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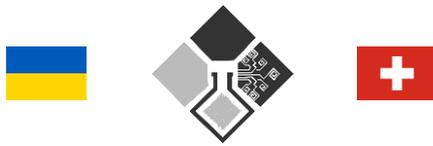
PROCEEDINGS OF THE  
IX INTERNATIONAL SCIENTIFIC  
AND THEORETICAL CONFERENCE

MODERNIZATION  
OF SCIENCE AND ITS  
INFLUENCE ON GLOBAL  
PROCESSES

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## **SECTION 23.**

### **CULTURE AND ART**

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## **«BZH-ART» AS A PLATFORM FOR INTERCULTURAL INTERACTION IN THE POST-SOVIET ARTISTIC ENVIRONMENT**

The period of the 1990s in Ukraine was marked by profound sociocultural transformations caused by the collapse of the Soviet system and the formation of a new national identity. During this time, the artistic environment underwent processes of institutional restructuring, the search for alternative forms of creative self-organization, and openness to international cultural dialogue. One of the most vivid examples of this transformation was the establishment of the artistic association “BZH-ART” in 1993.

“BZH-ART” emerged as an informal community of young artists united by shared aesthetic values, a desire for experimentation, and a critical rethinking of traditional artistic forms. An important stage in the development of the association was the creation in 1994 of one of the first art squats in Ukraine — “BZH”, located at 25 Velyka Zhytomyrska Street in Kyiv.

The squat was transformed into an open cultural space that combined the functions of a studio, exhibition hall, educational platform, and communication center. A distinctive feature of “BZH-ART” was its multicultural orientation. Artists

from various regions of Ukraine, as well as from other countries, worked within the squat. Such geographical diversity contributed to the formation of an environment of active intercultural exchange, within which mutual enrichment of artistic languages, stylistic approaches, and worldview positions took place.

The “BZH” squat functioned as a platform for horizontal interaction, where the hierarchical models of the Soviet artistic system were dismantled. Principles of collectivity, openness, and co-creation were established here. Artistic projects, exhibitions, performances, and actions created a space for dialogue among representatives of different cultural traditions, which was especially important in the context of post-Soviet fragmentation of cultural ties.

“BZH-ART” had a significant impact on the introduction of new media and innovative artistic practices. It was within the framework of the association’s activities that video art was presented for the first time in Ukraine as an independent art form. The implementation of the projects “Video Installation” and “Ukrainian Video Art” contributed to the integration of Ukrainian artists into the global artistic discourse and the formation of a new visual culture.

Equally important components of “BZH-ART” activities were performative and installation practices. Projects such as “Spherography. Spherogram, “Pobeda”, “Immanuel”, “Night of Open Doors”, “Fern Juice”, “Spring Wind” and “Apiary” became landmark examples of experimental art that combined local cultural codes with universal artistic concepts. Their significance lies not only in artistic innovation but also in the creation of a space for cultural dialogue between tradition and contemporaneity.

In 1997, “BZH-ART” obtained the status of a public organization, which made it possible to expand the scale of its activities, establish partnerships with state and private institutions, and strengthen international cooperation. The subsequent acquisition in 2006 of the status of the All-Ukrainian Creative Union of Artists testified to the institutional maturity of the association and its influence on the cultural policy of the state.

An important aspect of “BZH-ART” activities is the support of regional and interregional artistic initiatives. Participation in land art festivals, educational projects for children and youth, and the organization of plein airs contributed to the decentralization of the cultural process and the formation of a network-based model of cultural interaction. Thus, “BZH-ART” functions not only as a Kyiv-based center but also as a national platform for intercultural communication.

In conclusion, the activities of “BZH-ART” can be considered an example of the successful adaptation of an informal artistic initiative to the conditions of the

post-Soviet cultural space. The association played an important role in shaping new models of artistic self-organization, developing intercultural dialogue, and integrating Ukrainian art into the global context. The experience of “BZH-ART” has significant potential for further scholarly research in the fields of art studies, cultural studies, and cultural management.