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**ПРОМЕНИ В МЕТОДОЛОГИЯТА ЗА ИЗСЛЕДВАНЕ НА
СЪВРЕМЕННОТО ИЗКУСТВО НА УКРАЙНА:
ПРЕДСТАВЯНЕ НА ЖЕНСТВЕНОСТТА**

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**CHANGES IN THE RESEARCH METHODOLOGY OF CONTEMPORARY
UKRAINIAN ART: REPRESENTATION OF FEMININITY**

Abstract: The article discusses the shift from the methodology of the Soviet totalitarian period in Ukrainian art history to the modern methods that are more appropriate for the interpretation of contemporary Ukrainian art. The analysis showed that, during the Soviet period, art and art history in Ukraine were under strict ideological and political control. Art history and criticism were widely used as a means of ideological propaganda, and therefore art studies could not fully represent and interpret art. A considerable part of the art phenomena was ignored by researchers due to the hierarchy of trends and genres of art established in the USSR; art historians had to assess the “validity” of an artwork or an artist according to the official ideology. The variety of methods and research instruments was limited and insufficient for the research of contemporary Ukrainian art, including feminist art. The creative work of the Ukrainian female artist Alina Kopytsa is shown as an example in order to demonstrate the expedience of modern approaches, which are still not common for Ukrainian art history. Thus, a wider range of methods and approaches is regarded as the means to develop an effective methodological background, and to provide a better understanding of contemporary Ukrainian art.

Keywords: methodology; Soviet art history; Ukrainian art; feminist art; contemporary art.

The modern ways of national development of Ukrainian society and its culture, the formation of Ukrainian identity, and the integration into the global processes of the modern world gave rise to the growing need for studying Ukrainian art, especially contemporary art. The creative achievements of contemporary Ukrainian artists are remarkable. However, they have not yet been thoroughly studied and deserve further research in terms of art history and criticism, philosophy, and social sciences.

Although modern Ukrainian art history and methodology are now free from the restrictions of the Soviet era's ideological guidelines, studies still face complications due to the lack of a tradition of theoretical analysis of contemporary art in Ukraine¹. During the Soviet period, art history in Ukraine was under strict ideological and political control. The method of socialist realism became dominant in

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¹ **Malanchuk-Rybak, O.** Culturology and Art History: Scientific Statues and Interactions. // Bulletin of the Lviv National Academy of Arts. [O. Malanchuk-Rybak. Kulturolohiia i mystetstvovnavstvo: naukovy statusy ta vzaiemovplyvy. // Visnyk Lvivskoi natsionalnoi akademii mystetstv, 2016, vol. 29., pp. 58–70.]

Ukrainian art providing several common features, such as superrealism, monumentalism, classicism, folkishness, and heroism². Art history was actively used as a means of propaganda and it helped establish a standard system of totalitarian “values” in terms of culture. The materialist interpretation of spiritual phenomena and linearity were distinctive features of Soviet art criticism; descriptiveness of the history of art prevailed over analysis. The importance of the national matters was diminished since Ukrainian art was persistently considered to be a part of Russian (and Soviet) art. Methodological principles depended heavily on the political course and official ideology, resulting in manipulations and misrepresentation. Only “relevant” subjects were brought up, and artworks that did not pass ideological censorship were overlooked or even destroyed (like *The Wall of Memory* by Ada Rybachuk and Volodymyr Melnychenko, destroyed in 1982), while their authors were often prosecuted.

Another distinctive feature was the artificial integration of ideology into folk art. According to Tetiana Kara-Vasyliieva, common narratives of Soviet reality were imposed on the well-balanced structure of folk ornament, which led to the disappearance of semantic significance and its replacement by poster-like clarity³. The “perfect” models of Soviet folk artists were mythologized in order to become a means of creating a substitute culture with a national form and socialist meaning⁴. At the same time, the myth often differed strikingly from reality: for example, the outstanding Ukrainian folk artist Kateryna Bilokur lived a life of poverty despite her official recognition and fame⁵.

Moreover, a kind of hierarchy of art movements and genres emerged in the USSR. In particular, the art of propaganda (poster, caricature, monumental painting) began to play an important role since socialist realism had become the dominant trend in arts. Meanwhile, icon painting, religious art and sacral architecture became outlawed; “formalism” was condemned as well (the creative discoveries of cubists, futurists, etc. were later declared anti-Soviet and harmful). An important criterion for evaluating a work of art was the ideological educational content and political message. Artists were forced to walk a thin line between safe and forbidden, and art historians found themselves in the same precarious situation. In such unfavorable conditions, many Ukrainian art historians had to submit to censorship or take the risk to work against the official policy. Among the art historians who worked despite the restrictions of totalitarian ideology were Antin Budzan, Serhii Kolos, Kateryna Mateiko, Liubov Sukha and others⁶.

The first notable changes took place during the Thaw in the 1950s and 1960s with temporary liberalization and the rise of the dissident movement of the Sixtiers. One of the first attempts to systematize the history of Ukraine was the collective research *Essays on the History of Ukrainian Art* (1966) edited by Volodymyr Zabolotnyi. In the next years, it was followed by *History of Ukrainian Art* (1966–1970) edited by Mykola Bazhan. Both these works were not free from ideological influence, but they used the principle of continuity of art processes and gathered a massive collection of facts. They created a solid background for further research conducted by the younger generation of art historians⁷. More positive

² History of Art of the 20th Century: Concept, New Approaches, and Assessments. 2007. <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/16837/12-Kara-Vasylyeva.pdf>. Accessed 5 June 2021. [Istoriia mystetstva XX stolittia: kontseptsii, novi pidkhody i otsinky. 2007. <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/16837/12-Kara-Vasylyeva.pdf>. Accessed 5 June 2021.]

³ History of Art of the 20th Century: Concept, New Approaches, and Assessments. 2007. <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/16837/12-Kara-Vasylyeva.pdf>. Accessed 5 June 2021. [Istoriia mystetstva XX stolittia: kontseptsii, novi pidkhody i otsinky. 2007. <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/16837/12-Kara-Vasylyeva.pdf>. Accessed 5 June 2021.]

⁴ Novytska, O. Ukrainian Soviet Art Studies as a Part of Totalitarian Culture. // Bulletin of the Lviv National Academy of Arts. [O. Novytska. Ukrainske radianske mystetstvozhnavstvo yak chastyna totalitarnoi kultury. // Visnyk Lvivskoi natsionalnoi akademii mystetstv, 2011, vol. 22., pp. 183–196.]

⁵ Selivachov, M., O. Shkolna. On the Historiography of the Work of Kateryna Bilokur. The Red Suns’ Protuberances. // Collection of art history and culturological works dedicated to the 100th anniversary of Kateryna Bilokur, 2001, Art EK, Kyiv, 2001, pp. 119–127. [M. Selivachov, O. Shkolna. Do istoriohrafii tvorchosti Kateryny Bilokur. // Chervonykh sonts protuberantsi. Zbirnyk mystetstvozhnavchych i kulturolohichnykh prats do 100-richchia Kateryny Bilokur, 2001, Art EK, Kyiv, 2001, pp. 119–127.]

⁶ Novytska, O. Ukrainian Soviet Art Studies as a Part of Totalitarian Culture, pp. 183–196.

⁷ Skrypnyk, H. History of Ukrainian Art: New Scientific Contexts and Social Challenges, 2008. <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/16867/01-Skrypnyk.pdf>. Accessed 5 August 2021. [H. Skrypnyk.

changes developed during the period of the Perestroika from 1985 until 1991. Researchers began to gain access to facts and documents that were previously kept out of reach. Freedom of creativity, prospects of Ukrainian art, and cultural opposition became frequently discussed topics. Many artists moved towards the contemporary trends; the modernist trends that had been evolving in Western culture for decades were learned and assimilated by Ukrainian artists for a much shorter period of time. This led to mixing various elements of different periods, such as neo-avant-garde, modernism and postmodernism, and made it difficult for researchers to define and separate the differences between late modernist and postmodernist art⁸.

In the 1990s, during a difficult period of dramatic changes in newly independent Ukraine, art history acquired new opportunities to revisit the existing concepts. The access to new sources of information and secret documents allowed to take a different look at art. Researchers worked to break free from the burden of ideology and give an objective assessment of the past and current problems of Ukrainian art. During the years after gaining independence, new subjects were explored by Myroslav Popovych, Liudmyla Lysenko, Natalia Aseeva, Oleksandr Fedoruk, Oleksii Rogotchenko, Olha Petrova, Roman Yatsiv, Tetyana Kara-Vasyliieva, Volodymyr Ovsichuk, Volodymyr Tymofiienko, Valentyna Ruban-Kravchenko, Zoia Chehusova, and many others. The influence of the totalitarian state on the creative personality, the development of folk art, the Ukrainian underground art of the 1960s, etc. drew scholars' attention. It is only natural because, since the restrictions of the Soviet period caused distortions of methodology and interpretation, a large part of Ukrainian art was identified with the dominant people, and numerous talented artists or cultural phenomena were overlooked⁹. Moreover, some changes had taken place in Europe over the years when the classical type of modern thinking was replaced by a non-classical and later post-classical type. Postmodernism had developed new local methodologies that became the basis for studying the aspects of the new reality. Under such conditions, one total discourse became impossible, and any values and norms stopped being universal and came to be perceived as relative.¹⁰ Interdisciplinary connections between previously incompatible fields of science, as well as combinations of strategies of diffusion and synergy, became more common. Oksana Pushonkova believes that the broader research of visual phenomena leads to the need for interdisciplinarity, which will allow to step beyond the tradition while still remaining within it¹¹. At the same time, in the last quarter of the 20th century, the synergistic approach began to prevail over the deconstructive one, although it is prone to certain limitations when exploring the complex social and cultural relations. Moreover, the brand-new relationship between real (i.e. offline) and virtual (i.e. online) life, which permanently affects all aspects of art and culture, should not be ignored¹².

In addition, these days, the use of the linear principle in the study of the historical process is not effective enough; the discrete principle seems much more relevant. Postmodern art history suggests replacing one big linear narrative with numerous art histories in order to fully explore the art phenomena.

Istoriia ukrainskoho mystetstva: novi naukovy konteksty ta suspilni vyklyky, 2008. <http://dspace.nbuv.gov.ua/bitstream/handle/123456789/16867/01-Skrypnik.pdf>. Accessed 5 August 2021.]

⁸ **Vysheslavskiy, H.** The Postmodern Trends in Contemporary Visual Art of Ukraine in the Late 1980s and Early 1990s. // *Contemporary Art*, 2007, vol. 4., pp. 93–146. [H. Vysheslavskiy. Postmodernistski tendentsii u suchasnomu vizualnomu mystetstvi Ukrainy kintsia 1980-kh – pochatku 1990-kh rr. // *Suchasne mystetstvo*, 2007, vol. 4., pp. 93–146.]

⁹ **Skrypnik, H.** *History of Ukrainian Art*, 2008.

¹⁰ **Novytska, O.** *Ukrainian Soviet Art Studies as a Part of Totalitarian Culture*, pp. 183–196.

¹¹ **Pushonkova, O.** *Methodology of Visual Research of Postmodernity: Discursive Dimensions*. // *Topical Problems of the History, Theory and Practice of Artistic Culture*. [O. Pushonkova. Metodolohiia vizualnykh doslidzhen postsuchasnosti: dyskursyvi vymiry. // *Aktualni problemy istorii, teorii ta praktyky khudozhnoi kultury*, 2018, vol. 41, pp. 169–177.]

¹² **Alforova, Z.** The Return to Non-Locality: On Methodological “Shifts” in Culturology and Art History. // *Kultura Ukrainy. Serii: Kulturolohiia*, 2017, vol. 55., pp. 8–16. [Z. Alforova. Povernennia do nelokalnosti: pro metodolohichni “zsuvy” v kulturolohii ta mystetstvoznavstvi. // *Kultura Ukrainy. Serii: Kulturolohiia*, 2017, vol. 55., pp. 8–16.]

This is especially true of the art of the late 19th – early 20th centuries, since a lot of new trends, too complicated to track on a linear basis, emerged during that period¹³.

Given the difficult historical heritage, modern Ukrainian art history needs to revise outdated concepts and approaches, and to develop a new effective methodology. Tetiana Kara-Vasyliieva emphasizes that one of the tasks of Ukrainian art history is to expand the field of theoretical research and to construct a theory, which would function as a methodological basis for both historians and art critics. It is important to use approaches beyond the realms of art in a general cultural context. Philosophy and art should mutually perform a synthesis of scientific knowledge in a system of social experience and research¹⁴. It is worth considering the ways in which art history in Europe and North America develops interdisciplinary bonds. For instance, a combination with culturology or cultural and social anthropology can be productive and effective in research¹⁵.

A modern concept of methodology would be helpful for the successful integration of Ukrainian art into the cultural context of the world. The new reality encourages not only to study the local and global perspectives, but also to pay attention to the aspects that were ignored in Soviet art history, such as gender, sexuality, race, social status, etc. For example, Western European and American science actively uses methods that Ukrainian art history has not yet fully embraced, such as feminist methods, gender studies, queer methods, structuralism and poststructuralism, hermeneutics, semiotics, psychoanalysis, etc. Instead, biographical and autobiographical methods, formal analysis, iconology and iconography are still used more actively in Ukrainian (and post-Soviet) art history¹⁶. The popularity of the biographical method can be explained by the course of history of Ukraine, since a massive amount of information was not available or destroyed during the Soviet period. Thus, one of the first tasks of art historians after Ukraine had declared independence was to restore unfairly forgotten or unknown personnel, and Ukrainian art researchers are still working on this task in terms of factual and descriptive positivist methodology.

Considering the problems of art history methodology, Vadym Prokofiev suggests four phases of the working process in art history: factual, reconstructive, analytical, and synthesizing¹⁷. Obviously, the importance of the factual and reconstructive phases of research cannot be underrated as they pave the way for further steps in the researchers' work. However, over time, when a sufficient amount of facts has been collected, there is a need for their interpretation, and hence the analytical and synthesizing phases are the next steps of the scientific work¹⁸.

Due to the complicated global social and political processes, the feminist approach has become widespread in Western European and American art history since the emergence of the concept of gender studies in science and education, and the rise of feminist art in the 1970s in particular. The renewed women's movement caused significant changes in both visual arts and the academic sphere. Linda Nochlin's

¹³ **Yur, M.** Problems of Methodology in Modern Art History. // *Art at the Breaking Point: The Crisis Moments of Progress: A collection of abstracts of the International Scientific Conference, 2019*, pp. 69–70. [M. Yur. Problemy metodologii u suchasnomu mystetstvoznavstvi. // *Mystetstvo na zlami: kryzovi momenty postupu: zbirnyk tez dopovidei Mizhnarodnoi naukovo konerentsii*, 2019, pp. 69–70.]

¹⁴ **Kara-Vasyliieva, T.** Modern Ukrainian Art Studies: A New View, Rethinking and Scientific Coordination. // *Visnyk of the National Academy of Sciences of Ukraine*, 2014, vol. 8, pp. 33–39. [T. Kara-Vasyliieva. Suchasne ukrainske mystetstvoznavstvo: novyi pohliad, pereosmyslennia ta naukova koordynatsiia. // *Visnyk Natsionalnoi akademii nauk Ukrainy*, 2014, vol. 8, pp. 33–39.]

¹⁵ **Malanchuk-Rybak, O.** Culturology and Art History, pp. 58–70.

¹⁶ **Skrynnyk-Myska, D.** Methodological Discourse in Art Criticism: The Cultural Aspects. // *The Ethnology Notebooks*, 2012, vol. 1, pp. 90–97. [D. Skrynnyk-Myska. Metodolohichni dyskurs u mystetstvoznavstvi: kulturolohichniy aspekt. // *Narodoznavchi zoshyty*, 2012, vol. 1, pp. 90–97.]

¹⁷ **Prokofiev, V.** Art Criticism, History of Art, Theory of the General Artistic Process: Their Specificity and Problems of Interaction Within Art History. // *Sovetskoe iskusstvoznanie*, 1978, vol. 2, pp. 233–265. [Prokofiev, V. Hudojestvennaya kritika, istoriya iskusstva, teoriya obshchego hudojestvennogo protsessa: ih spetsifika i problemy vzaimodeystviya v predelakh iskusstvoznaniya. // *Sovetskoe iskusstvoznanie*, 1978, vol. 2, pp. 233–265.]

¹⁸ **Yur, M.** The Problems of Methodology in Modern Art History, pp. 69–70.

article “Why Have There Been No Great Women Artists?” (1972) was the first major feminist take on the problem of women’s representation in art and art history¹⁹.

In general, the feminist approach, unlike the formal one, does not estrange the subject of the artwork, and validates women’s experience and vision in art. Thus, the long-lasting tradition of ignoring women as creators, not objects of the art process from an androcentric point of view, can be overcome. The feminist approach helps to intervene and recreate art historical narratives from an invested feminist perspective. In *An Unfinished Revolution in Art Historiography, or How to Write a Feminist Art History*, Victoria Horne and Amy Tobin point out that “it is difficult to define a singular feminist approach since feminism is not fixed as a particular methodology; rather, it is a strategically adopted political position from which to write.”²⁰ Moreover, feminist art history addresses a massive range of issues and problems not limited to the specific interest in certain topics that are common in women’s art. It has continued to develop through the years and can be sufficient to address all art, not only women’s art. It is a lasting discussion about the relationship between gender, ideology, and culture²¹. Consequently, this approach can be applied successfully to studies on the creative work of numerous contemporary Ukrainian female artists who raise topics related to various aspects of women’s (but not exclusively) life.

For example, it makes sense to explore the creative work of the Ukrainian female artist Alina Kopytsa through the prism of feminist optics. Since 2008, the artist has been using craft techniques (embroidery, upcycling, patchwork, textile collage) to explore different subjects, such as: human relationships, taboos, sexuality, communication, identity, play and mutual consent, body awareness, abuse, and many more. The medium is an important part of the artist’s work. For instance, she uses needlework, which has long been perceived as a purely feminine activity. Alina Kopytsa deconstructs this stereotype, turning needlework into a contemporary art tool: “Sewing and, especially, embroidery, is associated primarily with the ‘women’s’ business. However, I use it not just because I am a woman. If I were a man, I would probably come to this medium in the end.”²² It appears the material itself can have a stereotypical gender aspect, since some kinds of fabrics are often perceived as suitable for either women or men. Alina Kopytsa also actively uses upcycling of clothing. The intimate quality of the artist’s work using upcycling is emphasized by the fact that she usually uses her own or her family’s clothes, or clothes brought by her friends. Alina Kopytsa also uses clothes which she finds on the streets, buys in thrift shops, or obtains from other people. For example, in her “Service” project (2017–2019), the artist uses the fabrics she acquired from the sex workers along with their personal stories, which she embroidered on the sheets.²³

Most of the time, Alina Kopytsa seeks to encourage the audience to dialogue and participation, like in her interactive art-game “Plug it” project (2014–2019). She is also not afraid to use her own personal experience to create art. The artist explores questions, such as the boundaries between personal and public, like in her “The Wedding Dress” project (2015)²⁴, as well as consent and sexual abuse, like in the “Play. Pause. Stop” project (2020), where a distorted silicone chair symbolized the feelings after unwanted sex. The artist explains: “When people say they feel like an object, the first thing that comes to mind is a chair. Name for instance the conceptual work of Joseph Kosuth *One and Three Chairs* (1965)”²⁵. This object has a long tradition in art and found a new interpretation in Alina Kopytsa’s personal work.

¹⁹ Hatt, M., C. Klonk. *Art History: A Critical Introduction to Its Methods*. Manchester, 2006, p. 264.

²⁰ Horne, V. A. Tobin, *An Unfinished Revolution in Art Historiography, or How to Write a Feminist Art History*. // *Feminist Review*, 2014, vol. 1, pp. 75–83.

²¹ Hatt, M., C. Klonk. *Art History: A Critical Introduction to Its Methods*, p. 264.

²² Sex, textiles and feminism. Artist Alina Kopytsa creates art from the sheets of sex workers, 2020. <https://www.buro247.ua/fashion/alina-kopytsa.html>. Accessed 27 June 2021. [Seks, tekstyl i feminizm. Khudozhnytsia Alina Kopytsia stvoriue mystetstvo z prostyradl seks-pratsivnyts, 2020. <https://www.buro247.ua/fashion/alina-kopytsa.html>. Accessed 27 June 2021.]

²³ Alina Kopytsa, *Tantra and BDSM in Berlin and Zurich by him* [image] (2017), <https://genderindetail.org.ua/season-topic/feminism-in-detail/femdom-ukrainska-versiya-1341491.html>. Accessed 1 September 2021

²⁴ Alina Kopytsa: *The Wedding Dress*, 2019. <https://www.goethe.de/ins/ru/de/kul/arc/k19/gre/kue/20999664.html> Accessed 17 June 2021.

²⁵ Alina Kopytsa: *My naked self-portrait still hangs in my mother’s bedroom*, 2021. <https://supportyourart.com/conversations/alina-kopitsa/>. Accessed 14 June 2021. [Alina Kopytsa: *Mii oholenyi avtoportret dosi vysyt u mamy v spalni*, 2021. <https://supportyourart.com/conversations/alina-kopitsa/>. Accessed 14 June 2021.]



Alina Kopytsa. Tantra and BDSM in Berlin and Zurich by him (2017)

The artist consciously addresses feminism in her work: “This is an important topic of my art. Patriarchy is associated with capitalism and cages both women and men.”²⁶ Just like feminist art history pays attention to the issues of masculinity as well, Alina Kopytsa does not overlook the problems of men in the modern world too. One of her textile collages, “Green office” (2014), encourages to reflect on the role of men in modern society. The artist asks: “If women have already won the right to wear pants, when will men get the right to wear skirts? This is not just a question about clothing, but about other different gender stereotypes of hierarchical society.”²⁷ Alina Kopytsa’s words resonate with the feminist theorists’ arguments about the difference between sex and gender: essentialists consider gender a socially constructed protocol that defines how male and female bodies should behave, which, unlike sex, is not essential²⁸. The artist believes that taboos and traditions sometimes seem to be extremely steadfast and constant, but should one take a broader look in terms of geography or history, it turns out that those taboos are quite conditional²⁹. In a trustful and subtle way, Alina Kopytsa encourages viewers to think about the matters that were inconvenient and even impossible to talk about in public for a long time in Ukraine. In the society that is still struggling to fully embrace the idea of feminism, the artist shows her own experience as a woman through her art, and raises topical questions.

Among the methods and approaches that are traditional for the art history of post-Soviet countries, the feminist approach is appropriate for the analysis and interpretation of works of artists, such as Alina Kopytsa, and can provide a better understanding of the artists’ intentions and messages.

²⁶ Artist Alina Kopytsa on play, feminism and sexuality as a form of freedom [Khudozhnitsa Alina Kopytsa ob ihre, feminizme i seksualnosti kak forme svobody, 2021. <https://harpersbazaar.com.ua/culture/art/hudozhnica-alina-kopicya-ob-igre-feminizme-i-seksualnosti-kak-forme-svobodi/>. Accessed 27 June 2021.]

²⁷ Alina Kopytsa: Drawing is a crushing freedom. But when embroidering, there is resistance of the material. [Alina Kopytsia: Maliunok – tse svoboda, yaka rozchavliuie. A pry vyshyvanni zivliaietsia sprotyv materialu, 2020. <http://www.korydor.in.ua/ua/ideas/13752.html>. Accessed 27 June 2021.]

²⁸ Hatt, M., C. Klonk. Art History: A Critical Introduction to Its Methods, p. 264.

²⁹ Sex, textiles and feminism. Artist Alina Kopytsa creates art from the sheets of sex workers, 2020. <https://www.buro247.ua/fashion/alina-kopytsa.html>. Accessed 27 June 2021. [Seks, tekstyl i feminizm. Khudozhnytsia Alina Kopytsia stvoriuie mystetstvo z prostyradl seks-pratsivnyts, 2020. <https://www.buro247.ua/fashion/alina-kopytsa.html>. Accessed 27 June 2021.]

Summary

The methodology of the Soviet period in Ukrainian art history was appropriate mostly for the formal description and could not provide a deeper understanding of art, since it possessed a limited range of instruments. For years, art history and art itself were forced to develop under the pressure of the official ideology and totalitarian political course. Researchers were supposed to assess the “validity” of an artwork or an artist according to the criteria of ideological background and political messages. Due to these restrictions, whole art movements and genres that became outlawed or underground were overlooked by researchers, and they still have to be revisited and reassessed with a new approach.

The Soviet methodology does not provide the necessary means to analyze and interpret art in all its complexity, especially contemporary art. Thus, it is important to revise outdated concepts and introduce effective methods for the successful research and integration of Ukrainian art into the cultural context of the modern world. It is worth using not only the methods that have already become traditional for Ukrainian art history, but also relatively new ones that can be helpful for analyzing the variety of contemporary artistic practices, including feminist art. Involving a wider range of methods and approaches will offer a better understanding of the processes and prospects of Ukrainian art.

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