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Modern Art Research Institute of National Academy of Arts of Ukraine

The course of institutional activities

Інститут проблем сучасного мистецтва Національної академії мистецтв України

Вектори інституційної діяльності

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Abstract. The twentieth anniversary of the Modern Art Research Institute of the National Academy of Arts of Ukraine (MARI) is a milestone on a path of research, constant monitoring, and promotion of artistic achievements in various areas of contemporary art. The MARI has trained a significant number of young researchers of culture and theoretically equipped them with the latest knowledge of the art research. Research and processing of the most recent global art achievements is the ultimate goal of the multidisciplinary activity of the Institute. The description of strategic issues in art research, cultural studies, and aesthetics is integrated here with the efforts to analyze the continuity of art processes. From the very start, meeting the cultural needs of the society and providing it with mental mechanisms to comprehend contemporary art was the main aim of the Institute. An ultimate goal of its academic, creative, and educational efforts is to create a multifaceted concept of the achievements of contemporary Ukrainian art and incorporate contemporary Ukrainian art into the global cultural space.

Keywords: MARI, NAAU, scientific activity, education, scientific departments, creative projects, exhibitions.

Анотація. Двадцятиріччя Інституту проблем сучасного мистецтва Національної академії мистецтв України (ІПСМ НАМ України) є віхою на шляху дослідження, постійного моніторингу та популяризації мистецьких досягнень у різних сферах сучасного мистецтва. ІПСМ підготував значну кількість молодих дослідників культури, які здобули міцне теоретичне підґрунтя для дослідження мистецтва. Дослідження та опрацювання найновіших досягнень світового мистецтва є метою мультидисциплінарної діяльності ІПСМ. Фіксація стратегічних питань у дослідженні мистецтва, культурології та естетиці поєднується тут з аналізом безперервності мистецьких процесів. Від самого початку головною метою Інституту було задоволення культурних потреб суспільства та забезпечення його ментальними механізмами для осягнення сучасного мистецтва. Кінцевою метою наукової, творчої та просвітницької діяльності ІПСМ є створення багатогранної концепції надбань сучасного українського мистецтва та включення його у світовий культурний простір.

Ключові слова: ІПСМ, НАМ України, наукова діяльність, освіта, наукові підрозділи, творчі проекти, виставки.

Introduction

The Institute plans its work concerning the strategic problems in art research, cultural studies, and aesthetics, paying significant attention to analyses of the continuity of art processes, with a complete understanding of traditional and modern specifics of these processes and their coverage, taking

into account the contemporary art scene in Ukraine and the world.

Theoretical and methodological achievements of the Institute's members are marked by experimental thinking, non-standard and even provocative approach, depth and seriousness of the areas of research, and choice of topics for further research. The development

of research trends aimed at the new horizons of academic knowledge, and prolific exhibition activity beneficially impact the study of art. Combined with realizing the need in the prognosis of art phenomena, this constitutes the main fields of activities of the Institute. The analysis of the vectors of scientific, creative and educational activity will make the relevance of this research.

Presenting main material

Modern Art Research Institute (MARI) was established within the system in the National Academy of Arts of Ukraine in December 2001 by the resolution of the Cabinet of Ministers of Ukraine. Its founder, visioner, and director is Victor Sydorenko, Professor, Academics of the National Academy of Arts of Ukraine, People's Artist of Ukraine, Vice-President of the National Academy of Arts of Ukraine, theoretician, and contemporary artist.

Since its founding, the MARI had a distinctive structural model: a small administrative and creative core and a flexible system of departments and laboratories. The latter was organized as an efficient team of researchers, who, being the leading theoreticians of culture and art, could consolidate their practical efforts in organizing exhibition projects and profound interdisciplinary studies in the domain of contemporary art.

During the 1990s after the proclamation of the independence of Ukraine, with former stereotypes being ruined and new progressive experiences accumulated, the overall situation of the Ukrainian art scene did not look very optimistic for its participants. Contemporary art still was a rather marginal phenomenon in the general art process of the country. The existing problems included questions of its legitimization alongside the traditional art by the official cultural establishment and popularisation of the progressive experience among the general population. State structures pursued their policy of ignoring contemporary art. Thus, the understanding of the true social and cultural reality of the country was made impossible. The authorities did little to develop a unique cultural identity in the globalized world that was much needed to form an adequate strategy for the art policy of Ukraine. The newly established institution aimed to overcome these problems by creating a favourable environment for the development and systemic research of different areas of contemporary art, as well as to represent it internationally.

During its twenty-year history, the Modern Art Research Institute of the National Academy of Arts of Ukraine accomplished a lot in the field of study, constant monitoring, and popularization of various types

of contemporary art. Research and exhibition activity of the MARI includes implementation of the new art technologies and practices, publication of research works, and training the professionals of the highest qualification (PhD in 03 branches of knowledge "The Humanities" who specialize in 034 "Cultural Research"). Since 2010, the Institute has been included in the National Register of the Academic Institutions funded by the state.

MARI carries out 12 fundamental researches: "Contemporary problems of Ukrainian art research" (headed by Glib Vysheslavsky), "Theoretical and practical context of contemporary art, aesthetics, and cultural research" (headed by Victor Sydorenko), "Theatre culture of Ukraine through the history of terms and concepts" (headed by Olexander Klekovkin), "Culture in the context of contemporary art research" (headed by Olena Kovalchuk), "Communicative processes in the art performative practices of the late twenties and early twenty-first centuries" (headed by Hanna Veselovska), "Nonconformity of Ukrainian fine art of the second half of the twentieth and early twenty-first centuries" (headed by Oleksii Rohotchenko), "Contemporary Ukrainian art practices of architecture and design in the European cultural space" (headed by Natalia Kondel-Perminova), "Experiment, theory, and practice in the Ukrainian visual art" (headed by Anastasiia Goncharenko), "Contemporary aspects of art research and art legacy" (headed by Mykola Yakovlev), "The new art of Ukraine: identification of the creative legacy of Ukrainian artists on the crossroads of European cultures and traditions" (headed by Oksana Remeniaka), "The study of the legacy of Ukrainian artists: archives, funds, and private collections" (headed by Liubov Drofán), "Ukrainian music and stage art of the 20th–21st centuries in the intercontextual ties with the global art space" (headed by Igor Savchuk).

The plans of research and practical studies of the Modern Art Research Institute are focused on the development of the various aspects of contemporary art, new media technologies, research, preservation and restoration of cultural heritage, as well as on broader research of culture, art, and sources (archives and funds). To use the staff capacity more efficiently, MARI allocated the fundamental themes to the leading researchers of art, culture, architecture, aesthetics, and philosophy.

Participation in the conferences, academic discussions, round tables, and in the activities of expert boards and specialized academic councils are proofs of approbation of the research results of the MARI departments. The fact that the academic achievements of our institution are widely used in the educational process and academic circulation illustrates their true value.

Several prominent foreign researchers, including Blair A. Ruble (The Wilson Center, USA), Achille Bonito Oliva (La Sapienza, Italy), and Martin Muller (Modernism gallery, USA) hold honorary degrees from the Modern Art Research Institute. The agreements between MARI and international research and educational institutions — Kennan Institute Woodrow Wilson International Center for Scholars (Washington, DC), Institute of Visual Arts of the University of Zielona Góra (Poland), Polish Institute of World Art Studies, Tbilisi State Academy of Arts, University of Arts (Poznan, Poland), Cricoteka, the Centre for the Documentation of the Art of Tadeusz Kantor, and other cultural and art centres — have intensified contacts and academic exchange.

MARI actively participates in the Fulbright Grant Program of the academic exchange for students and scholars. In 2020, MARI joined the Erasmus program for international academic mobility for the European Union member states. Scholars from Lithuania, Poland, Italy, Austria, Sweden, and the Republic of South Africa are on the editorial boards of the Institute's periodicals.

There are nine departments in the Modern Art Research Institute. Their priority is to build credible links between the past and the future that is reflected in the results of the research works of the employees of the Institute. In this context, studying the artistic provocation becomes important; this study is being implemented through the exhibition activity and further academic discussions. Also, an up-to-date view of space and time as forms of uninterrupted continuity of the dialogue between the artist and scholar is developed. In other words, scholars create a matrix of critical views that helps to fill in the analytical gaps and form the attitude to art in society based on the balance between the art tradition and the recent cultural phenomena.

Department of Theory and History of Culture (headed by Ruslana Bezuhla) was founded in 2010 to organize research on the theory and history of culture, as well as to methodologically support the educational process for the MARI postgraduate students following the terms and conditions of the license for educational services and granting the PhD. Degree in "The Humanities" with the specialization "034. Cultural Research" (4 persons per year). A Doctor of Philosophy is the educational and first academic degree that is granted in Ukraine after completing the third level of higher education.

The themes researched by the Department are linked to the analysis of the contemporary culture and history of culture (screen culture, theatre culture, visual culture, musical culture, culture and society, contemporary art, and its main trends). Members of the Department

assembled the study plans for the specialized disciplines for the postgraduate students of the MARI. I.e., "Theory and practice of contemporary sociocultural research" and "Screen culture of the twentieth and early twenty-first centuries" by Iryna Zubavina, "Methodology and organization of the research" by Olexander Klekovkin, "Innovative teaching methods of higher education" and "The twentieth century in costumes: history, culture, fashion" by Olena Kovalchuk, etc. The Department also mentors the postgraduate students of the Modern Art Research Institute and guides them according to the themes of fundamental research.

Participation in national and international research and practical conferences, cultural and art events, international symposia, contests, and seminars prove that the results of the research and creative work of the Department are truly valuable. The best illustration of the intensive public work of the Department's staff is their work in the national creative unions of Ukraine, on the boards of experts of the Ministry of Culture and Arts of Ukraine, and in the international foundations and organizations.

The Department of Aesthetics (headed by Olexander Klekovkin) is one of the most dynamic departments of the Institute. Its personnel changes frequently as new professionals join to fulfill a wide range of objectives linked not only to research in aesthetics, culture, and art but also to editing and publishing the academic editions of the Institute, and technically supporting research and art projects of the Institute. All of the above is stipulated in the official duties of the staff, in the work plans of the Institute, and in the major research themes of the Institute. The main area of the Department's activity is organizing research in contemporary aesthetics and related sectors, interdisciplinary studies, etc. The discursive issues in various fields of art were raised by the Department's staff in their practical work, during the art events and lectures for the art professionals. Employees of the Department participated in the work of the Academic Council of the Institute, of the Research and Methodological Council, of the Specialized Council of the Institute, as well as in the various research and theoretical conferences, round tables, and other academic events organized by the MARI and other institutions, i.e. the international Lotman readings, Lotman seminar, etc. In 2021, the Department and the Institute experienced significant losses: Oleksiy Bosenko, PhD, who for over a decade was the head of the Department and Inna Bulkina, PhD, who curated the editorial boards of the Institute and was editor-in-chief of the "Contemporary Art" and "Artistic Culture" passed away.

Department of Methodology of Art Criticism (headed by Glib Vysheslavsky) focuses on a broad spectrum of cultural and art research and contemporary art practices: fine art, music, theatre, cinema, cultural research, design, architecture, and photography. Its studies encompass rethinking of the fundamental issues of cultural and art research and theoretical and synthetic generalization of the acute social problems of the humanities. This academic research fills the lacunas in the coverage of different stages of development of Ukrainian culture that were previously ignored due to ideological restrictions or suffered a non-systemic or biased criticism. The work is conducted according to the context of contemporary achievements of foreign culture and art research. The Department's staff positively affects the cultural progress of Ukraine through their publications, teaching, mentoring the PhD students, participation in the conferences and expert boards of the exhibitions, round tables, seminars, and discussions. The achievements of the Department represent and construct the current stage of art and cultural research, and transmit the panorama of the cultural life of Ukraine globally.

The theoretical and practical significance of the results obtained by the Department of Curatorial and Exhibition Activity and Cultural Exchange (headed by Nataliya Bulavina) is in defining the theoretical grounds for solving methodological, theoretical, and practical problems that appeared in the process of the development of a powerful system of contemporary art and art market in Ukraine. That goes in line with the current standards of global art, culture, and economy and opens new prospects for Ukrainian art to manifest itself in the cross-cultural and trans-cultural processes. The applied approaches broaden the scope of research on the dynamics of processes in visual art and its interconnections to culture in general. The results of the research may be used during the further studies of the art and cultural processes of the twenty-first century, for the prognosis of the new tendencies in art and aesthetics in the contemporary Ukrainian cultural and art environment. They may be a good ground for developing recommendations for state policy in the sphere of culture. The main claims, results, and conclusions of the research works of the Institute's staff were publicized at the conference reports and during the presentation of the exhibition projects. In addition, the department, from the interdisciplinary approach, conducted theoretical and practical research on contemporary art and cultural processes while organizing exhibitions and other modes of art demonstration (in the MARI and other institutions). The discussions

were held about the problems of the contemporary creative legacy and the general public was informed about the current art situation in Ukraine. While popularizing the theoretical achievements of the Ukrainian art research and establishing international connections with the related organizations abroad, the staff of the Department participated in many international research projects (i.e. in Poland). The staff of the Department has shared the experience and incorporated the global mode of communication during international art projects (in Poland and China). The Department cooperates with the art union galleries, cultural and art institutions, art research departments, and faculties of higher educational institutions in Ukraine and abroad on an ongoing basis.

Department of Cultural Strategies, Initiatives and Technologies (headed by Serhiy Vasyliiev) since the moment of its foundation had rather unusual objectives for the academic institution. Among them were shaping the concepts of development of art culture and initiating experimental and socially significant art events. The ultimate aim of the Department was to break the walls between theoretical research and social action. As the artist's direct gesture becomes an artefact in the contemporary era, one of the main goals of the Department was not only to capture and study this gesture but to provoke and inspire it, being involved in the cultural development of the county to the maximum possible extent. For that reason, during the last five years, the staff of the Department regularly participated in the development of various public art events, for instance, in forming the programs of the art forums (GogolFest, Golden Lion, Melpomene Tavrii, Scena Luidstva, etc.), curated art projects, and planned the new ways of representation for the artworks in the exhibition space. Serhiy Vasyliiev implemented the annual program of design exhibitions in the Modern Art Research Institute, while Valeriy Sakharuk curated the exhibitions *Khudshkola* (National Museum "Kyiv Painting Gallery"), *Mykhailo Vainshtein: Photography against the background of tapestry, Color* (solo exhibition of Mykola Malysenko), *Velykyi Pereviz* (solo exhibition of Yevhen Svitlychnyi, Ivan Honchar Museum National Centre of Folk Culture), *Canon Frypulia* (PinchukArtCenter, Kyiv), *Pornographic series by Mykola Trokh* (StedleyArtFoundation, Kyiv). Olena Kashuba-Volvach assembled the exhibition *Oleksandr Bohomazov: A Creative Laboratory* at the National Art Museum of Ukraine and developed the concept for the exposition *Modernism in Ukraine* from the early twentieth century for the same museum.

During her time working in the Department, Natalia Moussienko was a prolific curator, presenting

the travelling exhibition *Art of Maidan* at the Ukrainian Museum in New York City in 2017 and the Stowe School in London. The staff of the Department also participated in developing the state programs and drafting legislation. Serhiy Vasyliiev was a member of the working groups to elaborate the legal basis for the theatre reform in Ukraine and enhance the work of the national theatres within the system of the Ministry of Culture of Ukraine. He participated in the expert selection board of the Ministry of Culture of Ukraine for the projects financially assisted by the state. Serhiy Vasyliiev also is an expert of the Shevchenko National Prize, head of the committee of the Les Kurbas Prize, expert for the Ukrainian Cultural Foundation, of the Ukrainian Theatre Festival and Award *GRA*, of the National Book of the Year rating, and a member of several other experts and artistic boards. Valeriy Sakharuk is a member of the expert board of the Museum of Contemporary Art and curates the Stedley Art Critics Prize, an art research contest for young critics. Being directly and actively involved in the art process, the staff of the Department contributes to the publication of numerous articles about the events and figures of Ukrainian art and culture in the academic periodicals of the Modern Art Research Institute (for the last five years, Serhiy Vasyliiev, Olena Kashuba-Volvach, Natalia Moussienko, and Valeriy Sakharuk authored 15 publications) and in other specialized and general editions.

Department of Visual Practices (headed by Olesia Avramenko) deals with the range of issues in the organization and implementation of the practical precedents of art and art research in the art life of Ukraine and integrates them into the international art space. The research fellows of the Department create concepts and practically fulfil them in their academic, research, practices, and publishing projects. Such activity legitimized the progressive achievements of contemporary experimental art, filling the cultural field of Ukraine with new experiments and models of functioning of contemporary art.

In the area of theoretical studies, the Department produced a series of analytical papers on the history and theory of art based on the philosophical and psychological inquiries concerning the contemporary socio-cultural phenomena and their visual interpretations. The academic work of the Department's staff resulted in several monographs and other publications that the Academic Council of the Institute either curated or approved: Victor Sydorenko's *Hero, Object, Phantom: A Lexicon* (2018), two-volume edition *Ukrainian Artists: Since the Thaw to Independence* by Galyna Sklyarenko

(2020), monograph *Post-media optics. Ukrainian Version* by Victoria Burlaka (2019), monographic series *Accent* by Olesia Avramenko that includes the following editions: *Zaretsky* (2018), *Kryvolap* (2018), *Pokrova* (2019), *Bilokur* (2020, 2021), *Prykhodko* (2021). The staff of the Department of Visual Practices participated in and curated the exhibitions *Untimely* by Victor Sydorenko (2020), *Inversion of Egocentrism* (2020), *Lexicon* (2020), etc.

In recent years, the experts of the Department systematically formed new professional relationships, refined the course of action, and set up the events, and art products that were relevant to the contemporary art processes. The Department participates in research and practical conferences in the MARI and other Ukrainian and international institutions, organizes art exhibitions and plein-air sessions, facilitates cooperation with the international creative community, and gains and shares the experience of the global art system.

Department of New Media Art (headed by Oksana Remeniaka) aims to create a complete theoretical model that reproduces the dynamics of the contemporary art process in the domain of visual arts; also, it popularizes the achievements of the Ukrainian art research. The staff makes relevant generalizations about the historical experience of solving research problems and defining the perspectives for the emergence of new imagery to determine the trends of further development. In these works, the legacy of the newest Ukrainian art undergoes rethinking in the context of European art history and criticism of the twenty-first century. Previously unknown material was introduced into scientific circulation that allows to significantly alter the coverage of the history of Ukrainian culture and art.

In 2019–2020, Oksana Remeniaka, the head of the Department, visited the Harriman Institute of Columbia University under the Fulbright Program. During this period, she researched the rare archive documents from the Bakhmetief Collection (Butler Library, Columbia University), UVAN (Ukrainian Free University), and private archives. She lectured at the Shevchenko Scientific Society, presented a report for the Ukrainian American Cultural Club of Houston, and interviewed the well-known Ukrainian American artist Lydia Bodnar-Balahutrak. All these materials will be used to support the research of the fundamental topic “The new art of Ukraine: identification of the creative legacy of Ukrainian artists on the crossroads of European cultures and traditions” (2020–2024).

Oksana Remeniaka along with the Małgorzata Wrześniak, Prof. (Cardinal Stefan Wyszyński

University) carried out a virtual project *Art in the time of plague / L'arte nei tempi dell'epidemia*. This project presents the colour palette of the artists' reflection of the new uncharted reality and was used as a basis for organizing the virtual exhibition of the artworks created during the Covid pandemic in 2020. The exhibition is presented on the websites of the Cardinal Stefan Wyszyński University (Warsaw, Poland), Modern Art Research Institute, and other institutions that expressed their interest in the project.

The Fulbright Program, supported by the US embassy in Ukraine, and in partnership with the American House Kyiv, established a series of discussions *Education and culture during the Covid-19 pandemic*, with the staff of the Department of New Media Art in attendance. These discussions focused on the new art forms that emerged as a reaction to pandemics, i.e.: is Ukrainian culture ready for the new challenges? Are there ways out of the cultural crisis? What is the future for the higher education and science of Ukraine?

The staff of the Department practically implements the academic results in the projects and exhibitions, popularizes their theoretical and analytical conclusions, and cooperates with the art unions, galleries, cultural and art institutions, departments of the art research, and departments of the higher education institution in Ukraine and abroad.

Department of Theatre Studies (headed by Hanna Veselovska) pursues the fundamental research topics of the most recent art history and the present-day situation in performative arts and music, including the contemporary modes of stage and drama communication, the synthesis in Ukrainian music, etc. Another key area of the Department's activity is the contemporary problems of theatre and music, when new art forms, genres and technologies. These topics are professionally analyzed and theoretically proved. The staff of the Department published the results of their work in several academic papers.

Head of the department Hanna Veselovska participates in the activities of the National Union of the Theatre Workers of Ukraine, leading the theatre studies of this organization. She is a member of the expert group of the Ukrainian Theatre Festival and Award "GRA"; she is also a member of the Shevchenko National Prize expert committee, the Kyiv Pectoral theatre award, and panels of experts for many other creative initiatives that shape the art reality of our country.

Department of Design and Architecture (headed by Nataliya Kondel-Perminova) researches the evolution of Ukrainian and global design and sheds light

on the unknown and little-known pages of art history. The area of academic interest of the Department encompasses the arsenal of graphic means and the social role of an architect and designer in solving social problems. Aside from studying the history of design, the Department investigates the contribution of social design to analyzing the communities and their interaction. It studies the recent art practices that go beyond the established exposition of forms and spaces (museum, galleries, exhibition halls, art salons) and gradually conquering new venues, including the abandoned industrial buildings. Art practices that use the newest technologies were implemented during the organization of art residencies, exhibitions, and festivals at the post-industrial venues as well as during the educational activities for the general public (workshops, educational laboratories). Many designer projects were commissioned by Ukrainian and international brands.

The staff of the Department participated in developing the "Concept of public administration in city planning" that was initiated by the National Union of the Architects of Ukraine. Within the interdisciplinary team of experts, MARI staff contributed to creating an effective management model for the cultural heritage of Ukraine, aimed at regulating the processes of interaction between the state, business, and society, at achieving a balance of interests in compliance with the law.

The Department of Design and Architecture introduced several research areas that arose in architecture and design due to the Covid-19 pandemic which actualized the need to reflect on the foundations of community life and the possibilities to implement these foundations in their social organization by the means of architecture and design. In addition to participation in the scientific conferences and round tables, the staff of the Department organized and carried out 24 events (exhibitions, festivals, art residences, workshops, and educational laboratories).

Being true to its statute, the Academic Council of the Modern Art Research Institute of the National Academy of Arts of Ukraine (head Victor Sydorenko, deputy head Igor Savchuk, academic secretary Asmati Chibalashvili) discusses art and research problems linked to the work of the Institute, deals with the strategic and tactical issues of development of contemporary art and main lines of the Institute's activity. Also, it discusses and approves the main areas and themes of research, projects of creative and research works, thematic and prospective plans of fundamental research, leads the pre-press procedures of the periodicals and monographs and organizes conferences,

seminars, and academic discussions of the works of contemporary visual art; revises and approves the performance review of the Institute and its departments; approves for publication the research and creative works of the staff and other authors; reviews and approves the themes of research theses, considers staff training and internship, etc.

Specialized Academic Council D 26.460.01 (head of the council Olexander Klekovkin, academic secretary Hanna Veselovska), is entitled to accept for consideration, hold public examination of dissertations and award academic PhD in Art Studies in the field “Theory and history of culture”. It began its work in the Modern Art Research Institute under the Resolution No. 358 of the Ministry of Education and Science of Ukraine on 15.03.2019. Specialized Academic Council K 26.460.01, with the right to consider Candidate’s theses, was created back in 2012. During 2019–2021, over twenty theses were successfully examined there.

At the present time, the MARI carries out 12 fundamental research topics: “Contemporary problems of Ukrainian art research” (headed by Glib Vysheslavsky), “Theoretical and practical context of contemporary art, aesthetics, and cultural research” (headed by Victor Sydorenko), “Theatre culture of Ukraine in the history of terms and concepts” (headed by Olexander Klekovkin), “Culture in the context of contemporary art research” (headed by Olena Kovalchuk), “Communicative processes in the art performative practices of the late twenties and early twenty-first centuries” (headed by Hanna Veselovska), “Nonconformity of Ukrainian fine art of the second half of the twentieth and early twenty-first centuries” (headed by Oleksii Rohotchenko), “Contemporary art practices of architecture and design of Ukraine in the European cultural space” (headed by Natalia Kondel-Perminova), “Experiment, theory, and practice in the Ukrainian visual art” (headed by Anastasiia Goncharenko), “Contemporary aspects of art research and art legacy” (headed by Mykola Yakovlev), “The new art of Ukraine: identification of the creative legacy of Ukrainian artists on the crossroads of European cultures and traditions” (headed by Oksana Remeniaka), “The study of the legacy of Ukrainian artists: archives, funds, and private collections” (headed by Liubov Drofán), “Ukrainian music and stage art of the 20th–21st centuries in the intercontextual ties with the global art space” (headed by Igor Savchuk). The fundamental themes of the research of the MARI encompass different aspects of contemporary art, new art technologies, problems of research, preservation, and restoration of cultural heritage,

cultural and art research, as well as processing the archival and funds materials and collections.

The results of the fundamental works are published in the collected works of the Institute, collective monographs, and are publicized in the reports at the international and national conferences, symposia, round tables, etc. These results are incorporated into academic circulation through the courses of lectures for the PhD Students of the Institute, the joint activities with the other leading art educational institutions of Ukraine and humanitarian foundations in Ukraine and abroad.

Theoretical and methodological achievements of the staff of the Institute are notable for their experimental thinking, non-standard and even provocative approach, for the depth and seriousness of the themes, and daring choice of topics for the further research. It should be noted that during the existence of the Institute, its research fellows authored over one hundred monographs. Among the latest are *The Pages of the Art History of Nova Generatsiya; 1927–1930* (2016) by Olena Kashuba-Volvach; *The Moves. The Sixth. Pastoral* (2017), *Free Atonality* (2020), and *The End Time. I. Free Time as a Fullness of Life* (2021) by Oleksiy Bosenko; *Mise en scène: Ideas. Concepts. Trends* (2017), *Art: Methodology of Research* (2017), *Theatre Culture of Ukraine: Scenarios. Roles. Statuses* (2019), *The Structure of Cultural Revolution: Scenarios and Roles. Ukraine. Theatre. 1917–1934* (2020) by Olexander Klekovkin; *A Century of Nonconformity in Ukrainian Visual Art* (2017) by Lesia Smyrna; *Victor Sydorenko’s Hero, Object, Phantom: A Lexicon* (2018); *Nigra sed Formosa: Drowned in Sorrow but Beautiful... Tracing the Path of the icon of Our Lady of Chełm* (2018) by Oksana Remeniaka; *Zaretsky* (2018), *Kryvolap* (2018), *Anatoliy Kryvolap. Ihor Stypachenko. Pokrova. Step 1* (2019), *Bilokur* (2020), *Prykhodko* (2021) by Olesia Avramenko; *Mykola Sadovsky’s Theatre* (2018), *More than Theatre. Ivan Franko National Drama Theatre. 2001–2012* (2019) by Hanna Veselovska; *Art Studies: Reflections and Life* (2018) by Oleksii Rohotchenko; *Synthetic Theatre* (2019) by Maryna Grinishina; *Stage Design in the Practice of the Twentieth Century: Kyiv Situation* (2019) and *Anatoliy Petrytskyi: The Set Design Artist. Practice and Experiment in Ukrainian Set Design of the Twentieth Century* (2021) by Olena Kovalchuk; *Metamodel of Ukrainian Painting* (2019) by Maryna Yur; *Contemporary Art Ukraine: From Underground to Mainstream* (2020) by Glib Vysheslavsky; *The Art of Post Culture: Trends, Risks, Perspectives* (2020) by Maryna Protas; *Borys Liatoshynsky and Polish*

Culture: Communications, Collaboration, Concepts (2020) by Igor Savchuk; two-volume edition Ukrainian Artists: Since the Thaw to Independence (2020) by Galyna Sklyarenko; Mykola Trokh: Enfant Terrible of Ukrainian Photography (2020) by Valeriy Sakharuk; Art of Maidan (2020) by Natalia Moussienko; The Artist Olga Petrova in the Texts of Her Contemporaries (2020); Art Kyiv of the 1990s. A Reconstruction (2020) by Olga Petrova; Khreschatyk as a Communicator between the Times (2021) by Nataliya Kondel-Perminova; A Palette of Words and Colors of the Tablet (2021) by Liubov Drofan; Ontology of the Virtual Space: Notes of Screen Studies (2021) by Iryna Zubavina; La Biennale di Venezia: The Engines of Art (2021) by Oleg Sydor, etc.

Under the resolutions of the Ministry of Education and Science of Ukraine that regulate the incorporation of the Ukrainian humanities into the global science, in 2020 the academic periodicals of the Modern Art Research Institute *Artistic Culture: The Topical Issues* and *Contemporary Art* were included to the list of scientific professional publications (category B) where the results of Candidates' and Doctors' of Science in art dissertations may be published. According to the requirements of the Ministry of Education and Science of Ukraine, the journals have their respected web pages: *Contemporary Art* (<http://sm.mari.kiev.ua/>), *Artistic Culture: The Topical Issues* (<http://hudkult.mari.kiev.ua/>), "Art Research of Ukraine" (<http://mystukr.mari.kiev.ua/>). These periodicals are indexed in the well-known scientometric bases: Art & Architecture Complete, EBSCOhost, Bielefeld Academic Search Engine, Directory of Open Access Journals, European Reference Index for the Humanities and the Social Sciences (ERIH PLUS), WorldCat, *Scientific Periodicals of Ukraine* of the Vernadsky National Library of Ukraine. MARI also established several other periodicals for the art experts and general public: *MIST: Art Research, History, Modernity, Theory, Artistic Horizons, Contemporary Problems of Research, Restoration and Preservation of the Cultural Heritage, Contemporary Issues of Art Education in Ukraine*, and *Artkursyv*. These periodicals aim to disseminate the research results of the MARI staff both in the Ukrainian academic circles and internationally. The integration of the MARI periodicals in the international scientometric bases positively contributes to this, as these publications cover almost all topical research themes.

Therefore, the Institute has focused and will continue to focus on exploring the promising trends of research, striving for the new horizons of academic knowledge, prolific exhibition activity, effective art-history studies,

and understanding the need in the prognosis of the art events in their genre diversity. Activities of the MARI are linked to the practical implementation of its theoretical findings: organizing and carrying out various art projects accompanied by academic discussions. These platforms of research and practice emerge from the consideration of different practical forms of creativity: from the contests of young artists and up to the large-scale group exhibitions of the leading national artists in Ukraine and abroad or Ukrainian exhibitions at the International Art Exhibition in Venice.

In 2003, Modern Art Research Institute represented Ukraine at the 50th International Art Exhibition in Venice. *Millstones of Time* by Viktor Sydorenko evoked a response in mass media and positive reviews by the critics; it was shown at the international art venues on several occasions. Participating in the most prestigious art forum became a tradition for the Institute: staff members of the MARI organized Ukrainian National Pavilions for the 52nd and 55th International Art Exhibitions in Venice in 2007, and 2013 respectively.

In addition, the MARI regularly contributes to the joint art events in France, Germany, Italy, Poland, the UK, and the USA. In Ukraine, the Modern Art Research Institute of the National Academy of Arts of Ukraine cooperates with the leading institutions and festivals of contemporary art: Mystetskyi Arsenal, PinchukArtCentre, Izolyatsia, and GogolFest, creating several joint projects over the years.

The coordination of exhibitions is a long-standing part of the MARI activities. Expositions are constantly changing in the MARI exhibition hall, implementing various exhibition models and daring curatorial ideas, presenting the most recent phenomena of the visual art and culture of Ukraine. These initiatives have drawn the attention of professionals and connoisseurs of contemporary art. These initiatives highlight the recent art experiments, incorporate Ukrainian art in the global context and form the trends in the contemporary Ukrainian culture for years to come by creating an intense information field.

Engagement of the young artists and curators and cooperation with them is also among the priorities of the Modern Art Research Institute, along with coordinating art projects for the development and creative fulfilment of the talented youth. *The Newest Trends* curated by Andriy Sydorenko and Iryna Yatsyk should be specially mentioned. *The Newest Trends* is a development and support platform for contemporary art and is a long-term periodical exhibition and research project set up by the Modern Art Research Institute. The curatorial team

coordinated the eleventh platform and broadened it with the conceptual sections *Action* and *Theory* by adding a theoretical discussion in the form of the open call for the art research papers in 2018.

The main goal of *The Newest Trends* is to create a communication field to implement visual art and space projects where the new senses of creativity could emerge. *The Newest Trends* are a research tool of sorts for producing experimental content in the field of contemporary art. More than 200 artists from all over Ukraine participated in the platform. The success of the Modern Art Research Institute in its exhibition activities is the result of hard teamwork in cooperation with the leading artists and numerous partners and patrons of the arts.

Conclusions

The Institute plans its work concerning the strategic problems of the art research, cultural studies, and aesthetics, paying significant attention to the analysis of continuity of the art processes, with the complete understanding of traditional and modern specifics of these processes and their coverage concerning the contemporary art situation in Ukraine and globally.

From the start of its research work, the articulated objective of the Modern Art Research Institute is to produce a mental mechanism of the understanding of art by the society, and the ultimate goal of the Institute is to represent the artistic legacy of Ukraine to a wide range of professionals and scholars, incorporating Ukrainian art in the global cultural space.