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ВІДЕОАРТ ЛЬВОВА 1990-Х РОКІВ (НА ПРИКЛАДІ МЕДІЙНОЇ ГРУПИ «AKUVIDO»): СТАНОВЛЕННЯ ТА СОЦІАЛЬНИЙ КОНТЕКСТ ДІЯЛЬНОСТІ

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Kohut V. Video-art of Lviv 1990s (for example media group “AKUVIDO”): formation and social context of activity

Background. In the world, video art has been around for over 50 years. In Ukraine, it begins with the first experimental video exploration in the late 1980's, and the full-fledged works of the genre of the early 1990's. During 25 years of the existence of video art in Ukraine, there were created their own stylistic features, territorial cells and media groups that characterize this new kind of fine arts for Ukrainian and world art studies. But for 25 years, has not generated any comprehensive scientific articles of video becoming the Lviv branch and the impact on the process and signs suprematism A. Maksymenko and “AKUVIDO”. For Ukraine, this media group remains unexplored. Research has not been conducted in the scientific works that would answer the question – what contribution to world media art was made by “AKUVIDO”, which was recognized at the most prestigious media contests of Villette Numerique Festival (France, Paris).

Objectives. The objectives of this study are to determine, the early media work of “AKUVIDO”, introduce into the scientific circle a series of unpublished earlier researches in the direction of comparing Ukrainian Suprematism with video art, to investigate the personal influence of Professor A. Maksymenko on the origin

and popularization of video art in Ukraine. To create a chronology of visual means used by the first multimedia artists of the Lviv video art center.

Methods. Empirical methods were used: comparisons, observations, description of the temporal characteristics. To analyze video art, its role and position in the historiography of Lviv art criticism, theoretical methods were applied. Also, the deductive method of reproduction of the chronology, which gave the opportunity to present the whole artistic climate of the media group "AKUVIDO". The classification method divided video art by stylistic features into groups.

Results. The results of the research support the idea that, video art in Ukraine has been developing traditionally as well as all experimental techniques of this period – in the shade, and beyond the control of the government control and official artistic formations. Typically, video experiments were shown in a narrow circle at apartment exhibitions, united in the 80's and 90's by a new and young radical generation of artists and cultural figures who didn't want to be an instrument of the "decorative-utility" art.

In 1993 in Lviv, video art as a separate form in Ukrainian art, was brought by the professor of the Lviv Academy of Arts Alfred Maksymenko, together with the student duet TARAN, which will later be named "AKUVIDO" media group (Victor Dovgalyuk and Anna Kutz). The video art "Crosses" is the first video work in Ukraine that was conceived specifically as a response to new artistic problems, but not as an experiment with video images. Video art of the 90s in Lviv developed separately from the processes of "reforming" of painting practices in that time, after the socialist influence on them, experiments with the video were deprived of any censorship, and thus continued to develop autonomously, without direct "totalitarianistic" influence on it. The "Crosses" formed the foundation where there was a big gap in the Ukrainian art. In 1996, a conceptual video art project "I'm time" was created – it begins with a scene where in the room, in front of the simulated window in the "bright future" (photo printing), one by one sitting at the table G. Kutz and V. Dovgalyuk, their first thesis to the viewer is "To manage time, you need to logically assign a time to destruction." The media group "AKUVIDO", and A. Maksymenko – purposefully bring the viewer to reflection on the assigned role for each element of the universe, which at first looks like frivolous movement, in fact has a strong algorithm of subordination and interaction between miscensens. After the first acquaintance with the video art it is difficult to comprehend it. In the world everything exists, in order to be destroyed it is only necessary to determine the necessary time and time for the process of destruction, or transformation. "I'm time" – this is the murder of reality.

After the 2000s, "AKUVIDO" completely tolerates its supramatrical visual work, from the Lviv branch of the media net-art projects, where the gallery is an Internet network. It is important to note that these recent projects, created in Berlin, are mostly devoted to urbanism and work with the streets, and the Berlin subway. This cycle includes the following projects: Web Wuerfel Werkstatt (2001), JokondeXP (2002), decode (2002), stadt sound station (2002), city_interactive (2005). All these projects were a continuation of the information symbols and signs that were developed in the Lviv pe-

riod of the 1990s. The visual expression is based on information graphics. Virtual city – there is associative informative graphics of the real city.

Conclusions. We can confidently state that the expressed interest "AKUVIDO" in the early 90's to video art experiments, became the basis for the launch of the Lviv video art center. Based on the analysis of video-art "Crosses" in this article, we see the direct influence of Suprematism and a sign system of images on the creative stylistics "AKUVIDO". Exploring the rich history of visual searches by V. Dovgalyuk and G. Kutz, we see that the style created in Lviv, the system of supramatist signs, appears in each subsequent media project of this group.

Keywords: video art, media art, AKUVIDO, alternative artistic practices, creativity A. Maksymenko.

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