM.
- [19] Sáiz-Jiménez, C., Brimblecombe, P., Camuffo, D., & de la Torre, M.A. (2016). Black layers of decay and color patterns on heritage limestone as markers of environmental change. *Geosciences*, 6(1), article number 4. doi: 10.3390/geosciences6010004.
- [20] Sassoni, E., Naidu, S., & Scherer, G.W. (2011). The use of hydroxyapatite as a new inorganic consolidant for damaged carbonate stones. *Journal of Cultural Heritage*, 12(4), 346–355. doi: 10.1016/j.culher.2011.02.005.
- [21] Scheerer, S., Ortega-Morales, B.O., & Gaylarde, C. (2009). Microbial communities on monumental heritage: A review. *Microbial Ecology*, 58(3), 475–488. doi: 10.1007/s00248-009-9549-3.
- [22] Siegesmund, S., & Snethlage, R. (Eds.). (2014). *Stone in architecture: Properties, durability* (5th ed.). New York: Springer. doi: 10.1007/978-3-642-45155-3.
- [23] Stasiuk, O. (2020). RESToration of stone art works – challenges and answers. *Architecture*, 2(1), 48–53. doi: 10.23939/sa2020.01.048.
- [24] UNESCO. (2024). *Action plan for culture in Ukraine*. Retrieved from <https://articles.unesco.org/sites/default/files/medias/fichiers/2024/09/UNESCO%20Action%20Plan%20Culture%20for%20Ukraine%20Recovery%202024.pdf>.
- [25] Vasanelli, E., Calia, A., Luprano, V.A.M., & Aiello, M.A. (2015). Ultrasonic pulse velocity for the evaluation of physical and mechanical properties of a highly porous building limestone. *Ultrasonics*, 60, 33–40. doi: 10.1016/j.ultras.2015.02.010.
- [26] Vasconcelos, G., Lourenço, P.B., Alves, C.A., & Pamplona, J. (2008). Ultrasonic evaluation of the physical and mechanical properties of granites. *Ultrasonics*, 48(5), 453–466. doi: 10.1016/j.ultras.2008.03.008.
- [27] Venice Charter. (1964, May). Retrieved from https://civvih.icomos.org/wp-content/uploads/2022/03/Charter-of-Venice_1964.pdf.
- [28] Vergès-Belmin, V. (Ed.). (2008). *ICOMOS-ISCs: Illustrated glossary on stone deterioration patterns*. Paris: ICOMOS.
- [29] Wheeler, G. (2005). *Alkoxysilanes and the consolidation of stone*. Los-Angeles: Getty Conservation Institute.
- [30] Yagodynska, M., Hrabovyi, S., Zatsna, V., Saluk, V., Strotsen, L., & Yagodynska, M. (Eds.). (2020). *Sacred sculpture of ternopil region: Illustrated Album-Catalogue*. Ternopil: Pidruchnyky i Posibnyky.

Марія Маркович

Кандидат мистецтвознавства, доцент
Тернопільський національний педагогічний університет імені Володимира Гнатюка
46000, вул. Максима Кривоноса, 2, м. Тернопіль, Україна
<https://orcid.org/0000-0002-0510-2001>

Роман Вільгушинський

Спеціаліст, професор
Тернопільський національний педагогічний університет імені Володимира Гнатюка
46000, вул. Максима Кривоноса, 2, м. Тернопіль, Україна
<https://orcid.org/0000-0003-2200-7492>

Наталія Дацюк

Доктор філософії зі спеціальності «Образотворче мистецтво, декоративне мистецтво, реставрація», доцент
Тернопільський національний педагогічний університет імені Володимира Гнатюка
46000, вул. Максима Кривоноса, 2, м. Тернопіль, Україна
<https://orcid.org/0000-0003-2548-3638>

Михайло Нетриб'як

Спеціаліст, викладач
Тернопільський національний педагогічний університет імені Володимира Гнатюка
46000, вул. Максима Кривоноса, 2, м. Тернопіль, Україна
<https://orcid.org/0000-0001-9043-3886>

Ольга Будзик

Магістр, асистент
Тернопільський національний педагогічний університет імені Володимира Гнатюка
46000, вул. Максима Кривоноса, 2, м. Тернопіль, Україна
<https://orcid.org/0009-0004-6421-593X>

Реставрація пам'яток монументального мистецтва: значення підготовчого етапу та технологічних досліджень (на прикладі скульптури «Христос Боремельський, що несе хрест» у с. Боремель)

Анотація. У статті обґрунтовано вирішальну роль підготовчого етапу та технологічних досліджень у реставрації пам'яток монументального мистецтва з каменю. Актуальність теми зумовлена масовою практикою непрофесійних «поновлень», що впродовж XX століття спотворили сотні сакральних об'єктів на теренах Волині й усієї України, та потребою наукового переосмислення методики втручання в умовах активізації міжнародних програм збереження спадщини. Метою роботи було визначення того, як комплекс історико-архівних, натурних і лабораторних досліджень формує науково обґрунтовану та оборотну програму консервації. Використано методи історико-джерелознавчого аналізу, порівняльного вивчення фахової літератури, систематизації даних натурних обстежень та узагальнення емпіричного матеріалу документації реставраційних робіт. Емпіричною базою стала скульптура «Христос Боремельський, що несе хрест» 1786 року, відреставрована впродовж першого етапу робіт у 2023 році в межах проекту Польського інституту POLONIKA. Встановлено, що саме передреставраційна діагностика дала змогу виявити автентичний вапняк з нашаруванням цементної штукатурки та побілкою вапняним розчином, ідентифікувати корозійну металеву арматуру вторинних реконструкцій і зафіксувати залишки первісної поліхромії. Доведено, що видалення твердих цементних шарів є не косметичною, а структурно зумовленою операцією, оскільки цемент є джерелом розчинних солей і конденсаційної вологи, що прискорюють руйнування карбонатного каменю. Обґрунтовано доцільність структурного зміцнення вапняку кремнійорганічними препаратами та дезінфекції біоцидами. Практична цінність полягає у формуванні узагальненого алгоритму підготовчого етапу, придатного для застосування до широкого кола кам'яних пам'яток монументального мистецтва.

Ключові слова: кам'яна скульптура; технології; матеріали; консервація; відновлення; культурна спадщина

КУЛЬТУРА І СУЧАСНІСТЬ

Альманах

**Том 28, № 1
2026**

Заснований у 1999 р.
Періодичність випуску: 2 випуски на рік

Відповідальний редактор:
О. Бугайова

Підписано до друку 22 червня 2026 р.
Формат 60*84/8
Умов. друк. арк. 6,9
Наклад 100 прим.

Видавець:
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
Тел.: (044) 280-2193
info@contculture.com.ua
<https://contculture.com.ua/uk>

CULTURE AND CONTEMPORANEITY

Almanac

**Vol. 28, No. 1
2026**

Founded in 1999.
Frequency: 2 issues per year

Managing editor:
O. Buhaiova

Signed for print of June 22, 2026.
Format 60*84/8
Conventional printed pages 6.9
Circulation 100 copies

Publisher:
National Academy of Culture and Arts Management
01015, 9 Lavrska Str., Kyiv, Ukraine
Tel.: (044) 280-2193
E-mail: info@contculture.com.ua
<https://contculture.com.ua/en>