

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
КУЛЬТУРИ І МИСТЕЦТВ**

**RELEVANT PROBLEMS AND PROSPECTS
OF HUMANITARIAN KNOWLEDGE DEVELOPMENT
IN THE MODERN INFORMATION SPACE**

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науково-практичної конференції
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У збірнику представлені матеріали конференції «RELEVANT PROBLEMS AND PROSPECTS OF HUMANITARIAN KNOWLEDGE DEVELOPMENT IN THE MODERN INFORMATION SPACE». Тези конференції підготовлені англійською мовою як результат оволодіння аспірантами лінгвістичними (лексичними, граматичними та стилістичними) особливостями наукового, академічного письма англійською мовою. Підготовка і проведення таких конференцій іноземною мовою відповідає вимогам і сприяє практичній реалізації освітньо-наукової програми навчання на науковий ступінь доктор філософії.

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У Київському національному університеті культури і мистецтв склалася добра наукова традиція: проведення наукових конференцій аспірантів іноземними мовами. За сприяння проректора з наукової роботи проф. Гуменюк Т. К., директора науково-дослідного інституту КНУКіМ проф. Трач Ю. В., начальника відділу аспірантури, докторантури проф. Бойко Л. П. та практичного керівництва і методичної допомоги викладача англійської мови, доцента Палей Т. А. аспіранти готують тези і наукові доповіді англійською мовою, з якими виступають на конференціях, які проводяться у КНУКіМ, а також готують тези і доповіді на Міжнародні конференції. Підготовка тез і доповідей іноземною мовою відповідає вимогам і сприяє практичній реалізації освітньо-навчальної програми навчання на науковий ступінь Доктор філософії.

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WORLD TRENDS ARE THE COMBINATION OF LIBRARIES WITH THE HOTEL AND RESTAURANT AREA

In the world of practice, the issue of providing communication with the help of libraries, located in hotels and restaurants, has little been researched, the attention is mostly paid to the combination of libraries with institutions in the sphere of education.

The interaction of libraries with the hotel and restaurant sector takes place through the creation of specific branches of science for supporting the national economy and providing educational institutions with the necessary personnel, as well as by combining hotels and restaurants with libraries and the development of unusual institutions that provide a wide range of branch services along with library services.

In case of communication of branch and library services, there are the libraries that should serve as communication channels in the process of developing information systems (networks, technologies for the exchange of information) both in physical and virtual meanings of the word [3].

Particular attention should be paid to the issue of “information inequality”, which possesses not only physical characteristics (personal access to the network, a developed country or vice versa, the level of a society’s computerization, etc.), but also depends on such factors as education, erudition, ability to work with IT technologies, employment position, knowledge of foreign languages [3].

In international practice, there are cases when the restaurant sector promotes the implementation of its own concepts in libraries. One of them is the concept «McDonaldization» by Volker Kirchberg, which, by creating the zones of comfort in the library, is intended to facilitate better assimilation of the material and create a better image of the library. It also involves a non-intrusive attitude towards visitors by giving all the initiative to them and only providing help if necessary [3].

In the USA, the profession of wine librarian gains popularity and accordingly libraries, dealing with the problems of this industry, are created. One of these libraries is located in Healdsburg and operates

within a public library, which provides services to wine industry experts (domestic winemakers, grapes growers, blenders, hospitality professionals, corporate business partners) [6].

Typical tasks of a wine librarian are related to providing leadership, organizing work, setting goals, objectives and priorities, participating in giving grants, managing funds, and participation in a variety of events [6].

The responsibilities of the wine librarian are to ensure publicity, to create hospitable atmosphere, to provide advisory services, clarify the policy and basic library operations to staff and senior management [6].

Participation of a wine librarian in the development of a library collection consists in searching for and acquiring new information materials, as well as creating schedules of such updates [6].

Fundraising in the activity of libraries presupposes an opportunity to attract third-party financing, a modern tool for mobilizing funds into charitable foundations; activity aimed at identifying and finding potential channels of funding [1, c. 47].

A wine librarian performs his representative functions by presenting the library at meetings with the community members or its certain groups in accordance with their professional interests, by developing the circle of users of the library services and creating resources, available to common people, as well as other types of public activities [6].

In order to become a wine librarian, you need to have certain skills and abilities. The wine librarian must be familiar with the basic principles and methods of administering, developing a budget, providing library information, replenishing collections and other professional library services in order to be a top-class wine maker [6].

In the world of practice there is such a profession as a cheese librarian. The American Cheese Society calls this position a “Content Manager”. The organization employs a librarian with four-year accredited Bachelor’s degree with preference for degrees in Library Science/Digital Library Science. Those having MLS are preferred. MLS stands for Master of Library Science, the standard degree credential of a librarian in the United States [4].

Worldwide practice involves not only communication on behalf of the library, but also cases when the hotels act as initiators of establishing strong links with libraries, readers, and scholars. Such examples are hotel-libraries, which perform the function of providing the place and residence (overnight), serve as a cultural center, a library institution.

The Gladstone Library travelers can spend the night in an historic residential library, surrounded by volumes collected by one of the UK's most famous prime ministers. Today, visitors can sleep in one of its 26 guest rooms, dine in an onsite cafe, and – most importantly – browse the library's 250,000 titles [5].

Due to its partnership with the Powell Books bookstore as well as non-profit literary artists, the Heathman Hotel has a book catalogued library of more than 2700 books, signed by authors, and functions as the largest independent library hotel in the country, which has one of the largest autographed collections (including signatures of Nobel Prize winners and Pulitzer winners, US prize winners and former US presidents, and other celebrities) [5].

In the USA there is Jefferson Library Hotel, where one can find Thomas Jefferson's speeches, memoirs about the activities of the third president of the United States of America. That extra something of the hotel is a book room, which is located behind Jefferson's personal library [5].

In Minneapolis there is The Commons Hotel which offers guests its own collection of books and other sources, as well as a butler's service who can deliver a book to a guest. It is located next to the University of Minnesota and one of the largest independent artistic organizations, Loft Literary Center [5].

In New York City there is The Library Hotel, which has more than 6000 books in private rooms and public areas. The rooms of this hotel are designed thematically and related to certain sciences [5].

Library hotels continue to provide library services along with accommodation services, but restaurant libraries use only the interior or historic affiliation of the location and thus provide only food-consuming services, the word "library" here means only specific atmosphere.

The Library Restaurant & Grill in Norfolk (England) is situated in a building that has a long and varied history. Formerly it was the UK's first public subscription library. Boasting a plethora of fantastic food, cocktails and wine, the Library is co-directors Nigel & Jayne Raffles' biggest project to date [7].

In Calgary (Canada), the Central Library will offer its guests catering in the restaurant and cafes located in specially designated places. The new literary center was officially opened on November 1, 2018, and the idea of the establishment came to its owners as a result of trips to San Francisco, Copenhagen, New York and Paris [2].

Thus the hotel-restaurant sphere is combined with the library and creates new specialties, institutions of an unusual, uncommon type. Sometimes such an association is only a successful advertising solution, but in most cases it combines hotel and restaurant functions with libraries.

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COMICS IN UKRAINE: PROSPECTS FOR DEVELOPMENT

The term “comics” comes from the English “comic” – comedic, funny, humorous. The comic is an informational product, which is a narrative, a story depicted in drawings, which are usually accompanied by short texts.

In Ukraine, the comics book is not a new phenomenon. A well-known to the older generation, the “Perets” magazine since the 60’s and up to its closure published a children’s page on which it placed comics “Adventure of Perchenia Perutyaty” (pictures by A. Vasylenko). However, at this time the production of comics was not widely spread and was aimed at children’s audience only.

Although comic strips of early period of Ukraine Independence are associated primarily with children’s stories in magazines “Barvinok” and “Piznaiko”, the plot was not limited to adventures of cute animals. The first historical comic book was “The Treasure of Prince Oleg at Tsarhorod” by artist and writer Yurii Lohvin. The story was published in the journal “Sunflower” from January to June 1991.

During the year, two more comics on historical themes – “The Battle of the Heroes” and “The Siege of Kyiv by the Pechenegs” by Sergey Pozniak came out. Most of the previous pictorial stories were printed in pieces in the magazine, and these were already integral narratives of 20-30 pages in volume with several covers. In addition, the “Battle of the Warriors” was bilingual – under Ukrainian replicas the translation into English was given. In 1994, the Kharkiv publishing house “Oko” published a comic book about the early Middle Ages – “The First Kyivan Princes” by the artist Alexei Kapnynskyi. Unlike many other contemporary comics about Russia, this event was almost not hyperbolized, and in the author’s team there was even a historical consultant.

The Cossack times were also a source of inspiration – in 1992, the first issue of “Mark of the Pie, Zaporozhie” by Vadym Karpenko and Oleksandr Gaiduchenko came out. As well as in many series books, only the first one of all planned numbers came out. The same happened to Comics Collection, the first (and still the only one) Ukrainian anthology of graphics. The issue, printed in Lviv, contained

three stories – Detective “Michael-1” by Oleh Derhachev, futurist “Computer guillotine” by Serhii Pozniak and bloody horror “The Horror” by Oleh Kovalenko.

It is interesting, that comics of the 90s were sometimes thematically more diverse than most modern ones – in addition to historical stories, there were horrors and science fiction. Another popular genre of the 90’s was the graphic adaptation of classical literature. In 1991 Kharkov publishing house JV “Inart” published a comic book based on the “Fatal Eggs” by Mikhail Bulgakov.

But the most similar to the well-known idea of a superheroic comics was “Buyviver” by Konstantyn Sulyma. The comics appeared in the “Workbook” in 1995 and could boast of a vibrant dynamic and decisive protagonist. The work of Sulyma impressed one of Kyiv publishers, who offered the artist a larger project – the illustrated story about Taras Bulba. However, when the graphic novel was almost finished, the cooperation suddenly broke.

Despite the interest in comics in the early 90’s, it developed slowly, and most of the initiated series did not go on further than the first or second issues. Some artists began to look for something else, and some emigrated. For example, Ihor Baranko, one of the most active comic book artists of the 90’s, received a US work visa and began to work for American and European publishers. In 2001, Slave Labor Graphics released his English-language comic book “Pythoth: The Newest Unknown Works of Homer”. The same year, Baranko drew a cover to Inkalo, a legendary series of graphic novels by Alekhandro Khodorovskiy.

Although the 90s are an extremely interesting period in the history of Ukrainian graphic art, it is difficult to form a complete picture of this decade. Most of the comics were either lost forever or remained only in the collections of most sentimental bibliophiles and collectors. At present, it’s impossible to give a full list of the series of that time, and even their approximate number. However, we know for sure that the Ukrainian comic books were already there, and that, in terms of quality and creativity, they could compete with modern ones.

Today, under the influence of popular screenings of American and Japanese comics, the process of the preparation and popularization of comic books in Ukraine has become more active, the national comic tradition is observed. Ukrainian authors begin to emulate the works by Wall Lee, Goal Groening, Peter Lerd, namely: “Superman”, “Batman”, “Captain America” and “Keepers”. Domestic information

products are created, which are unique and differ from the characters and aesthetics of foreign samples. At the same time, Ukrainian authors of comic books explain the relevance of the production of such comics by the need for the Ukrainians in their own pantheon of national superheroes, the development of their own comic culture, the popularization of Ukrainian history and classical Ukrainian literature, their adaptation to the peculiarities of perception of information by Z-generation, visualizations [1, 2].

A year ago in Ukraine the first cult editions of DC Comics (one of the most known American publishing houses of comics) appeared in Ukrainian. Maria Shahuri, the counsel of the project of DC edition in Ukrainian says, that it took her great efforts to convince the company, that such a project has the future. But even the first drawing brought the publishing house financial benefits. Negotiations with DC Comics – the proprietors of rights on “Batman”, “Superman”, “Miracle-woman” – Ukrainians began as early as 2016. They discussed carefully, what the first editions format and covers would be. In May, 2017 the first comic books were published in Ukrainian translation. 2 000 copies were published. First printed comics the “Killing joke” was already reprinted for three times, three other comics – twice. On the whole within a year 40 000 copies of comics were issued in the Ukrainian language, the price was from 200 to 450 hryvnias for a book. The culture of comics quickly becomes connected with business – companies that are inspired by superheroes and begin to make merchies independently. Merchies are products with the symbols of commercial project, for example, of a book, film, musical group. For example, the designer from Lviv Volodymyr Salevov makes the statuettes of superheroes from cardboard. To popularise his brand he chose Comic Con festival only a half-year ago and that gave his business a push. He started with superheroes, because it was the easiest start – they are bright and recognisable. He sells figurines for 350 hryvnias for a finished little model. A set of parts of a figurine prepared for further gluing them together by a person himself costs 220 hryvnias.

Today there are a number of comic strips that adapt the works of classical Ukrainian literature and Ukrainian history to the specifics of the information perception among the common youth and adolescents, including the two-volume adaptation of Ivan Franko’s historical story “The Hero of Assassination” and “The History of the Ukraine’s Independence” – comics that covers Ukrainian history

from ancient times up to the twentieth century. At the same time, despite the appearance of the Ukrainian comic strips in modern times, it is too early to talk about the formation of a comics-culture in the Ukrainian society, and without it the production of comics-books as special information products will remain a manifestation of individual initiatives.

Currently, only a few Ukrainian publishers are engaged in the production and translation of comic books. So, since 2015, a publishing house “Irbis Comics” has issued the world-famous series of children’s comic books with the mouse Geronimo Stilton translated into Ukrainian, which helps learn more about the well-known events and personalities in the history of mankind – “Fraudsters in the Coliseum”, “Followed by Marco Polo”, “Discovering America”. Subsequently, “Makhaon Ukraine” publishing house begins to publish DC comics, the rights to the Ukrainian translation of the comic books “Vertigo” are obtained by the publishing house “Native Language”.

The promotion of comics in Ukraine will be facilitated by the organization and holding of comic festivals and cosplay festivals, such as the Lviv Cosplay Festival ANICON (since 2009) and Kyiv Comic Con (since 2015), as well as the appearance of relevant periodicals. In connection with the last one remarkable is the initiative of M. Kurin to launch a youth-oriented magazine of Juno comics for children from 7 to 12 years old. The pilot project was presented in 2017 at the Kyiv Comic Film Festival. Volume of the first copy – 80 pages, its price – 99 UAH.

The author of the start up calls on all those who wish to contribute to the preparation and publication of such an information product, and the first issue of the magazine was the result of the collective cooperation of 26 best Ukrainian artists.

According to the reviews of the first readers, they are delighted and are waiting for the second number to come out.

The idea of popularizing Ukrainian comic books with the help of their successful screen version is promising. The first attempt in the history of Ukrainian cinema was a comic screen adaptation of Ivan Sautkin’s “Maksym Osa” based on Igor Boronko’s comic book (2015). Under the same title the presentation of the project took place on June 7, 2015, within the framework of the first Ukrainian festival of popular culture “Kyiv Comicon”. The budget of the project amounted to 63 million UAH, among which the share of state financing was only 19 million.

So today, comics culture in Ukraine is experiencing the process of its formation and at the moment covers a small segment of authors and publishers, while the reaction of consumers of this information product proves in favor of its prospects and opportunities for further development.

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GRUSSKARTEN VOM ENDE DES 19 – BIS ANFANG DES 20 JAHRHUNDERTS: SYMBOLE UND BILDER

Massenproduktion des frühen zwanzigsten Jahrhunderts sind wertvolle Zeugen der damaligen Populärkultur. Die Bedeutung ihrer Forschung liegt darin, dass sie gleichzeitig den Geschmack normaler Konsumenten der Moderne prägen und charakterisieren. In der markierten Zeit wurden die replizierten Produkte, die Teil der Verwurzelung der Verhaltensweisen wurden, zu Postkarten. Illustrierte offene Briefe sind ein facettenreiches soziokulturelles Phänomen des späten 19. und frühen 20. Jahrhunderts, das an der Grenze zwischen Post und Verlagswesen entstanden ist. Grußpostkarten dieser Zeit verdienen besondere Aufmerksamkeit, da das Studium dieser Gruppe von Flugblättern die Möglichkeit bietet, die vollständigsten Schlüsse über nationale Sitten und Symbole der festlichen Seite des Seins zu ziehen [1].

Ukrainische Grußkarten sind eine reichhaltige Quelle der Erforschung der nationalen Kultur und Kunst. Die Vielfalt der Handlungen erlaubt es uns, die Entwicklung eines visuellen Bildes in der Kunst zu betrachten und zu erforschen. Erinnern wir uns daran, dass nicht nur der Text, sondern auch die Illustration, die eine inhaltliche Darstellung mit einer informativen und emotionalen Belastung darstellt, wichtig war. Ukrainische Grußkarten sind zu einem facettenreichen Phänomen in der Geschichte der ukrainischen Grafik und der bildenden Kunst geworden.

Studium der Inschriften auf Flugblättern des späten 19. und frühen 20. Jahrhunderts. Wir können sagen, dass sie in Deutschland gedruckt werden, aber sie haben auch österreichischen, schwedischen und französischen Ursprung. Eine große Anzahl wurde auch im russischen Reich veröffentlicht.

Meistens gibt es Oster- und Weihnachtskarten. Ostern-Postkarten waren ein saisonales und äußerst beliebtes Produkt. Sie wurden nicht nur von Verlagen und Typografien gedruckt, die Bücher und Zeitschriften produzierten, sondern auch von Unternehmen, deren Hauptprodukte Verpackungspapier, Briefpapier, Briefpapier, Papierspielzeug und dergleichen waren.

Der "Leaf Boom" trug dazu bei, dass der Käufer des frühen zwanzigsten Jahrhunderts. konnte das Produkt für jeden Geschmack und Geldbeutel auswählen. Zahlreiche Verlage gaben Postkarten mit verschiedenen Zeichnungen heraus: "universelle" Bilder von Engeln, Kirchen, Szenen mit Tieren. Auf solchen Bildern war es möglich, Inschriften anzubringen: "Mit dem Osterfest", "Happy Angel", "Glückwunsch" usw. In den offenen Briefen, die wir treffen, finden wir zwei Varianten der Begrüßung: "Christus ist auferstanden!" Und "Frohe Ostern". Die Analyse der Begrüßungsworte erlaubt uns, die Ansicht zu bestätigen, dass sie zu einem späteren Zeitpunkt gesondert abgestempelt wurden, als die Karten selbst ausgegeben wurden [2].

Bilder auf Flugblättern enthalten eine riesige Menge an Informationen, die nicht verbal sind und die Kulturtraditionen einer bestimmten Epoche visuell interpretieren. Figuren auf Osterkarten haben ihre eigenen Besonderheiten. Die Künstler verwendeten die für den Feiertag charakteristischen Charaktere: ein Ei - das älteste Symbol für Ostern, das Bild vom Beginn des Lebens, die Wiederbelebung, die Unsterblichkeit; Fehler - "das Abbild kirchlicher Artos", Pasku - eine Erinnerung an die Gläubigen über das Heilige Grab.

Stattdessen befindet sich auf fast jeder Postkarte das Hauptsymbol Ostern – das Osterei. Dieses Bild wurde von ostwestlichen und westeuropäischen Künstlern verwendet. Ostereier in "traditionellen" Kompositionen dargestellt – auf einem festlichen Tisch, in Korbböben. Zur gleichen Zeit wurde dieses erkennbare Symbol von Künstlern als Teil der Landschaft aufgestellt, es könnte "humanisiert" werden, in einen Karren verwandelt werden, Regen, eine Luftschicht, interessante Dekorationen für Schaufenster. So betonten die Illustratoren die Symbolik des Bildes - die Geburt eines neuen Lebens.

Die beliebteste Ostergeschichte waren die Buchstaben, die Kinder darstellen. Ihre Reinheit und Unschuld ähnelte dem Opfer Christi, der für die Sünden der Menschheit sühnte. Russische Postkarten und Postkarten für den russischen Markt stellen oft den Prozess der Christisierung dar - den Osterkuss.

Tiere, vor allem Vögel, waren unter den Illustratoren der Plakate beliebt: eine Taube - ein Symbol des Heiligen Geistes, ein Osterhase mit guten Pfeifen, ein Huhn wie ein Ei, ein Symbol für ein neues Leben, ein Hahn - ein Vorläufer des Lichts, ein Lamm – die Personifizierung von unschuldigem Leiden und Opfer. Alle aufgeführten Charaktere sind in verschiedenen Kompositionen und Variationen zu finden.

Westeuropäische Verleger, die sich auf den Geschmack des Publikums konzentrierten, gaben den Flugblättern oft sentimentale Inhalte. In östlichen Grundstücken wurde diese Funktion durch Frühlingsblumen erfüllt, die auch mit dem Symbol eines hellen Feiertags widergespiegelt werden. Ergänzungen der Hauptbilder sind Zweige aus Weiden- und Apfelbäumen, Schneeglöckchen, Donuts, Klee (ein Symbol für Glück). Blumen als Symbol für das Erwachen aus dem Winterschlaf (Tod) und die Geburt eines neuen Lebens unterstützten die Motive der Plakate und fügten ihnen einen besonderen Feiertagszauber hinzu.

Die ganze symbolische Serie lässt den Schluss zu, dass Ostern hauptsächlich als Familienurlaub wahrgenommen wurde, dessen Hauptmotive Glück und die Wiederbelebung eines neuen Lebens sind.

Für die Erstellung von Illustrationen von Weihnachts- und Neujahrskarten verwendeten die Künstler eine Reihe von Symbolen, die, obwohl in verschiedenen Kompositionen kombiniert, eine klare Interpretation hatten.

Von alters her war Weihnachten eine wichtige und unveränderliche Tradition. Gruppen von Kollyandniki reisten von Haus zu Haus. Ab dem heiligen Abend oder ab dem ersten Weihnachtstag. Sie lobten die Ketten der Eigentümer und wünschten das Wohlergehen und die Gesundheit ihrer Familien. Es war eine solche Zeremonie, die auf vielen schwedischen Postkarten gefunden wurde [2].

Zu den damaligen Leuten gehörte auch die Verwendung von Postkarten mit Alltagsszenen zu Weihnachts- und Neujahrsthemen – das Bild festlicher Tische mit verschiedenen Gerichten, Kinder, die Geschenke ausbauen, lustige Gesellschaften und Paare, die tanzen, sich umarmen und sich freuen. Neujahr und Weihnachten können nicht ohne Geschenke präsentiert werden. Die Postkarten bieten die Gelegenheit, herauszufinden, welche Überraschungen unter dem Weihnachtsbaum standen.

Eines der Hauptsymbole für die Feier des neuen Jahres und Weihnachten des 19. Jahrhunderts. war und bleibt ein Weihnachtsbaum. Die grüne Schönheit wurde in verschiedene Kompositionen eingeführt: ein geschmückter Weihnachtsbaum, unter dem die Geschenke angeordnet waren, sowie in den Illustrationen des Künstlers wurde ein Zweig verwendet, die Hauptfiguren auf dem Hauptgrundstück sind der Stacheldrahtzweig. Der Baum erhält den Status des Attributs "Neues Jahr", nachdem er abgeschnitten, nach Hause gebracht und dekoriert

wurde. Die beliebtesten Weihnachtsbaumspielzeuge waren lange Zeit essbare Produkte sowie Äpfel, Nüsse, Mandarinen und Kerzen. Anschließend tauchten Glasspielzeuge auf. Sie können auch den bemalten Fichtenzweig mit brennender Kerze sehen. Neujahrskerzen - das Attribut des neuen Jahres - sie symbolisieren das Licht in der Dunkelheit des Lebens, die Kerzenflamme - ein Zeichen von Wärme und Liebe .

Das Schlüsselsymbol der Winterferien ist Großvater Frost. Sein Bild bestand viele Jahrhunderte lang und verwandelte sich in den gegenwärtigen Zustand. Ein wesentliches Merkmal des Weihnachtsmanns ist der große weiße Bart, der seit langem Symbol für Weisheit und Hexerei ist. Zusätzlich zu Väterchen Frost auf Grußkarten können Sie das Bild anderer Charaktere der Winterferien sehen - Engel und Junge "New Year". Engel sind typische Schauspieler von Weihnachtskarten, und in westeuropäischen Mustern sind sie doppelt so häufig auf n zu finden. Engel wurden hauptsächlich in Form von Kindern dargestellt [2].

Neujahr und Weihnachten werden mitten im Winter gefeiert. Schnee, Schneeflocken und Eiszapfen sind zu unveränderten Begleitern der Feiertage geworden und haben ihren Platz unter den Illustrationen von Postkarten gefunden. Sie symbolisieren Kälte, Sprödigkeit und Kurzlebigkeit, sind aber auch das Ergebnis von schmelzendem Schnee aus den Sonnenstrahlen, was den Beginn des Erwachens der Natur bedeutet. Besondere Aufmerksamkeit verdient die Darstellung von Postkarten, die als Winterlandschaften gestaltet sind. Landschaften und Naturarten symbolisieren die in visuellen Bildern ausgedrückte Stimmung [4].

Künstler, die auf Weihnachtsplakaten abgebildet sind, bemalten Tempel und Glocken. Das Bild der Kirche auf den Glückwunschkarten bezieht sich auf die Reinheit der Urwelt, mit der Gegenwart Gottes, mit der Tatsache des religiösen Feiertags.

Eines der häufigsten Elemente bei der Gestaltung von Postkarten für das neue Jahr sind die Uhren, Kalender und Figuren des Jahres. Westeuropäische Produkte zeichnen sich durch die Verwendung von Geldbildern zur Verzierung von offenen Briefen aus. Die Symbolik ist ziemlich transparent: Reichtum, Glück und Glück im materiellen Bereich.

Unter den untersuchten Karten befinden sich Bilder von Rosen, Vergissmeinnicht und Veilchen. Nichtvergessen vieler Nationen ist

ein Symbol für Trennung, Beständigkeit, Loyalität und wahre Liebe. Violett verkörpert Unschuld, Bescheidenheit, Schönheit und ewige Treue [3].

Ein anderes Symbol, das auf westeuropäischen Flugblättern gefunden wird, ist der Klee. Typischerweise ist das Kleeblatt dreifach und wird daher als "Kleeblatt" bezeichnet. Symbolisiert Einheit, Harmonie, Gleichgewicht, dreifache Vereinigung von Körper, Seele und Geist. Auf Postkarten ist jedoch häufiger das Bild "Glück" zu sehen, ein seltener Klee in der Natur mit vier. Außerdem illustrierten Flugblätter das Bild verschiedener Tiere.

Traditionen und Bräuche haben sich im Laufe der Zeit verändert, "kultiviert" und verloren ihren tiefen ursprünglichen Wert, und Feiertage wurden als interessante Unterhaltungen wahrgenommen. So konnte man auf westeuropäischen Flugblättern Genreszenen sehen, in denen Menschen mit Geschenken, Weihnachtsbäumen durch die Straßen laufen und miteinander kommunizieren. Im Allgemeinen werden die Menschen in die Hauptdarstellung der Buchstaben gestellt – der Fokus des Publikums, die Grundlage der Handlung. Die Aktionen der Charaktere der Grußkarten sind eng mit dem Feiertag verknüpft. Denn das neue Jahr ist gekennzeichnet durch Feiern, Spiele, Karnevale und Feste, und zu Weihnachten – Verschwörungen des Evangeliums, Szenen mit Engeln, heilige Weissagungen, Liedereien usw.

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3D MAPPING IN MODERN SCENOGRAPHIC SPACE

Stage space is the real space of the stage, which is determined by the visualized director's vision of a concept (for example, classical, romantic, naturalistic, symbolistic, expressionistic) whose formation began at the beginning of the twentieth century and still continues now, acquiring new forms and meanings in the process of the aesthetic revolution.

With the development of stage space, the production turned into the artistic entirety, in which the performers, plastic movements, scenery, color, sound, light, and so on, are harmoniously combined and included in a single action. Positioning the stage space as a place of creation and manifestation of the content of the production, the evolution of which occurs in accordance with the trends in the development of stage art, we note the importance of the corresponding harmonious development of the scenographic space in which the audience and performers are located during the performance. It includes the atmosphere created by the director and set designers with the help of light, color, music, scenery, costumes and the like.

At present, the rapid development of technologies combining various media and communications has become an integral part of stage action. The synthetic nature of the work of set designers turns this process into a creative and technological work. The newest technologies are focused primarily on the creation of visual images, so their use in scenography is justified for universalizing the creation of stage productions from the idea up to direct implementation. Modern directors prefer to get a viewer interested in the media scenography, because innovative technological solutions for scenery, light, sound, etc., not only provide spectacular images, but primarily help create and maintain the emotional saturation of the production.

Exploring the concept of «media», which has evolved from «media» to «multimedia» in the modern domestic scientific dimension, scientists note that in modern art it is advisable to consider the media as an intermediary function for expressing the artistic image [4, 190].

Now producers have the opportunity to attract a large range of technological equipment: sound systems, lighting design, video and projection devices.

Global trends in the design of scenographic space gravitate towards eclecticization, stylization and metaphorization in the process of creating a single artistic image of the production, which is achieved with the help of modern innovative technologies. However, light and laser shows that have received large-scale popularity over the past decades, are losing relevance because they do not provide the possibility of creating a three-dimensional image.

At the present stage in the world of technology, multimedia set design (using multimedia technologies and computer graphics) is becoming particularly popular. According to the researchers, holographic projection (chromakey) is a technology of “erupting” in color, introducing mobile technologies in order to create an atmosphere of interactivity of each viewer’s participation in the production, elements that will become an integral part of set design [2, 7].

It is holographic projection that underlies the technology of 3D video mapping (3D mapping) – integration of video art and 3D technology, which are the basis for creating 3D projection onto a physical object of the environment, taking into account its geometry and location in space, in the process of artistic modification of which the viewer gets an audio-visual illusion created with the help of audiovisual media [1, 56].

Video mapping, also known as a projection show, is a new generation technology. Various 3D mapping applications are innovative forms of multimedia art. Using the appropriate software allows you to create animations, images, videos and the play of light, set up to «interact» with the surface which they are projected to.

In combination with audio equipment, video-mapping contributes to a new presentation of history and the acquisition of a new emotional experience by the viewer. In contrast to a simple projection on the screen, video-mapping interacts with the surface, offering a new «reading» of the object. The software provides the ability to manage the formation and control of space and creates amazing optical illusions when the light, transforming a physical object, changes the perception of its form [5, 165–169].

Video mapping is a kind of synthesis of an artistic expression and at the same time highly technical process of creating and designing 3D images onto any relief or three-dimensional objects and things (for example, an artificially created three-dimensional construction).

An extremely important factor in the expediency of using 3D mapping when designing stage productions is the possibility of video projection on both static and moving objects. The uniqueness of video-mapping is in the design of video content on any surface, which greatly expands the possibilities for implementing the boldest creative idea of the producer, and contributes to the expression of the idea. Moreover, the production acquires a new perception of various elements of artistic expression different from the traditional, in which the most developed channel of the viewer's perception – visual – is actively involved.

So, visual elements are peculiar indicators of associative and metaphorical links as parts of the artistic image and are basic for building and understanding the content and meaning of the performance.

In the context of the specifics of modern stage design, the use of new audiovisual technologies in combination with an extraordinary artistic idea contributes to the creation of a production that holds the attention and arises the interest of the viewer in many aspects, enhances the achievement of the desired psycho-emotional and aesthetic effects, and also contributes to the development of mass multimedia shows as a genre.

Analyzing the features of multimedia productions, the researchers emphasize the feasibility of defining it as a space of artistic synthesis. Considering the fact that visual media in the installation manifests itself as an array of information that the viewer perceives, and accordingly, with the increased dynamism of the art object, its task is to correctly understand the artistic image, the means of finding the universal means of figurative perception in the dynamic media environment [4, 189].

At the present stage of the development of digital technologies and technogenization of human civilization, the creation, development and artistic interpretation of media in the field of stage art in general and stage design in particular, we can position video mapping as the means of artistic expressive means's evolution, providing opportunities for creative experimentation and innovative impressions in the most diverse forms.

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THE PEACOCK REVOLUTION AND CLASSIC SUIT

On the border of the sixties and seventies of the 20th century, men's clothes are undergoing radical changes, which cast doubt on the existence of a classic costume that had reigned almost unchanged for about a century and a half. These transformations were called "The Peacock Revolution".

The classic suit, which traditionally consisted of three components, jacket - vest - trousers, was formed at the beginning of the 19th century and reached the middle of the XIXth century almost unchanged. It embodied the combination of two most important principles: the severity and simplicity of Puritan morality and the perfect beauty of the antique naked body.

At the beginning of the 19th century, a measuring tailor's tape was invented to standardize the cutting methods. Standardized patterns for sewing the ready-made clothes allowed to standardize the sewing manufacture of a men's costume, made it possible to reduce the cost of a product, and made the fashion industry more democratic [1, p. 14]. However, the tailor's skillfulness in the manufacture of individual clothing does not disappear, on the contrary, it becomes the main symbol of the uniqueness and elitism of its owner. Both types, made-to-order and ready-made (mass production), are most often made of woolen fabric on a silk lining, and under external, visual simplicity they hid a complicated construction. The profession of men's clothing tailor, unlike that of a crocheter, traditionally engaged in making women's clothes, is becoming one of the most respected professions, almost equal to an architect [4, p. 102]. In its turn, tailor's art inspires fascination of architects-constructivists in the early twentieth century, when a man's suit, almost completely refuses from external decorations, and reaches its perfect appearance. The idea, that only frivolous women's clothes are subjected to fashion, and men's clothes are more complex by their structure, they are already a perfect, accomplished piece, which is not subjected to any fashion changes, comes to life and becomes rooted in society's mentality.

Individual riots against the ruling set of men's clothes were raised throughout its existence. The military suit, which had always existed

almost in parallel with the classic costume, used to dominate in the times of history conflicts, but on peaceful days, it always went to the background. Opponents to the jacket variant tried to overcome the orthodoxy of the suit by adding oriental motives, or tried to find the innovative constructive forms, as it happened in the 20's. However, the classic costume firmly withstood all attempts to revolution, always skillfully adapting to circumstances and developing changes. The first gap in the reliable defense of classic look was done by the zoot-fashion. This extreme fashion with bright colors and excessive use of accessories appears in America in the late 1930's, then goes over to Europe, and already reaches the Soviet Union in the late 1950's. However, those were still experiments with a classic lounge suit. The adherents of the new fashion were being followed everywhere, and the zoot-fashion remained a subcultural phenomenon, which could not overcome the negative attitude of society.

Instead, the next decade will bring those changes into a men's fashion, which will already become unrecurrent.

In 1958, for the first time in history, Pierre Cardin produced the unisex mass-production collection, and he occupies the place at the forefront of the men's fashion, which can be seen now on the podium along with the women's fashion. He offers "space style" - an alternative to business classical suits. A tight jacket without a collar designed by him, becomes a visiting card of the early Beatles. The 1960s are significantly altered by Italian designers Emilio Pucci and Alberto Fabiani, who introduced fashion on costumes of bright colors, synthetic fabrics with shortened jackets and high fasteners. In England, designer John Stephen opened boutique in Carnaby street, where he sells cheap, tight and colorful costumes for men, who influence the style of London streets [2, p. 134].

But the true creators of the new fashion are spontaneous youth subcultures. The rapid development of youth movements was caused by demographic reasons, when the generation of baby-boomers grew older [3, p. 51]. The new demographic situation generates an "educational boom" in the 1960s: there had never been so many university students before. Universities themselves would become the hotbed for the rise of dissatisfaction with the public space, which will be the basis for the emergence of new subcultures.

However, dissatisfaction with the social system extends far beyond the limits of intellectual groups. Rock culture, bikers and skinheads,

representatives of the “lower” classes, prefer leather clothes and heavy footwear, metallized details. Subcultures declare their contempt for sustainable fashion canons, they are determined to destroy a “formal suit”. And it is in their wardrobe that the main “opponents” to the classical suit appear – jeans and a white T-shirt, which symbolize the movement towards absolute democratization and emancipation of men’s fashion. In contrast to them, the English boys who call themselves mods (abbreviated from Modernism) tend to belong to the beau monde, ignoring the philosophy of the “consumption society”, which was shared by their predecessors of the 1950’s. New dandies interpreted aristocratism and elegance in their own way demonstrating it in the appropriate outfit: they choose classical tightsuits, made of expensive wool, and high-collar shirts, but complement them with military parkas and various accessories [2, p. 130]. All this diversity of styles, which is catalyzed in London, gets the title “The Peacock Revolution”. And the men’s fashion becomes no less shocking than the famous women’s mini-skirts: men-peacocks wear long hair, tight clothes with a low waist in all the colors of the rainbow. Entrepreneurs react instantly to the newest street fashion and by the mid-1960s boutiques that sold informal men’s clothes could be found all over London. At that time traditional tailors also began to absorb new moods of society. Extravagant elements such as bright printed shirts, non-traditional textures, became acceptable parts of everyday men’s dress code. So, the flexibility and new wishes of their clients did not allow to destroy the stronghold of the traditional suit - bespoke tailoring.

In the late 1960s, violence in Vietnam, student’s riots in France led to an unprecedented gap between society and government. Young people opposed to hostilities, class and social disparities, and racial and sex discrimination. In the vanguard of this unrest was the movement of hippies, which arose in America in the mid-sixties, and quickly spread to Europe. Hippies gave rise to a completely different attitude to clothing. “New thing” becomes inappropriate, and with increasing interest in the historical and ethnic costume, young people give preference to flea markets that let them express their individuality for a small amount of money. Never for all its existence, the fashion had such a stylistic diversity – military, ethnic, historical, folk, etc. Future designers turned their attention to the past. Eclecticism and polystylism came to change the domination of a single style, which had

been “cosmic” before that. Fashion became more and more democratic and gave everyone the right to self-identification. It became apparent that the fashion was not purely female whims, but it could also affect men’s clothing.

In 1969, at the opening of his Rive Gauche boutique for young men, Yves Saint-Laurent calls on men to finally get rid of stereotypes, become free people but not dominant, and he emphasizes that courage is not a gray flannel and broad shoulders. It would seem that under the influence of new trends, the classic suit should have disappeared. However it does not disappear but gets a second breath in a women’s wardrobe. Earlier, in 1966, Saint Laurent elongated the line of classical evening costume and made one of his most famous creations: tuxedo for women. By this he finally affirmed the possibility of transporting the elements of traditional men’s clothing to the wardrobe of the opposite sex, but the clothes did not lose their own exploitative, or aesthetic, or fashionable qualities.

The appeal to them of pop idols of the sixties was an important factor in preserving the tailoring skills. Though, closer to the 1970-s, the screen image of that time idols, the heroes of the Peacock Revolution – The Rolling Stones, The Who, The Kinks, David Bowie and others – became more and more provocative, in private and at social events the musicians put on flawless suits by Seville Row. There appeared the so-called tailors for the stars. The most famous of them, Doug Hayward added the continental easiness and tangible influence of the youth mood of the sixties to the classic English cut. On the brink of the 1960s and 1970s, he created suits for actors Michael Caine (Alfie) and Roger Moore (James Bond in Live and Let Die and others), racer Steve McQueen and film director Roman Polanski, and even inspired John Le Carre to write a detective novel *The Tailor from Panama*. With the approach of the seventies, the traditional differences between men’s and women’s clothes were almost levelled. Jeans, which at first were a symbol of protest, were now replicated by well-known fashion houses. The fashion of the 1970s absorbed all styles, levelling up the class and sex conventions that had existed before. The classic suit, to everybody’s surprise, easily adapted to the latest fashion caprices: the stigmata and expanding of trousers became larger and larger, for both men and women, the color diversity, that came with the “Peacock revolution”, coexists further along with the classic monochrome palette.

So, the traditional suit continues its existence in the future. The invented model of two or three separate components is adapted to any changes of the fashion, absorbing the best inventions and developing with time. After the “Peacock Revolution” proportionality, laconicism, harshness and secret eroticism that the suit had possessed long before acquired an interesting way of development both in color solutions and in silhouette; moreover, the suit became quite acceptable for the female sex too.

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UKRAINIAN EMIGRATION PRESS ON THE MATERIALS OF THE JOURNAL «SUCHASNIŠT»

The Ukrainian people have passed a long way of state-building: numerous prohibitions did not allow to fully apply their potential in the territories of their native lands. Therefore, a significant role in the development of history and nation was played by the activities of the Ukrainian emigration in Germany, France, Canada and other countries that became centers of Ukrainian culture and literature [5].

Due to the constant harassment by the Soviet government, the Ukrainians did not have the opportunity to freely publish their works in their own country, so a lot of masterpieces of the Ukrainian national literature were published in Germany, the cultural center of the Ukrainian emigration. In Munich, in 1961, the literary almanac «Suchasnist» was founded, which made it possible to assess the activities of the Ukrainians abroad [7].

The emigration literature is an important topic for research. Therefore, our goal is to study and analyze the activities of the magazine «Suchasnist», to find out its place in the Ukrainian publishing in the context of publicistic literary periodicals in emigration and in the territories of independent Ukraine, to distinguish the main stages of the development of the magazine «Suchasnist», as well as to determine the genre features of publications.

The researchers of the foreign publishing business of the Ukrainian emigration were: Mykola Tymoshyk, Alina Tymoshyk-Sudarykova, Alla Mykolaienko, Viktoriia Kovpak [8], who considered the magazine «Suchasnist» as a part of the book publishing activities of emigrants, without a multi-aspect analysis of it.

In 1961 literary journal «Suchasnist» first came out in Germany, then in the United States, and since January 1992 - in Ukraine. It had a high creative potential of staff and contributors: prominent Ukrainian politicians, statesmen, public figures, the best representatives of science, famous writers (Ivan Koshelevets, Volfram Bourhard, Vasyl Barka, Volodymyr Kubiiiovych, Ivan Lysiak-Rudnytskyi, Ulas Samchuk, Yuri Shevelev, Bohdan Rubchak, Bohdan Boichuk, Vira Vovk, etc.). In a short time it gained prestige among readers and workers of other Ukrainian language and foreign language press [7].

The magazine «Suchasnist» was created on the basis of the two-weekly «Modern Ukraine» and the monthly «Ukrainian Literary Newspaper», this fact is mentioned in the preface to the first issue of the magazine in January 1961: «Instead of «Modern Ukraine» and «Ukrainian literary newspaper» which ceased to exist at the end of last year, we offer our readers this magazine» [3].

The first issue of the magazine «Suchasnist» was published by the Ukrainian Society of Foreign Studies, which was associated with the Foreign Agency of the UCLC (Ukrainian Chief Liberation Council), with the participation of the representatives of culture and science, social and political figures, regardless of their political and ideological convictions.

According to the initial data, the magazine «Suchasnist» had a wide geography of subscribers. Representatives of the magazine were in Australia, Argentina, the United Kingdom, Canada, the USA, France, Tunisia, Switzerland, Israel, Sweden [2].

Since January 1992, «Suchasnist» comes out in Kyiv due to the joint efforts of the «Proloh» and the Republican Association of the Ukrainianists.

The editors of «Suchasnist» were: Ivan Koshelivets (1961–1966, 1976–1977, 1983–1984), Wolfram Burhardt (1967–1970), Bohdan Kravtsev (1970–1975), Martha Skorupska (1977–1978, 1981–1983), Yuri Sheveliov (1978–1981), Taras Hunchak (1984–1991).

During its existence, the magazine «Suchasnist» was not available to a wide range of readers in Ukraine. Copies, sent to the Motherland, mostly fell into closed security funds, and their reading was prohibited. The Communist Party functioners called the publishers and editors of the magazine «bourgeois nationalists» [1].

The magazine «Suchasnist» paid much attention to the resistance movement in Ukraine, published articles written by its activists (Ivan Dziuba, Ihor Kalinets, Levko Lukianenko, Yevhen Sverstiuk, Ivan Svetlychnyi, Vasyl Symonenko, Heliï Snehiriov, Vasyl Stus, Viacheslav Chornovil), informed about the spiritual currents of the West, cultural, national, social, political, economic, demographic events in the communist Ukraine, the USSR. Criticism of the policy of national discrimination and the Russification of non-Russian-speaking republics in magazine publications provoked aggressive responses on the pages of the Soviet press [1].

There are many articles on the history of Ukraine, including the Ukrainian national-democratic revolution of 1917–1922, analysis

of the political activities of the leaders of the Ukrainian People's Republic, articles about the Second World War, the period of German and Bolshevik occupation of Ukraine, the rebel struggle and program positions of the OUN, UHVR [4].

The authors of the monthly «Suchasnist» offered their own understanding of a new social, political and interethnic system, which, in their opinion, was needed by the enslaved peoples, defended the principles of democracy as the only form of government capable of providing free development of a personality and society, the principles of peace in interethnic relations, referred to the experience of the Ukrainian liberation movement during the period of the revolution of 1917–1922 and during the German occupation of Ukraine in 1941–1944.

The magazine «Suchasnist» published materials on national literature, literary criticism, science, art – all that pointed to the invincibility of the national spirit of Ukraine, its revival, resistance, manifestations of national revival. The monthly «Suchasnist» published original works of the Ukrainian writers and poets of the diaspora, and since the beginning of the 1960 s – the poetry and prose of the representatives of the younger Ukrainian generation born in Ukraine, but brought up in the conditions of Western societies, in particular the New York group. The works of the Ukrainian culture representatives were published as separate books in the publishing houses «Suchasnist» and «Proloh». Over the past decades, about 300 literary, artistic, scientific and journalistic works and memoirs were published [1].

During the time of its existence beyond the boundaries of Ukraine, the magazine «Suchasnist» informed readers in the Diaspora and in their own country about the spiritual heritage of the peoples of western culture: translations of the best examples of prose and poetry, literary criticism, essays on dominant trends in literature, art, philosophical and religious scientific articles, in particular on the situation with the Ukrainian churches in their native lands, the revival of the Ukrainian Autocephalous Orthodox and Ukrainian Greek Catholic Churches [1].

In articles on the foreign policy, the influence of various international events on the prospects of the struggle of the Ukrainian people for state independence was investigated [1].

On the pages of the magazine «Suchasnist» one can find the analysis of the Ukrainian political thought, development of the means

of suppressing the process of Ukrainian national renaissance by the communist government. Not less attention has been paid to «Shot Revival», to a documentary study of the achievements of the Ukrainian people, to the terrible devastation of the spiritual and material culture of the 1930s, to outstanding personalities of the Ukrainian culture and intelligentsia, who became victims of Stalinist repressions. [3].

Literary works, journalism, reference researches, reports published in the journal «Suchasnist» are original materials for studying the Ukrainian reality of the Soviet era. For decades, the system of the communist dictatorship had been killing a free political opinion, hampered the development of Ukraine. That is why, there is a need to consider such publications, which are also relevant in the Diaspora, where the Ukrainian political thought was lost between disbelief in the possibility of a revival of the people and pseudorevolutionary declarativeness.

During the presentation of the material, the main stages of the development of the «Suchasnist» magazine were identified, its genre diversity, political and cultural influence was determined. The stages of the development of the publication, the analysis of publications, made it possible to understand the important role of emigration periodicals research for Ukrainian publishing.

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BUKOVYNA'S CHORAL ART OF THE SECOND HALF OF THE 19th CENTURY

The article deals with the features of the development of musical culture of Bukovyna in the second half of the XIX-th century. It is determined that this period is characterized by the formation of the Ukrainian national art. The activation of musical life is due to the activities of various musical and literary societies, which promote the unification of creative forces, the holding of a number of artistic activities, the establishment of choirs. The significance of S. Vorobkevych for the formation of Bukovyna's choral art is emphasized. He is a composer, teacher and conductor. Genre variety of choral works by Vorobkevych, his work with various choirs, both amateur and more professional, created the basis for the modern choral culture.

Choral art occupies a significant place in the culture of Ukraine. This vocal choral music has been and remains the leading direction of domestic artistic practice. Due to the fact that for a long time the Ukrainian lands were under the control of different states, there are differences in the development of the culture of different regions. The principal task is to study the choral art of Bukovyna, a region whose culture has had a tremendous influence on the development of modern artistic practice. Particular attention is paid to the consideration of the specificity of culture of the second half of the XIX-th century, when the process of crystallization of national consciousness took place.

Musical culture of Bukovyna is analyzed in a number of works of domestic authors. Therefore, some aspects of the development of this region are presented in the works of L. Rooney. The study of the creative heritage of S. Vorobkevych and the identification of its significance for the development of choral culture are carried out by P. Gushovatyi, O. Konyk-Kozak, O. Zalutskyi, O. Kushnyrenko, I. Yaroshenko. Historical information on the origin of the composer E. Mandychevskyi is presented in the research by V. Akadra.

In the context of contemporary musical culture, a great deal of attention is paid to choral art. A significant number of performances of choruses, both amateur and professional, are the ornament of festivals, contests, concerts, various cultural and artistic events. The presence

of a large number of educational institutions, where performers are professionally trained in the field of vocal and choral art, is the basis for the formation of personnel – choral singers. In addition, there is a significant interest of Ukrainian composers in this performance. However, these achievements would have been impossible without prior cultural and artistic practice, since the formation of such a high level choral art is genetically linked with the processes that took place in the XIX-th century. The roots of vocal and choral culture show the connection with religious-spiritual practices and secular music, but we cannot say a word about its constant evolution. A somewhat unstable development of the Ukrainian culture is due to various factors of a social and political nature, since in history there are many examples of suppression of any extent of education, artistic practice at the national level.

Indeed, the factor that mostly contributed to the revival of the musical life of Bukovyna, was the formation of various societies, aimed at cultural and educational activities. Consequently, the opening of the “Russian literary and dramatic society” headed by S. Vorobkevych contributed to the rise of interest in theatrical art, especially by Ukrainian authors, in organizing evening parties devoted to various Ukrainian poets. “In Bukovyna, under the direction of Sydor Vorobkevych, the concert activity of the newly formed Russian Literary and Dramatic Society” (1884) was widely spread, which, in addition to staging Ukrainian plays on folk life topics, hosted concerts and lectures on theater and music. The musical and literary evening parties held by this company could include works written on the poems of T. Shevchenko. S. Vorobkevych himself wrote 12 choral pieces to the words of Kobzar, intended for performing by the male choir.

S. Vorobkevych’s activities as a composer directly contributed to the development of choral art, since in his work there were many pieces dedicated to various events. “One of the most important events in the life of S. Vorobkevych was his trip to Kyiv in 1874, where he participated in the historic-archaeological congress organized by the Southwestern Department of the Russian Geographical Society. The composer was very fond of the beauty of the city: under the influence of this trip, a number of works appeared, including three pieces for male choirs: “In the Red Ukraine, on the banks of the Dnieper”, “Tsar’s River, our Dnipro River”, “I was born on the Dnipro River”. The creative talent of Vorobkevych, both the composer and the poet,

influenced the fact that of his 400 choirs more than a half out of his 400 choral pieces were written on his own poetry, signed by his pseudonym – Danylo Mlaka

In 1996, under the editorship of A. Kushnyrenko, a collection of choral works by Vorobkevych was published. The collection “Choir composition by S. Vorobkevych” demonstrated a huge variety of creative talents of the composer. It contained seven thematic sections which showed the talent and artistic creativity of Vorobkevych. “A huge layer of spiritual music in the works of S. Vorobkevych deserves special attention. This section of his heritage is least known and more than 200 tracks are kept in the archive – many psalms, prayers, cherubim (“Holy God”, “Cherub”, “Our Father”, “Praise to the Lord”, “Christ ascension”, etc.). Some divine songs were religious in ancient Slavic, Romanian, Moldavian, German texts, among which there were 40 liturgies, but only eight were published”.

An extremely important role for the development of choral art was that Vorobkevych was not only a teacher, a composer and a public figure. His activities included the management of choirs. His role as a conductor was to train vocal performers, to increase interest in the Ukrainian music, and to form the tradition of conducting of the choir. As a long-standing conductor-practitioner, he played an extremely important role in the development of the Bukovynian choral culture. It was S. Vorobkevych who promoted the organization of choral societies in many cities and villages of Bukovyna, where polyphonic singing was widely introduced.

Vorobkevych brought up and taught such composers and music studies experts as P. Bazhanskyi, E. Mandychevskyi, Ch. Porumbescu. All of them made a remarkable contribution to the development of choral art in Bukovyna, which means both their work as composers and conductor-choirmasters. One of the students and followers of S. Vorobkevych – Evsebey Mandychevskyi became an extremely successful musical figure.

Mandychevskyi spent most of his life in Vienna, but his childhood and adolescence were spent in Chernivtsi, where he studied at Vorobkevych's. At the age of 16, he wrote the Cantata “Strength of Harmony” for choirs, soloists and orchestra, which he conducts at the age of 18. “In 1875, a graduate student at the Chernivtsi Gymnasium received an invitation to visit the University of Vienna, where he listened to the famous musician and musicologist in the history of

music and musicology, the famous professor Eduard Hanslik; he studies languages, literature, and privately learns the composition of the theorists and historians of the music science, Robert Fuchs and Gustaf Nottebooma.” At his young age, (Mandychevskiy was 22) he becomes choirmaster of the Vienna vocal academy. 11 years later, he is a professor at the Conservatory at the Society of Music Friends. In his creative work there were 11 choral works on the texts of Ukrainian poets, who were part of the repertoires of amateur choirs. “Evsebey Mandychevskiy is the author of 11 Ukrainian choral pieces, the canon for 3 voices, “And day, and the night goes...” to the words of T. Shevchenko, music to texts by Y. Fedkovych “Kobzar’s star”, “Marot”, “Zozulka”, “Our native region”, “Moon to the prince”, “However”, “Wind on the groves bends” and others performed by the amateur choirs of Bukovyna”.

Chiprian Porumbescu is one of the students of Vorobkevych – his early period of life and work is inextricably linked with Ukrainian cultural space. He studied the theory of music under the direction of Karol Mikul, and with S. Vorobkevych he studied not only the choir conducting, but harmony. In the period from 1875 to 1877, Porumbescu was a conductor of the choir society “Arboroas” and the leader of the workers’ choirs in Bukovyna. After being imprisoned for his political activities, he continued his studies in Vienna at Anton Brookner and Franz Krenna’s, after which he was engaged in teaching at a music school. Among his creative works, there is operetta, vocal and instrumental works, and one of the songs (“Pe-al nostrustea e scris Unire”) became the anthem of Albania and remains it to this day.

In the second half of the 19th century, the formation of national art took place in the Ukrainian cultural space. In Bukovyna, activation of cultural life was associated with the opening of literary and musical societies. There arises great interest in folklore, which manifests itself in incorporating folk songs into methodological developments aimed at musical education of children and young people. At musical societies there is a series of choirs, the repertoire of which includes works of domestic composers. Among the leading figures of this time is the figure of S. Vorobkevych, who made a huge contribution to the development of choral art. He was the author of a large number of choral works, a leading conductor, teacher and public figure, whose activities have created the foundation for the establishment of national Ukrainian art.

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THE CULT OF FIRE IN THE TRADITIONAL RITUALS OF THE BUKOVYNA HUTSULS

At the end of the twentieth century – at the beginning of the 21st century, in the traditional culture of the Bukovynian Hutsuls one can clearly trace the decline of ritual actions associated with honouring the “Cult of Fire”. The belief of the Ukrainians in the light, creative force of fire, one of the most powerful forces of nature, is gradually destroyed by globalization processes, the spread of mass culture and the family tree neglect by descendants.

The ceremonial ritual of the Ukrainians is associated with the annual spin of the Sun in nature, as the eternal light and warmth on the earth. The high-landers of Bukovyna consider the land fire to be a younger brother of the Sun; it is a peculiar amulet, both in the spiritual and in the material life of the Hutsuls.

The Hutsuls attach special importance to the role of fire in cattle breeding, where the flame of fire is a kind of angel-guard of cattle, keeping them safe from all the troubles, both at home and when the cattle are in the mountain pastures- summer-valleys.

The preservation and development of traditional regional cultures is undoubtedly relevant today, especially in the context of the problem of protecting the customs and rituals that witness the historical past of the mountain (high-land) Ukrainians.

Traditional ritualism is an integral part of the spiritual life of the Hutsuls, it shapes the Ukrainians’ worldview and faith, which are being passed from generation to generation and create the common spiritual values of the Hutsul ethnos.

However, it should be noted that today the traditional rituals, related to the “Cult of Fire” in Bukovyna Hutsulshchyna, are not sufficiently investigated. Most researchers of the calendar ceremonies and holidays of Bukovyna Hutsulshchyna did not go too deep into the study of this region, but they flutter upon the surface of the subject, in a perfunctory manner, as a component of the original culture of Hutsulshchyna, or Transcarpathian Hutsulshchyna, or Ivano-Frankivsk region.

Comprehensive collection and study of the information on the Bukovyna Hutsuls will promote the revival of their integral calendar-

ritual history, which, in turn, will provide an opportunity to discover the genetic sources and stages of the development of the region.

All the most significant holidays in Bukovyna Hutsulshchyna are connected with using and honoring the fire. A special magic force for the Hutsuls is attributed to a “living” or “new” fire, which is got by friction of a flint against the crepe. The “living” fire of the Hutsuls is struck at Christmas Eve, Easter, St. George’s Night, before the first slaughter of cattle on the pasture, on the first day of livestock breeding in the valleys, and on the Seeds of the Stable (Semen Stovpnyk’s Day) in autumn.

On January 6, on the day of the Holy Supper, the first magic act of the hostess in Hutsulshchyna was to get “living” fire. She took the flint and crepe, which had been lying under the icons for the last twelve days, three times crossed herself to the sunrise and struck out a “new” fire, on which the festive dishes were cooked later [1, p. 54]. In the evening of that same day, the host took the flame of “living” fire from the furnace and lit a ritual candle on the festive table.

A special force of “living” fire is attached to a Candlemas candle (February 15). “With the Jordan candle children’s hair was burnt a little, so that they were smart, happy and fearless” [3, p. 20]. In Bukovynian Hutsulshchyna there is a tradition - after the consecration of a Candlemas candle in the church it was brought home burning. With this burning candle the host walked around the house and made conventional crosses above the entrance to the house, the barn, the workshop and other places. It served as a kind of protection of the husbandry.

The fire on Easter holidays has magical properties. Starting with Tuesday of the Passion week and up to the Living Thursday, in different villages of Hutsulshchyna, in the evening, ritual lights were lit, which were aimed to warm the earth and pay honour to the ancestors, “grandfathers.” This is called “To warm up Grandfather”, “Dida Hrida”, or the “Hida palyty”. On the “living” lights the hostesses baked Easter cakes (paskhas) on Easter Friday or Saturday.

The next important holiday, associated with the “Cult of Fire,” is the feast of a serpent-fighter Yuri, (May 6), who is treated as a patron and protector of cattle in Hutsulshchyna. In the evening, on the eve of the feast of Yuri, the Hutsuls were making a «smoker», (a kind of a fire, which gives a lot of smoke) at the stables and in the fences where

the cattle were sleeping. This smoke, according to popular belief, kept the witches and sorceresses away from livestock [2, p. 171].

In Bukovyna Hutsulshchyna there is a tradition - to begin grazing cattle in pastures on Yuri's Day. In the morning, the owner will strike out a "new" fire (in Hutsulshchyna it is called "Vatra") at the gates of the economy and through these embers drives the cattle to the pasture. This ritual fire aims to protect the animals from any misery in the pastures.

The "live" fire gets particular importance with the Polonian Hutsuls farm. The first ritual activity that takes place on the mountain valley is getting "living fire". It is traditionally got by the headman, who, on the day the cattle are driven into the valley, must come earlier than anybody else, and make a "new" fire. "In Bukovynian Hutsulshchyna, they threw a sickle, a scythe and a linen piece, with which they had wiped eggs on Easter, into the fire." This was done so that the hail and clouds did not beat the sheep in the valleys [2, p. 157]. The first Polonynskyi fire had to burn without dying out until the last day of the shepherds' stay in the mountain valleys. Polonynskaya Vatra served as both: warmth for shepherds and protection for cattle against wild beasts.

In summer, the Hutsuls honor such holidays of the hustle and bustle: Prokop (July, 21), Archangel Gavryl (July, 26), St. Elias (Illia) (August, 2). The last one, with the advent of Christianity in Hutsulshchyna, became the patron saint of the heavenly fire. On these days in Bukovyna Hutsulshchyna it is not allowed to work, because it is believed that the saints may become angry and everything done will be burnt with lightning.

The most important fire for the Hutsuls was and still remains the home hearth - the furnace, according to the belief it is just that fire which protects the happiness of the family [3, p. 19]. Even the great ancestors taught that the fire was holy, so it is the sin to defile it with bad words, to spit on it and to disdain it.

In the traditional ceremonial calendars of the Bukovynian Hutsuls, the last "living" fire of the year is got by the Hutsuls at the Seeds of the Stable (September, 14). At the beginning of the twentieth century the ancestors of the Hutsuls kept this fire continuously burning until the spring warmth.

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**FOREIGN PUBLIC LIBRARIES EXPERIENCE
IN IMPROVING ELECTRONIC GOVERNMENT
DEVELOPMENT (ON THE EXAMPLE OF KARAGANDA
OBLAST UNIVERSAL SCIENTIFIC LIBRARY NAMED
AFTER M. V. GOGOL, KAZAKHSTAN)**

In conditions of the political, economical and military instability, the young Ukraine state's development requires the usage of the state government optimal forms, which, on the one hand, would meet all needs of society's advanced development, but, on the other hand, they could be implemented in the conditions of modern realities. Therefore, it is very important to draw special attention to such form of the state management organization as the electronic government, with its implementation having been started a couple of years ago and now gaining further society's support. The concept of the electronic government development in Ukraine, approved by the Cabinet of Ministers of Ukraine, on September, 20, 2017, №649-r provides the following definition of this term: electronic government is the form of the state management organization, contributing to the raise of effectiveness, openness and transparency of the state and local authority bodies by means of the information and communication technologies to form a new state focused on meeting citizens' wishes, needs, requirements [1].

As foreign experience shows, libraries can act as the main channels for informing the population on e-governance issues. First, they are free of charge and open to the public. Secondly, libraries today position themselves as modern information centers, and therefore they have every opportunity to become active participants in the development of the information infrastructure of e-governance, to become involved in the process of developing and implementing forms of information and communication interaction among public authorities and society, public institutions, business.

The analysis of modern scientific sources shows that the study of foreign libraries' experience in promoting e-government development is becoming a priority in the present period of its inevitable formation.

This is evidenced by the works of V. Palchuk, A. Galagan, P. Shpyga, G. Hych, T. Mykhailovska, O. Nekypelova, A. Tsukanova. At the same time, the level the problem's research remains insufficient. This situation is explained by the fact that this problem has arisen in modern science and practice only recently. This determines the purpose of the research: to analyze and summarize the experience of public Kazakhstan libraries in promoting the development of e-governance in order to identify the positive elements and determine the ways of their borrowing for Ukraine.

The history of popularization of e-governance in Karaganda Oblast Universal Scientific Library named after M.V. Gogol (hereinafter referred to as Gogol OUSL) began in 2006-2007. The first step in this direction was the creation of the Center for Legal Information on the basis of the Information and Bibliographic department of the library. The purpose of the organization of the Center for Legal Information in the library is to create conditions for implementing the constitutional right of citizens to information access and raising the legal culture and legal awareness of the population.

The work of the Center for Legal Information (CLI) is focused on providing access to legal information. At CLI the visitors can receive official texts of legislative and other normative legal acts of the Republic of Kazakhstan, acts of ministries and departments commenting on their materials, monographs, samples of claims, statements, contracts, publications on a range of legal topics on CD-ROMs, articles from periodicals. The funds of the library contain sources where the official legal documents of the Kazakh SSR and the USSR were published since 1917.

CLI provides free access to reference legal systems:

- Information System "Paragraph"
- Database "Law"

The implementation of the main goals and objectives of the CLI is held through a number of information, consulting and other services: the search of legal acts in the electronic database by the user himself; the search of legal documents by a consultant-librarian (at the request of the user); the fulfillment of users' inquiries on selection of normative-legal acts on a certain topic; the search of legal and juridical literature in the electronic catalogue of the library; making lists of normative-legal acts on the requests of users; coping, printing and saving the document on electronic medium; sending normative documents via

e-mail using the Virtual Reference Service. Servicing at the Center is of a complex nature, which allows to satisfy practically all the needs connected with obtaining the necessary legal information.

Great importance for the promotion of e-government among population was attached to various presentations of the electronic portal – «Electronic Government of the Republic of Kazakhstan» which were worked out by the Gogol OUSL. Employees of M. Gogol OUSL revealed opportunities and prospects for the development of the e-government everywhere, highlighted the main directions, organized presentations, information days, conducted trainings, seminars, and gave consultations to customers about the services, provided by the state portal «Electronic Government of the Republic of Kazakhstan» (www.e.gov.kz), the portal of the Ministry of Education and Science of the Republic of Kazakhstan (<http://www.edu.gov.kz/en/>), etc. In the local press there were published information announcements that libraries organized centres of public access to the «e-government».

Due to the intensive explanatory work over the last several years, more than 8 thousand customers have used the portal in the libraries of the region (high school students, workers, pensioners, teachers, students, etc.). Mostly these were people who did not have their own computers. For such a category of customers, training sessions were organized, consultations on working with the portal were given when these people applied for information. In future, they could independently work with the sites of local authorities, the Government, the Parliament, President of the Republic of Kazakhstan and receive the necessary information in printed form.

Also, the OUSL worked out the project «Libraries – Centres of Access to e-Government» and with the support of the US Embassy the library received a grant worth \$ 4.5 thousand. On the basis of the oblast library, a training center for librarians from Karaganda oblast and the population was created. Within the framework of the project, the partner of M. Gogol OUSL joint-stock company «National Information Technologies» conducted a number of trainings: «An e-signature for librarians», «The portal of the e-government of the Republic of Kazakhstan – the unitary window for information, interactive and transactional services» (for teachers, students, pensioners), during which visitors got acquainted with the e-government portal, the algorithm for obtaining an electronic signature. The visitors were

explained where they could get the necessary software, and how they could install and use e-signature [2].

All of the above proves that M. Gogol OUSL takes an active part in the formation of information resources of society, which are an important factor in the sustainable development of the economy, the social system and the settling of e-governance in general.

The analysis of the foreign experience proves that library institutions have all the opportunities to become locomotives in implementing e-government services, platforms for dialogue between citizens and authorities, and centers of access to information resources. Accordingly, it is necessary to know and implement the foreign experience of libraries in the field of e-government development, adapting new methods to existing Ukrainian realities.

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PROBLEMS AND PROSPECTS OF THE LIBRARY SECTOR ON THE PAGES OF PROFESSIONAL PERIODICALS

Printed scientific publications, which perform the social function of providing the society with primary scientific information are a significant part of information resources of the national importance. Such publications serve the citizens as a scientific heritage, being the means of scientific communication.

However, today the opportunity of a researcher to choose an appropriate resource is an important aspect for the publication of scientific materials as with the growing demand for the quality of scientific information, the number of “predatory” publications that do not meet the requirements to the design or review of scientific text has increased [1]. Specialists of the librarianship sphere, scientists and young scientists have to keep in mind well-respected scientific publications for presenting their scientific ideas and research results.

O. Pastushenko wrote about the informative significance of periodicals of the librarianship direction. The scientist noted: “These publications are characterized by a variety of genres, among them - official documents regulating the development of the branch, methodological recommendations and instructions, scientific theoretical and methodological reviews, historical studies, discussions, publicistic articles, practical experience reviews. They are the necessary channels of professional communication both in historical retrospective review and in the modern world, when we switched to electronic forms, which considerably expanded the communication opportunities of social communication “[4, p.375].

M. Komova notes: “The content of the materials of the periodical is characterized by certain features: the relevance and variability of the subject matter, efficiency and regularity of publishing; the presence of one or more organizations which publish this periodical journal; constancy of thematic content which does not change for a long time “[3, p.53].

Since most of the periodicals in the library science sphere are a kind of serial publication, which is planned as an unlimited, infinite edition, its individual issues have a continuous numbering, do not

repeat in content, are published under a brand name and at certain intervals, therefore, they are an important source of information for society.

Since the 20s bibliographers and book study scholars, discussing the problems of printed publication classification, have been analyzing the principles and features of such subdivision. They consider the function and goal-orientation to be the main, determining and primary principles for classifications.

Scientific periodicals are one of the most important tools for conducting scientific communication among professionals in the interests of their professional activities. Scientific journals, as a rule, contain information on theoretical and applied researches and are intended for scientific staff - specialists in one or another field of science. However, one cannot but notice that the circle of readers of the scientific journal is not limited to the category of scientists, students or postgraduates.

By function, in scientific circulation, one can distinguish seven types of magazines: social and political, scientific, popular scientific, popular, practical, artistic and abstract journal. Scientific journal is treated as a magazine, containing articles and materials of researches of theoretical or applied nature, which is intended mainly for specialists in a particular field of science. Such editions are published, as a rule, by universities, academies of sciences, scientific societies, and ministries. Illustrative material is absent, or presented in the form of charts, diagrams, tables.

According to the range of themes, specialized librarianship publications are divided into scientific-theoretical and practical journals, scientific, science-and-production, scientific-methodological journals, collections of scientific works.

Each edition with a special purpose has its own specifics. Scientific and practical magazines contain the practical presentation of the regularities, the object under investigation, the methods of their application in practical activities; scientific theoretical journals include the academic principles of the theories or the objects under consideration; scientific and methodological publications include the methodological guidelines, the recommendations for further research. Collections of scientific works include the description of the main results of the research, which include the justification of the expediency and methods of the research, the reliability of the results and theoretical provisions.

In particular, the following well-known scientific periodicals in the field of librarianship studies belong to theoretical and practical publications: «The Library Bulletin» (publisher - V. Vernadskyi National Library of Ukraine), Libraries of National Academies of Sciences: problems of functioning, trends of development, «The Bulletin of the Book Chamber» (publisher - Book Chamber of Ukraine). The edition of the National Academy of Managerial Staff of Culture and Arts «The Library Science. Documentary studies. Information Studies «functions as a scientific journal. «Library Planet» (publisher – Yaroslav Mudryi National Library of Ukraine) is a science –and- production magazine. «The World of Children’s Libraries» (publisher - National Library of Ukraine for Children) is a scientific and methodological journal.

«The Bulletin of Lviv University. Series: Book study Science, Library Science and Information Technologies», «Notes of Lviv National Scientific Library of Ukraine named after V. Stefanyk», «The Bulletin of Kharkiv State Academy of Culture», «Studies on Archival Business and Documentation» (publisher - Ukrainian Institute of Archival Business and Documentation), «The Manuscript and Book Heritage of Ukraine» (publisher - V.I. Vernadskyi National Library of Ukraine).

It should be noted that in the context of thematic range of problems and content all the above-mentioned periodicals of the librarianship direction combine the following common issues: the general problems of library science, the development of library information technologies, the development of social-and-communication technologies, the functioning of the modern library in the system of social communications, the analysis of scientific, methodological and international activities of libraries and library associations, the problems of catalogue improvement in scientific libraries; the library and scientific information service, the research and conservation of funds, the creation of the State Register of the National Cultural Heritage; the experience of forming library archival collections, the situation with journalism and the media development, information activities, book publishing, archival studies.

An increase in the number of studies related to the historical and publishing aspect of the periodicals in the librarianship studies is due to the increasing influence of libraries and their role in shaping the cultural, industrial and scientific environment in modern society. The results of library activities, namely periodicals, affect various

spheres of public life, mass consciousness, social structure and the development of science in particular.

After all, periodicals remain one of the most common sources of scientific information, from which a causal link between the release of a new issue of the publication and the increase in the number of scientific works for further printing is traced. In addition, I. Halas noted: in many cases, they are the only means of the reconstruction and in-depth study of the unexplored stages of the development of both the society and the history of periodicals in Ukraine, attracting attention to many aspects – bibliographic, source studies, historical scientific ones «[2, p.34].

So, we can conclude that in the librarianship studies editions, different thematic directions are combined. The variety of themes is due to the importance of periodicals for the library industry. After all, professional periodicals for specialists in the field of library science are the source of information and a springboard for discussion of scientific and professional development issues.

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PERFORMANCE ART AS THE NEWEST FORM OF ART

The development of scientific and technological progress significantly influenced contemporary culture and became the reason for the emergence of fundamentally new forms of art practice, forming an artistic perception of a new type. The actual art of performance belongs to such forms with the possibility of multimedia and network application. Its authors involve fragments of virtuality and interactivity, while traditional principles and methods of creativity are used selectively and only as auxiliary means. In addition, the main source of information about the activity of most performers is Internet content.

The performance art arose due to changes in the early twentieth century, which had experimental-search character, and was the result of active technical development of civilization. The revolutionary nature of this form of creativity was the denial of the traditional fundamental principles of art: mimetism, idealization, symbolism, expressiveness, the theorem of anthropocentrism, artistic and aesthetic content. In view of the classical culture, paradoxical, radically new methods of creation with the priority of using dissonance, disharmony, deformation, alogics, absurdity are embodied in performance.

According to the concept of G. Deborah [4, 151], called the “society of the performance”, there takes place the phenomenon of inversion between true life and theatre in the modern space. The sphere of influence of the performance art extends to its main characters – viewers/participants with modelling their behavior in real life. Performance transforms any processes into the subject of a global demonstration, giving more attention to the action than to its result. Modern man is forced to exist in the mode of the universal show, feeling in such a way as though what is performed on the stage happens to him/her personally, and his/her personal life, thoughts, feelings are for everybody, everybody is involved, as a person needs interaction with others. It is called “unity in the crowd” and means that feeling and experiencing the event becomes more important than just being aware of the events [4, 151].

The performance aims at snatching an average person out of the everyday environment and convince him/her that every moment of

their life can be unique. Its aesthetic peculiarity lies in the emphasis on the primacy and self-sufficiency of the creative act. It does not require special professional skills of the performers and appeals to the unconscious levels of the psyche of the viewer with the aim to change the world perception.

In scientific circulation, the borrowed from English lexeme is used to denote performance (English performance – artistic event: performance, production, progress, trick). Summarizing the reference articles on the “performance” of such authors as V. Bieriozkin, V. Bychkov, K. Diohot, N. Mankovska, M. Frei, etc. [1; 3; 8; 9; 10], included into dictionaries and encyclopedias, we can reduce the interpretation of the term to the following definition: performance art is a short-living figurative and bodily composition of irrational and absurd content that has a symbolic character and is created due to the synthesis of art with non-art.

In some cases, the components of a contemporary work of art are woven in such a way that it is difficult to define whether it is one work or several works of the same genre, whether it belongs to only one or several genres, especially when it goes about the differences among the action, the happening and the performance. However, in the performance, in contrast to other two action practices, there is an accurate script, and the actor aims at attracting the audience's emotions, making them sympathize, feel and take to heart, while the action is aimed at achieving a clearly defined goal: to change radically the course of routine events. The performance art is entirely dominated by an actor or specially trained extras, who present living body compositions with symbolic attributes, gestures, poses to the public. The audience in the performance, unlike in the happening and the action, is not a participant, but an observer. The artist uses costumes, things, colleagues' contacts bodies, or his/her own body, contact with the environment, giving symbolic meaning to each posture, gesture, position in the space [6, 88].

The difference among all action practices is somewhat arbitrary because the boundaries are regularly violated and reviewed. Thus, for example, “Vienna activism”, which is often considered as performance art, Yu. Gnirenko defines as a unifying term, which means a common name for similar arts and a permanent place where performances took place in the past and take place now, happenings, environments are arranged, video-art works are presented. The participants of this

movement, however, describe their elaborate staging rituals with the elements of religious mysteries (drama) as actions [2].

At the turn of the centuries performance undergoes serious changes: in addition to the separation of a phenomenon from a closed subcultural environment, its reproduction in the exhibition space – “reperformance” – becomes commonplace. This course of events contradicts to the original essence of the performative practices since anti-institutionalism, uniqueness and authenticity have always been the main elements of it. The prevalent use of elements of performance by other arts to enhance the effect of influence has become a characteristic feature of modernity. Owing to this the performance art creates a lot of hybrid genres and the newest forms of art [5; 7, 86].

The epatage and power of the game help attract the attention of spectators, satiated with the impressions of cartoon animation actionism in all spheres of life and arts. As a result, a new spectator has been formed, who, on the one hand, prefers a spectacular action (fr. “spectacular” – “sensations”, “impressions”), and, on the other hand, he/she becomes an object of artist’s manipulation. However, the “new viewer” has appeared to be free of complexes and, thus, shows readiness to be involved in the sphere of body provocations and spontaneous artistic actions, as a result of which interesting interactive forms of figurative body practices have become possible, and a flash mob is added to the known actionist forms.

Various technical opportunities allow the art of performance to spread to the media sphere, bringing in new arts for synthesis: video art (work with video and television images); telecommunication art (virtual space is used as artistic space); video installations (constructions made of television or video devices); no-art (ever-changing network art on the Internet transformed by users).

The formation of the newest forms is facilitated by the interactive devices of the high-tech culture of these days. In this case, other derivatives from the performance art are formed:

Media performance art – a genre of media art, which is performance art itself with the use of media technologies. The whole spectrum of telecommunication systems is used, with which the participants of the performance art interact at a distance. Media space not only generates a wide audience of performances but also causes a change in the form of the “living art” itself. New members of the Network are involved in the interaction space between the author and the participant of the performance;

– video performance art is widely used to document the artistic actions, performance, created “for the camera”, performance, where the action is integrated into the installation of “closed circuit”, experiments with television, various experiments on the boundary of genres;

– Flashmob in contrast to traditional performance art, works exclusively with modern technologies: cell phones, the Internet, the media, which allows authors and participants to implement their projects in virtual or media space, in the real life. Flashmob is a pre-planned mass action, where a large group of people unexpectedly appears in a public place.

Media-related performances have the same components of living art. Among them: collective creativity; the process of overcoming cultural boundaries for “equal dialogue”, a search of new opportunities for communication; expansion of artistic opportunities due to the latest technical means; expansion of possibilities of art perception through virtual space; elimination of geographical boundaries for the sake of art; an attempt to create a non-profit form of art [4, 131].

In online societies, social networks and other intellectual communities, in addition to network art, there are many similar phenomena with the performative features of collective authorship – forums, encyclopedias, communities with multi-variation of ideas and the lack of restrictions in the implementation of the author’s plan, the process of involving participants and the use of means inducing to engage in communication. The performance is also the subject of discussions on the Web, which demonstrates a great interest in it by groups that are not involved in its creation and not present in the action.

Consequently, the difference among action practices is illusory, since the boundaries are constantly violated and revised. With the phenomenon of perforation, there are new forms of creativity. Using the performing arts and new media, artists try to attract the attention of the layman, to expand his/her public views.

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CORRESPONDENCE OF P. KULISH WITH FOREIGN ADDRESSEES

Since ancient times a man has had a need in communication in the distance. One of such genres of communication is a letter that has old and interesting history. Private correspondence largely replaced the press absent then. In Kyivan Rus, a letter was defined by the term “hramota”. In Ukraine birch-bark letters, found not so long ago in Lviv Region, are considered to be the first memories of a letter correspondence. Chronologically they belong to the XIVth – XIth centuries, although, to the greatest regret, very few of them were saved. And such phenomenon as an open letter goes back to grey antiquity – to “Edification by Volodymyr Monomach” and “Word to the princes” by the unknown author.

Correspondence is one of forms of language communication of people, which serves all spheres of human existence: way of life, personal life, professional and business relationships, social and political activities and others. This communicative act is regulated by both knowledge of the language system and by keeping to the norms of language units usage and the whole complex of extralinguistic factors and social experience. The form and type of correspondence are sometimes attached not less importance, than the content of the letter itself.

As a rule, an epistolary communication envisages the presence of an imaginary interlocutor, as, in fact, the basic purpose of a letter is to inform about some certain events or express feelings to the addressee, or to combine both. A range of questions, events, discussed in the correspondence, can be wide and narrow, very important and less significant. All this depends on many factors: literary talent of a sender, his social status, as well as on the personality of an addressee [3, 90]. As the content and form of letters are determined by the circle of interests and manner of an addressee, different features of author’s personality appear more visible in his epistolary dialogues with different addressees [1, 179].

A letter, on the one hand, is the phenomenon of life, spontaneous display of an idea, human feelings and reactions, aimed at a particular addressee. On the other hand, in time a letter acquires other sounding,

polisemanticity, the factor of subjectivity goes to the second plan, to the background, and a letter begins its independent life, coming forward as a witness of past events, giving an opportunity to the reader to touch on historical reality, to deeper realize it, to feel as though he were a participant of those events. “Out of time, out of certain society it is impossible to understand and comprehend a letter” [3, 92]. The study of epistolary heritage as a genre begins almost simultaneously with its origin. The first remembrances about letters we can meet in an epoch (“Iliad”) and in essays of historians (Herodotus). There have appeared scientific researches where epistolary styles of ancient epochs, ancient Egyptians, Romans are analyzed. Commercial correspondence, fictitious epistolas, publicistic letters are of primary interest.

Ukrainian epistolary tradition was formed but not without influence of the best experience and acquisitions of European correspondence. In those times the birch-bark “hramotas” mentioned above served already to business communication of people, and their authors were representatives of different social groups. The examples of private communication of the Ukrainians that remained to our times belong to the 18th century, in particular, we have letters written by Mazepa to Motria Kochubei, although it is clear that this type of communication originated much earlier.

The overwhelming majority of researchers, both Ukrainian (M. Kotsiubynska, V. Kuzmenko, H. Mazokha, L. Vashkiv) and foreign (N. Belunova, N. Kovaliova, Ye. Yelina, T. Zorina, M. Bakhtin), note that a letter is polyfunctional. In scientific literature five functions of epistolary text are distinguished: communicative, informing, pragmatic, expressive, phatic [3, 91]. Letters of writers are the example of realization of several functions simultaneously.

An epistolary heritage of any writer is extraordinarily interesting material for research, as in fact it represents a collection of unique, original letters that give an integral idea about author’s spiritual character. From correspondence we have the opportunity to grasp an original spiritual microgalaxy, which an artist lived in. And these are just letters which become those rays that “connect spiritual hypostasis among them, and thus, are the original streams of energy, which addressees exchange with [3, 117]. So it is not difficult for a researcher to recreate a creative and vital environment, in which an artist lived and became firmly established, and which is a great help for understanding and perceiving the creative work of a sender, its layers, not surface, but deep ones. Letters are written under the moment’s impression, that

is why the character of the author is brightly represented here, “his mood, the state (inner, physical) exactly at that certain moment, what is impossible, in principle, to receive from the printed works of the same author” [3, 117].

Panteleimon Kulish is undoubtedly considered the master of epistolary genre in the Ukrainian literature. His private collection of letters counts about three thousand. The epistolary heritage of Panteleimon Kulish is dispersed among different archive establishments not only in Ukraine but all over the world (Viennese and Prague libraries, Petersburg and Moscow national libraries, and in diaspora archives too). Even this fact convincingly proves how outstanding the personality of P. Kulish was and how much significant he was for the Ukrainian culture on the whole. For many years his name was not only hushed up (his creative work was forbidden for the Ukrainian reader), but it was treated in a wrong way, that led to irreparable consequences for perception of him and his heritage by descendants. So the time came to revive the invaluable forgotten treasures not only of the Ukrainian literature but of the Ukrainian culture as well. To introduce the epistolary achievements of Kulish into scientific circulation as an informative resource in the archives of Ukraine, to get an opportunity to read his letters in a new way and to analyze pro-European conceptions of the Ukrainian culture and history development are extremely relevant problems in our stormy times.

Epistolary collection of P. Kulish is a primary source for understanding literary and social-national processes of the 19th century; it is proved by correspondence massif and the circle of his addressees. His correspondents were mostly people who differed in social position, nationality and profession; among them there were scientists, writers, publishers, censors, outstanding figures who played an important role in the formation of national consciousness and creation of the history of Ukraine. P. Kulish was a well- educated person, we know him as a writer, author, ethnographer, historian, critic, publicist, editor, publisher, public figure. He knew many foreign languages, which allowed him to translate the Bible into Ukrainian, as well as the works of Shakespeare, Goethe, Schiller, Byron. For many times P. Kulish visited foreign countries: in 1846–1847 he went on a business trip to Prussia, Saxony and Austria for the study of the Slavic languages, literature and history; in 1858 and 1861 Kulish carried out two trips to Western Europe (Germany, Sweden, Italy, France), that assisted his acquaintance with the achievements of Western European

civilization; in 1869–1871 Kulish travelled to Venice, Vienna and Prague; in 1878–1879 together with his wife he went to Paris: visited art galleries, museums – Louvre and other palaces, attended public lectures on history and philosophy in Sorbonne and College de France. At the beginning of 1880 he visited Vienna once again and in 1864–1867 Kulish worked as a government official in the so called Constituent committee in Warsaw. In Geneva he published the third collection of poetry “Dzvin”, edited translations of administrative acts from Polish into Russian.

His knowledge of foreign languages gave Kulish an opportunity to extend the circle of the addressees, this is evidenced by Vatslav Ganka (Check philologist, poet, public figure) and Alfred Rambaud (French historian and politician). With great fascination and good will P. Kulish addresses Vanka in the letter from April, 28, 1846 “Honourable Mister! Hearing of you, the Czeches, as you work sincerely, we are glad with all our heart. You made such a fire in Slavic countries, that behind your back we are also seen a little bit. Not knowing, how to thank you, we send some presents to you. Do not be surprised, that they are miserable: we are glad with what we have. With deep respect to Your Grace, your devoted servant. P. Kulish in his own hand” [4, 82]. In his letters to M. Drahomanov we find information about correspondence of P. Kulish with A. Rambaud, in particular the letter of P. Kulish to M. Drahomanov from August, 6, 1875, in which the sender reports that “My article “Russian Cossakmania”, sent to Alfred Rambaud, can serve as an example of my liberalism. I adhere to this direction in those Volumes of History, which, on God’s will, will be published abroad” [2, 5]. In the letter to M. Drahomanov P. Kulish also reminds about the plan that was offered to French scientist in relation to publishing “History” in French, but this plan was not implemented [2, 4]. Kulish understood great opportunities and wide horizons for the implementation of his creative plans in Western Europe: “In Switherland the opportunity to publish what cannot be published in Austria, and further on to publish what can be published attracts me. My poem, innocent by the headline, belongs to impossible (what can’t be published)” [2, 5–6].

Kulish was the first among the Ukrainians, who professed the European principles of culture and life development. At the intuitional level he so ardently and zealously aspired to national self-Identification of the Ukrainian people through the language, customs and rituals. That is why, according to O. Pakhliovska, truly European is the search

of human identity in the bosom of national and historical specificity, and truly national is what is submerged by all creative content in artistic and philosophical experience of epochs of our cultural content [5, 113].

The study of writer's epistolary heritage must be held not so much in factographic aspect (modern scientists use letters mostly as additional biographic material together with documents, articles, diaries, memoirs and others, but without taking into account the specificity of epistolary genre), but in psychological and aesthetic ones as well. In fact private letters of a writer are a part of man's life, essentially it is the "life itself grasped in the moment of its creation or on its fresh tracks" [3, 114].

Many memoir documents, to which the letters belong, were either lost or dispelled in different private collections and archive establishments, which store priceless materials in their treasuries that unite the past with the future and enter into intercommunication with modernity. Therefore the theme of the native epistolary heritage is not fully researched, that is why it needs new researches and new source base, which young scientists must carefully look for in the archival and manuscript departments, which are powdered with dust and spider webs and which should be restored for new generations.

Correspondence is an inexhaustible additional source in the study of not only the activities or the history of a person's life, but it is also a reflection of feelings, thoughts, ideas that ruled a sender at the moment of writing a letter. Kulish's epistolas are unique by the temperament, philosophy and style. There is no doubt, that Kulish ardently and passionately believed in his convictions. Letters of Kulish are a living chronicle of our national life for half a century – from the 40s to the 90s, where the European ideas of the Ukrainian public-political figure are brightly represented.

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CONTEMPORARY PRACTICES IN AUDIOVISUAL CULTURE: WEB DOCUMENTARY

Modern audiovisual culture is rich in cutting-edge practices, phenomena and types of works, which is caused by the development of computer and Internet technologies. This trend in the development of art and technology has led to the emergence of interactive audiovisual works. Among the most recent works there is an interactive music video of the Coldplay band (2015), IKEA interactive advertisement (2015). In the first example, the viewer was able to choose various ways which the main character could take, subjects that were related to the narrative; in the second example, it was possible to move away from the main plot, in particular, to follow the future stages of the family of characters, that was shown in the main plot, play a computer video game with the participation of one of the characters, watch the details of the company's products, presented in the video, etc. Particular attention should be paid to a relatively new phenomenon – web documentary, or interactive documentary film.

As for the scientific development of this topic, it is worth noting that it is sufficiently researched in foreign publications of recent years, among which we should mention the articles by Kate Nash “What is interactivity for? The social dimension of web-documentary participation” [4], Stefano Odorico “Documentary on the web between realism and interaction. A case study: From Zero – People Rebuilding Life after the Emergency (2009)” [6], Judith Aston and Sandra Gaudenzi “Interactive documentary: setting the field” [2] and others.

A web documentary, or a documentary web project, is an audiovisual work that uses historical or contemporary reality as a material, and that with the help of Internet technologies and multimedia allows the viewer to interact with it. A web documentary can contain video, audio, text, pictures, graphics and other hyperlinked elements.

The interest in such a phenomenon of modern audiovisual culture can be traced to 2004, when Canadian researchers Melahat Hosseini and Ron Wakkary published the article “Influences of Concepts and Structure of Documentary Cinema on Documentary Practices in the Internet” in March of the same year in which they analyzed ordinary documentary cinema and a web-based project,

and five already existing web documentaries are analyzed in this publication [3].

“The Internet can be a perfect medium for developing documentary practice because of its ability to store and deliver a large amount of information and hyperlink the information”, the researchers claim [3]. The authors also focus on identifying specific features of the new phenomenon of audiovisual culture, in particular, underlining the following features that distinguish web documentary from other audiovisual works: information design, design logic and interaction design. The researchers analyze in detail the Internet project entitled “Cultures on the Edge”, devoted to diverse cultures of the world, which decline under certain economic, political or other circumstances [3].

It should also be emphasized that one of the main features of web documentary is the interactivity and non-linearity of the material presentation. The first feature allows the viewer to interact with the product, respond to the requests that are offered to him while watching, change the settings and navigate the project structure. The second feature (non-linearity) lies in the very essence of web documentary and is characterized by the fact that the viewer should not or cannot watch the entire project from the beginning to the end, but may move through its parts, switch on to other elements of the work or to additional materials for a certain episode such as text, graphics, etc., which are connected by hyperlinks, and thus each time the user creates his own project.

There are two available types of interactivity:

- complete (full);
- incomplete.

Complete (full) interactivity allows the viewer to choose any available way to move through the product from one item to another without having to return to certain «key positions». Incomplete interactivity implies the presence of a plot line that the user passes through, but the way of movement around this line may be somehow selected and changed by the user.

Among examples of web documentaries, the following works should be highlighted: “Becoming Human”, a web project that reveals anthropological study and origins of a human being, it contains a variety of illustrations, texts, infographics, connected with each other; “Gift of a Lifetime” is an interactive documentary site that allows viewers to interact with the image of the human body and explains the problems associated with organ donation; “Interactive Narratives” is a collection of interactive works, presented by different authors.

Also interesting works are “Universe Within” by Canadian director Katerina Cizek (2015) [5], “Life Underground” directed by French filmmaker Hervé Cohen (2016) [7]. These works do not resemble common websites. Using visual and sound means the authors create a unified environment in which an artistic project unfolds. The viewer does not move from one piece of information to another, but really gains new experience each time.

In the project “Universe Within”, the author talks about common people from different countries, who find themselves in the atypical circumstances associated with changes in the cultural aspects of life: moving to a country where lifestyle is completely different from the usual lifestyle in their native country, the beginning of a particularly unusual activity (female-comedian in an Arabic country), almost 24 hours work as a professional gamer in a closed room with rare moments of outdoor recreation and other stories, where viewers have to solve relevant problems about life in the modern world. At the beginning of the movie, the viewer is offered to select the “anchorman”, or “host”, who, during the whole project, appeals to the audience, prepares them emotionally for a particular life problem (and gives the viewers some information about it), that will be disclosed further, and offers a number of questions – the answers to which would determine which plot will be shown next. There is also an option to go back to the beginning and choose another “anchorman”. The main idea of the film is the paradox of the modern world: the unity of all people and, at the same time, the seclusion, loneliness of people. There is used a figurative comparison with a multi-storeyed house, in which neighbours live side by side, but hardly know each other [5].

The project “Life Underground” is also dedicated to the stories of common people who, according to the author, are all united at the time of the traveling by underground, and even every plot ends with the moment of the person’s leaving the subway. This web-based project covers a wide range of topics (love, work, dreams) that interest all people. Access to individual video clips is possible by selecting the city in which the viewer wants to move in the subway, choosing topics that the viewer wants to watch about, and even with the choice of individual passengers. Also, the user is given the opportunity to “travel” in the cabin of the metro-train driver: by choosing any accessible city, you can watch the video, shot by the author in the cabin of the train driver of the subway [7].

In Ukraine, it was announced about the creation of a web documentary about Liubomyr Huzar, the prominent Ukrainian

religious figure, even there is information about the launch of a website for this project. In the interview the authors of this project point out that with the help of this site and the connection with the audience a video of L. Huzar's visiting one of the Ukrainian villages was found [1]. However, the link to the site is currently not working (www.lubomyr.net) and no information about this project has been found. Although the authors have shot six series of the ordinary documentary film about L. Husar, entitled "Liubomyr. To be a Human".

Thus, web documentary is a vivid example of modern types of audiovisual projects, which, albeit its emerging due to the development of technologies, is trying to use fully its creative and artistic potential, shows specific features – such as interactivity, non-linearity – if compared with conventional works of cinema and television. Although this phenomenon came to life not so long ago, a variety of examples and author's techniques allow researchers to analyze and study it as a constant form of works of audiovisual culture.

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EXPERIENCE AND PROSPECTS OF INTERNATIONAL EXHIBITION PROJECTS IN THE FIELD OF ART TEXTILE IN THE 21st CENTURY

Active growth of popularity of artistic textiles in independent Ukraine starts in the late 90's, when there begins the revival of textile traditions, artistic centers, professional manufactories, creative associations, etc. Organizing and conducting events, aimed at promoting of the art of textile, at inspiring the world artistic space, at encouraging masters of artistic textile to exhibit their works, have become the urgent problem.

So, a program for supporting folk carpet weaving "Ecological angle" was organized by the authors of the project: Z. Shulga, Z. Semak and V. Gumeniuk. In particular, several cultural events, which had the purpose to preserve and revive folk art textile as an integral part of Ukrainian culture, were held under the title "Modern Textile and Traditions". These events included: national and international exhibitions, master classes and plein-air, seminars, lectures, theoretical workshops, conferences. Based on the increased attention to the weaving crafts, there was launched a project of the symposium on artistic textile in Kherson, within which a plein-air and an exhibition of author's textile were held. The symposium, aimed at bringing the works of Ukrainian authors to the same level with foreign masters' ones, appeared to be highly relevant, and was a great success. Liudmyla Yehorova and Andrii Shnaider, up till now remaining the authors of the idea and founders of the event, decided to continue the project and turned it into the great International Biennale of Art Textile "Scythia". Within the Biennale, all the time there are held general group events such as actions, performances as well as personal events: creative meetings, round table discussions or individual exhibitions.

The project started in 1996 as the First International Symposium on Art Textile "Scythia", attended by representatives of the European Textile Association. Today, the project is greatly popular all over the world. The global idea of the textile symposium was the use of innovations and new technologies in modern artistic textile, the invention and implementation of author's ideas and techniques, the

freedom of the artist's self-expression with the help of textile. From the beginning, no restrictions were imposed on the materials, techniques, principles or subject areas of the participants' works. Artists received full creative freedom of action. In this case, in the works that were presented in the Biennale we can see: traditional hand-made and machine-weaving techniques, batik, felting, stripping, painting, weaving, applique, quilting, sewing, embroidery and others; as well as a multitude of author's technical findings. The absence of restrictions in the materials gave the artists free space for imagination. Masters successfully combine traditional and non-traditional techniques and materials to create new variations of consistent motives or create new insights on relevant problems of the present. In artistic works, different materials are used: a thread, tissue, textile accessories, thick felt, cords, paper, braid, photographic film, plastic, polyethylene, parallon, leather, metal, bead, wire, etc. [2].

The Biennale "Scythia" presents works in 2D and 3D formats. Authors in their works interact with space, sometimes balancing on the edge of transforming the work into an interactive art of performance or installation. In textile products of masters from all over the world, different materials being combined form terrific figures, turn into volumetric-spatial objects and are patterned in dynamic compositions.

Several times the curators tried to impose certain restrictions on the size of the work. So 2004, 2011 and 2017 years were announced as the time of mini textile. To the exhibition the works were accepted that did not exceed the size (30x30). For the first time this idea arose to facilitate the work of the masters: if the format of the work is not large it takes less time, strength and fewer materials. It is also much easier to exhibit these mini-works. The idea worked efficiently for all parties to the project, because the reduction in size did not affect the quality of the show and interactivity of the works in any way, and did not prevent authors from using the latest approaches and unexpected materials. However, the organizers decided not to make it a permanent concept of the project and returned to the initial provisions of the exhibition, where the participants were not restricted and were not forced to create work for a specific exhibition. After the International Biennial of Art Textile "Scythia" 2004 with the concept of mini textile in the art space, they began to conduct a number of exhibitions of this kind. So, the exhibition "Mini-textile" in Lviv became permanent and annual.

The Biennale “Scythia” 2012 was another interesting experiment. This time, the founders decided to sort out the participants according to the gender principle and to see a purely men’s point of view on creativity in contemporary art textile. The exhibition was marked with a higher percentage of volumetric-spatial compositions, more local color palette, but gender sorting did not affect the lyrical themes of the works presented.

Especially notable was the International Biennale of Art Textile “Scythia” 2018. The exhibition, for the first time of its existence, was moved from Kherson to Ivano-Frankivsk. At the exhibition they presented works from different parts of the world, executed in various techniques and with using different materials. The exposition impresses with the variety of selected subjects. The majority of works are made on the principle of abstraction, which tends to large forms, local spots and conventions. Some masters did not restrain themselves in the size of their works, paying extra attention to the texture of the weaving technique, manipulating with the possibilities of the material itself [1]. Besides, the 2018 exhibition was marked with big exhibition spaces and areas. One can get the impression that the project is undergoing change and transformation. The biennale of artistic textile in the ideological aspect of exhibited works is approaching the world’s exhibition projects aimed at installation and much more monumental direction of works, such as, for example, the Triennale of contemporary art textile in Łódź. The monumentality of the textile works presented in Łódź prompts textile to become only the means of achieving the ultimate idea of the artist, but not to be a primary goal and a separate artistic genre.

The platform of the biennale of artistic textile is the field for creativity, fantasy and endless surprise not only for the master himself but for the viewer too. Often works of exposition penetrate and confuse not only thoughts but also the body, as if inviting to communicate and interact with them. Such exhibition events as “Textile Frenzy”, “Textilism” allow the viewer and the artist to interact through textile. But these projects remain focused only on the Ukrainian masters. “Scythia” brings together artists from all over the world for interaction and contact at a deeper and higher level, for sharing ideas and experience, for international collaboration, and for eliminating geographic boundaries between artists and viewers. These are great artistic projects that encourage masters to practical cooperation, the

results of which are the works performed by masters, from sometimes dramatically different countries. So in 2018 several such joint works were presented by artists from Lithuania and Uruguay, Lithuania and Turkey, etc. Artists from 68 countries of the world presented their works, including Great Britain, Japan, Korea, Canada, Sweden, France, Denmark, Germany, Turkey, Slovakia, Poland, the USA, Belarus, Lithuania, Uruguay, and other countries. For Ukraine, the existence of such event as the International Biennale of Art Textile “Scythia” is a great opportunity to create “an easily recognizable image” in the world of art, the opportunity for Kherson to strengthen the title of the “textile center” in Ukraine and in the world. The exhibition project “Scythia” constantly attracts special and close attention of foreign artists. Every time the organizers present 150-200 works of professional artists to broad public. Biennale’s catalogs give detailed information about the participants and their works. As the masters and organizers of the project of the International Biennale highly appreciate the quality of their works (this applies to both: the selection of works and organizational moments), so the catalogs are published not every time; however, they are characterized by the good quality and reflect the principles of the entire project of the Biennale with all its additional activities.

The “Scythia” can be considered a source of inspiration for creating several powerful All-Ukrainian exhibition projects of artistic textile, such as “Tekstylnyi Shal” (“Textile Frenzy”), “Mini Textile” (mentioned above), “Triennale of Artistic Textile” [4,6,7, 8], “TEXTUS. Embroidery, Textile, Feminism”, “Carpet. Contemporary Ukrainian Artists “ and other smaller-scale exhibitions [3]. Each of these exhibitions is characterized by narrower ideological frames, thematic direction, technical constraints or any other conditions, but remains very colorful and interesting. At the same time, none of these projects, at this stage, can compete with the “Scythia” and can be adequately represented as an international platform.

Gradually attempts are taken to repeat the success of the Kherson event. For example, in 2007, in Lviv on the basis of the department of artistic textile of Lviv National Academy of Arts, an international symposium “Arche-Thread-Novo” was held. The symposium received a significant publicity as a landmark cultural event of the year in Lviv. Unfortunately, this symposium was not held any more. As a one-time educational and scientific event, the symposium was definitely a source

of information and inspiration for all participants, but the continuation of such an international scientific event could have very positive effect on the activities of contemporary and future textile artists not only in Ukraine, but also in Eastern Europe, at least.

The First International Symposium on Art Textile “Teacher and Student”, which took place in September 2017 in Lviv, can be considered as one more interesting idea. This educational and cultural event was aimed primarily for students and teachers who work in the field of artistic textile. The symposium was attended by representatives of Ukraine, Poland and Moldova [5]. The project combined both exhibition and scientific and educational components. It is worth noting that within the framework of this event there were group and personal exhibitions, students’ and teachers’ conferences. A small number of participating countries definitely made the event more chamber and detailed. However, it is a pity that the project has not got wide recognition and wide spread, but in future people may get more interested in this event, because the combination of scientific and practical aspects of the artistic textile, especially at the international arena, is a very relevant and necessary issue.

So, the exhibitional and educational components of modern artistic textile are actively developing in Ukraine, but in terms of international activity, the Biennale of Art Textile “Scythia” continues to be the most advanced and promising event for the second decade of the 21st century.

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Електронне наукове видання

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