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**Zhanna Shkliarenko**ORCID ID: <https://orcid.org/0000-0002-7749-0453>*Kyiv National University of Culture and Arts, Ukraine***PERFORMANCE ART: ITS VARIABILITY  
IN UKRAINIAN CULTURE**

The article focuses on the study of the phenomenon of performance art, which over the past decades has become exceedingly widespread in the cultural field. The article analyzes the concept of “performance art”, its various manifestations, similar and dissimilar features with another concept, “performance”. The study at hand proves that the two aforementioned concepts are different. Additionally, in this paper, we explore the application of the “performance art” concept and its use in a figurative sense with the added elements of the authentic connotation of the Ukrainian culture of popular laughter. The conceptual link between the artistic and scientific dimensions of performance art in contemporary Ukrainian culture is also investigated. It should be noted that performance art underpins and creates a new dimension of not only different kinds of arts but also of one’s way of thinking in general. It is important to be mindful of the polysemic nature of performance art that enables interpretation and forms the intellectual flexibility of a recipient.

**Keywords:** performance art, social art, live art, media art, public art.

The issue of reconciling academic definitions of the concept of “performance” and the currently popular one – “performance art” – is determined by the fact that it is a loanword along with the ambiguity of the English word itself, which can be put on a par with such discursive concepts as “art” and “culture”<sup>1</sup>, which simultaneously exist in the domain of art and that of society, but scholars often differentiate the two<sup>2</sup>. The general meaning of the word “performance art”, which means the process of an act or a task achievement<sup>3</sup>, adds to the complexity of the concept, as well as the philosophical interpretation of “performance art” by its anthropological discipline, called performance studies, as embodied behavior, the emergence of which dates back to the middle of the last century<sup>4</sup>.

In 1962 the British philosopher, J. Austin<sup>5</sup>, developed the speech act theory and highlights the performative utterance (Latin “perform” – “action”) among others: denotative, descriptive or constative utterance. According to this theory, a verb used in the 1st person singular, simple present tense, indicative mood, active voice constitutes “a performative”. The concept of “performative” is meant to be understood as an act or action, which is confirmed by words. Such a statement, the content of which coincided with the actions of the person speaking, in J. Austin’s theory was called “performative statement”. Consequently, a speaker describes his true actions at the time of the speaking, thus, one cannot impersonate another person, since currently he describes his actions only in a truthful manner and in relation to himself. The idea of studying verbal language subsequently spread to gestures, movements, actions, saturated with semantic content, and the concept of “performativity” acquired the meaning of social, artistic or any other true character of the agent. These principles eventually became the foundation of the experimental theater in the United States<sup>6</sup>, where performativity was the substructure of the process in which a cultural event with its inherent characteristics of variability, situationality and uniqueness occurred.

<sup>1</sup> Carlson, M. (2017). *Performance: a critical introduction*. New York: Routledge, 247.

<sup>2</sup> Auslander, Ph. (1998). *Performance Critical Concepts in Literary and Cultural Studies*. New York: Routledge, 1, 704.

<sup>3</sup> Oxford index (2020). *Performance Art* <<https://oxfordindex.oup.com/view/10.1093/oi/authority.20110803100317137?rskey=i4E6Pw&result=0&q=performance+art>> (2019, August, 14).

<sup>4</sup> Schechner, R. (2002). *Performance Studies: An Introduction*. London: Routledge, 351.

<sup>5</sup> Austin, J. L. (1976). *How to Do Things with Words*. London: Oxford University Press, 168.

<sup>6</sup> Ziernie (2019). *Performance Art and New Art Theories* <<http://ziernie-performa.net/blog/2013/09/29/>> (2020, January, 11).

In the 60's of the twentieth century Anglo-American anthropologist V. Turner<sup>1</sup>, while studying the rites of passing of the African village of Ndamba (Zambia) and conflict situations, has come to a conclusion that the ritual is also a text that can adequately replace verbal communication. Around the same time, the scientist distinguishes the “social drama” – a ritual component of the actions and deeds of sacral content, which still exists in the social structure of society, and stresses the importance of non-verbal exchange of information, proving that in the process of human evolution the only occurring change is the nature of the ritual.

Having developed a special three-phase scheme of the “rite of transition”, 1) the separation (a comprises of symbolic behavior signifying the individual's detachment from cultural circumstances or a predetermined place in the social structure), 2) the liminal stage (Latin “limen” – “threshold”; a branch in culture, which has very little or no properties of the past or future time), 3) reaggregation (a process of a ritual subject finding a new, a relatively stable state)<sup>2</sup>, the scientist highlighted the mid-limit phase, which is akin to performance art.

In the 80's of the twentieth century, in the course of further studying “social drama” in the context of social environment of the informal movements, oriental traditional theaters, carnivals, etc., V. Turner introduced the concept of “Homo Performance” – a man as the self-performing animal – and extended the notion of liminality to quasi-liminality (“liminids” – the sham of the threshold) on the basis of the entertainment industry and the production of new media that “arise in leisure, outside of work. Its main characteristics are voluntariness and fragmentation, and quite often liminality is connected to marginalism, social criticism, destructive behavior and radical experiment”<sup>3</sup>.

In the magazine Tulane Drama Review the article “Approaches” by R. Schechner<sup>4</sup> was published, where performance art is for the first time put as a separate category of contemporary theatrical forms that incorporates a rite, ritual, ceremony, shamanism, life itself and all sorts of games: sports, entertainment, etc. In the 60's and 70's of the twentieth century a series of books was published in which the concepts of performance art and performativity were thoroughly discussed. Among them were A. Henry's “Total Art: Environments, Happenings and Performance”<sup>5</sup>; R. Schechner's “Essays on Performance Theory”<sup>6</sup>; R. Goldberg's “Performance Art. From Futurism to the Present”<sup>7</sup>.

In 1979, on the basis of the anthropological ideas of V. Turner and the linguistic concepts of J. L. Austin, on the background of the general fascination of life cultural structures of ritual, myth, rules of ceremonies, as well as binary oppositions “nature – culture”, “art – non art”, R. Schechner developed the Performance Theory Course, which aimed to study performance art in the theater as a kind of laboratory project that involved other social sciences such as psychology, linguistics, semiotics, anthropology, etc. R. Schechner is convinced that through performance it is possible to amply see the invisible in our lives, because such an act, just like scanning, reveals complex conflicting forms of the present<sup>8</sup>. According to R. Schechner, performance art is expressed through any public aesthetic action (verbal, physical, behavioral, social one, etc.) and can be even defined as a performance art, provided that the actor sincerely plays his own self. That is, a certain nexus might be observed, from avant-garde to traditions, from ritual to popular forms through an obligatory sincere performance act; from psychology through linguistics and anthropology to language and ritual then to performativity, and lastly to the performance art<sup>9</sup>.

<sup>1</sup> Turner, V. (1969). *The Ritual Process: Structure and Anti Structure*. New York: Aldine de Gruyter, 213.

<sup>2</sup> Никишенков, А. (2008). *История британской социальной антропологии*. Санкт-Петербург: Издательство СПб. ГУ, 496.

<sup>3</sup> Танцюра, И. (2019). Теория социальной перформативности в современном экспериментальном театре в философских концепциях Э. Гофмана и В. Тернера. *Nbuv – Національна бібліотека ім. Вернадського*. <[http://nbuv.gov.ua/UJRN/gums\\_2013\\_20\\_23](http://nbuv.gov.ua/UJRN/gums_2013_20_23)> (2019, May, 21).

<sup>4</sup> Schechner, R. (1966). “Approaches to Theory/Criticism.” *The Tulane Drama Review*, 4, 20-53. doi:<https://doi.org/10.2307/1125208>.

<sup>5</sup> Henri, A. (1974). *Total Art: Environments, Happenings and Performance*. New York: Praeger Publishers, 208.

<sup>6</sup> Schechner, R. (1977). *Essays on Performance Theory, 1970-1976*. New York: Drama Book Specialists, 212.

<sup>7</sup> Goldberg, R. (2011). *Performance Art: From Futurism to the Present*. New York: Thames & Hudson, 256.

<sup>8</sup> Демехина, Д. (2015). Концепция перформативности Р. Шехнера в контексте театральной теории В. Тернера. *Материалы ежегодной конференции Школы философии Национального исследовательского университета “Высшая школа экономики” (г. Москва, 21 апреля 2015 г.)*, 26. <<https://phil.hse.ru/plc/abstracts2015>> (2019, June, 14).

<sup>9</sup> Ziernie (2019). *Performance Art and New Art Theories*. <<http://ziernie-performa.net/blog/2013/09/29/>> (2019, January, 11).

The term “performance art”, which was coined in the art discourse with the release of the book of American theorist R. Goldberg<sup>1</sup>, was used in visual arts when an artist’s intention was of higher significance than the art object itself and in that case when for the embodiment of his personal idea the artist used the possibilities of his own body or those of statisticians. The author of the new term calls performance art a kind of a catalyst in history, since just as any direction exhausted itself, as it was with cubism, minimalism, conceptualism, artists turned to performance art in order to break and expand the boundaries of categories and define guidelines of new artistic directions. Due to establishment of sign-oriented movements in the art of the twentieth century (which occurred owing namely to performative practices and impudent escapades of the creative elite), in the work of R. Goldberg performance art is defined as the avant-garde of the avant-garde and its origin was not associated with the manifesto of Italian futurists – at that time this phenomenon only assisted artists in strengthening of their presence in society. The researcher talks about the eternal existence of a performance that originated in a tribal ritual and also was present in Antiquity and the Middle Ages, performances of the Renaissance, in the soiree (“dinner party”), etc., and varied only in its character, which could be esoteric, shamanic, instructional, provocative, entertaining in nature.

Performance art engages with the same objects of art, as a profane one, and subject environment, human relations but forms other relations with these objects unlike traditional arts. Therefore, almost immediately there was confusion and inconsistency as to the place of this phenomenon in the structure of categorial forms. So various authors define performance art as “kind”, “type”, “direction”, “form”, “phenomenon” of art, or something not involved with any of these concepts. Yu. Gnirenko<sup>2</sup>, Yu. Lemeshko<sup>3</sup>, Yu. Leaderman<sup>4</sup>, M. Shuvakovich<sup>5</sup> attempt to classify the art of performance. Occasionally in the scientific literature, the phenomenon of performance art is conventionally classified as a “genre”, that is why sometimes the term is placed in quotation marks. However, Yu. Gninenko argues that performance art does not fit in the liable “genre”, due to the absence of strict guidelines on the set theme consistency. According to Yu. Gninenko, performance art is, rather, something innovative, which contemporary artists replace traditional painting, sculpture, theatrical performance with<sup>6</sup>.

In order to determine its place of the new art, one should refer to some out of the numerous structural systematizations of the arts, construed based on the various features that existed to determine the place of the artistic phenomenon in the general system, and allow them to come closer to the content, meaning and functions of each of them individually. For traditional arts in the so-called “Soviet era”, the classification of arts was extended by taking into consideration existence and perception of artistic image temporally and spatially. The classification, which was offered by B. Whipper<sup>7</sup>, is based on the sensory points of the human connection to the outside world. According to such classification, mixed art, which may include performance art, was defined as “spatial-temporal” or “synthetic”.

M. Kagan<sup>8</sup> compares complex forms of synthetic artistic structures with that of ancient primitive syncretic ones (Greek “synkretismos” – “combination”), that is, indivisible, and then the scholar distinguishes the following three: conglomerate, assembled and organic. All these types of combination of arts are based on the law of “three unities” – unity of place, unity of time and unity of action. But the conglomerate combination is unsystematic, random and chaotic; its components cannot be perceived in a holistic, isolated manner, independently of each other. In the assembled combination there is a higher level of organization of the “art-public” system with even more immaculate aesthetic outcome. In this case each component of the whole is not perceived separately, but rather in a complex system of mutual images. The organic way

<sup>1</sup> Goldberg, R. (2011). *Performance Art: From Futurism to the Present*. New York: Thames & Hudson, 256.

<sup>2</sup> GIF (2018). *Performance Art as a Phenomenon of Contemporary National Art* <[http://www.gif.ru/texts/txt-gnirenko-diplom6/city\\_266/fah\\_348/](http://www.gif.ru/texts/txt-gnirenko-diplom6/city_266/fah_348/)> (2019, October, 21).

<sup>3</sup> Лемешко, Ю. (2012). Направления исследования перформанса в современной гуманитаристике. *Материалы шестых байкальских международных социально-гуманитарных чтений. (г. Иркутск, 10 ноября, 2012)*, 188-193.

<sup>4</sup> Лидерман, Ю. (2010) Почему концепция перформативного искусства не популярна в сегодняшней России? *Вестник общественного мнения*, 3, 37-45.

<sup>5</sup> Ziernie (2019). *Performance Art and New Art Theories* <<http://ziernie-performa.net/blog/2013/09/29/>> (2019, January, 11).

<sup>6</sup> GIF (2018). *Performance Art as a Phenomenon of Contemporary National Art* <[http://www.gif.ru/texts/txt-gnirenko-diplom6/city\\_266/fah\\_348/](http://www.gif.ru/texts/txt-gnirenko-diplom6/city_266/fah_348/)> (2019, October, 21).

<sup>7</sup> Виппер, Б. (2004). *Введение в историческое изучение искусств*. Москва: АСТ-Пресс книга, 366.

<sup>8</sup> Каган, М. (1972). *Морфология искусства*. Ленинград: Искусство, 440.

of artistic integration (e.g. poetry and performance art are included) presupposes that the elements are dissolved to such an extent so that only scientific analysis can single out their structural unity. In the organic combination type of communication between different arts, other qualitatively particular artistic structures, new variants and kinds of art are formed.

In performance art, the script is a code of events. It is transmitted from a person to a person, with which the transmitter conveys not a message. The person-translator should know the script and be able to communicate it to others, that is, to remind commonly known emotions to them<sup>1</sup>. That is why performances art also compares with poetry, where information can be transmitted not only verbally, but also empathetically or emotionally.

G. Pocheptsov<sup>2</sup> pays attention to the special form of communication in performance art, which he defines as a synthesis of verbal and visual types of communication that creates its message in communicative space. The researcher also defines three varieties of communicative space in which the act of performance art develops, those being ritual, symbolic, and democratic.

The process of replacing the notion of “performance”, which was used previously as a universal term for any public performance, and the introduction by critics “performance art” to denote a new phenomenon in contemporary art was accompanied by the opposition from the artistic environment due to the term’s close associations with theater and entertainment in the English-speaking world<sup>3</sup>. However, the identifying word “art”, available in the English-language version, is absent in the Ukrainian language. Thus, it often leads to the use of the concept of “performance” in contradictory meanings, and the very phenomenon is applied in questionable contexts in Ukrainian cultural environment. Available vocabulary articles on performance contain various discrepancies and a peculiar way of applying the term.

In the course of its existence performance art deliberately shocked common public by the means of its ferocious actions, experimenting, balancing between life and death, being structurally organized or mystical, shocking or funny, being completely absurd or, at first glance, seeming as such, but with a deep philosophical undercurrent. Performance art is not the same as the usual performance, except when it is a part of it<sup>4</sup>. The potency of the aftereffect, which is caused by components similar to the ones used in drama, is also important in performance art. Among those components are empathy (compassion for the protagonist), fear (the protagonist’s sympathy), catharsis (elevation, particular purification). Even more so: performance artist M. Abramovich calls performance art “a kind of art that changes the world”, that is, it aids purify it, creates a special atmosphere, introduces the moment “here and now” to art, adds art unknown before innovations. She also emphasizes that performance art “is not a theater, since blood, the objects and actions of an artist is such case are real”<sup>5</sup>.

The performer, unlike a theater actor, is present in real time rather than in stage time, manipulates real objects, not props, and plays not a role, but himself, striving to gain new experiences. Only at first glance, performance art might stand for a live performance that has all the features of a theatrical play. At any further observation performance art reveals itself in the everyday social life practices, which manifest themselves in holidays, rituals, parades, festivals, and the alike. Performance art is fundamentally different from traditional drama. After all, in the theater a script, duration, game space are constant; language used is determined by the play director; a viewer is transported into another dimension; a performer is playing the role, using his consciousness and body; rehearsals are necessary, numerous, obligatory. In performance art, however, a script, time frame, game space is determined by the author; language used is the author’s non-verbal ideas; the viewer is present “here and now”; a performer engages a live performance; rehearsals are possible but are often seen as practice. Performance art is an event in a gaming space that changes respectively to the presence of a person in it. In performance art all is permissible for true human nature, not limited by culture, to manifest

<sup>1</sup> Демехина, Д. (2015). Концепция перформативности Р. Шехнера в контексте театральной теории В. Тернера. *Материалы ежегодной конференции Школы философии Национального исследовательского университета “Высшая школа экономики” (г. Москва, 21 апреля 2015 г.)*, 26. <<https://phil.hse.ru/plc/abstracts2015>> (2019, June, 14).

<sup>2</sup> Почепцов, Г. (2001). *Теория коммуникации*. Киев: Ваклер, 651.

<sup>3</sup> Stiles, K., Selz, P. (1996). *Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings*. University of California Press, 985.

<sup>4</sup> Goldberg, R. (2011). *Performance Art: From Futurism to the Present*. New York: Thames & Hudson, 256.

<sup>5</sup> Яцик, І. (2008). Public Art у сучасному просторі Києва. Інсталяція. Перформанс. Акціонізм. *Наукові записки Інституту досліджень сучасного мистецтва Національної академії мистецтв України*, 1, 157-161.

itself. Thanks to the performance, it is possible to understand the essence of art in the narrowest sense possible, because performance art is the ability of a person to look outside of oneself. Even experienced performance art masters, such as M. Weida and O. Mikhailyuk, are hesitant about the exact definition of this phenomenon<sup>1</sup>.

The main act of performance art is considered to be the reliving a given situation by a “character” deliberately or accidentally immersed in life’s reality, as is clearly illustrated by (non)plays of (non)playwrights, D. Humenny and A. Romanov, and (non)theater<sup>2</sup>. Yu. Gnirenko<sup>3</sup> defines performance art as a procedural form of art, which truly embodies the proclaimed at the beginning of the twentieth century principle of innovation, which lies in bringing art to the very limit of reality and artistic creativity by any manner of non-figurative means. Among the formative principles of performance art there is a complete improvisation on artist’s part in a situation created by him for his own character, which the artist is not identified with. Performance art cannot be a direction of art, because it itself obeys the winding change of art movements in the artistic process. According to Yu. Gnirenko, performance art is conditionally divided into conceptual, minimalistic, social-art-performance art and provocative.

Performance art is categorized into theatrical, artistic (a case of visual modality of performance art), musical (with the preponderance of the audio presentation of the material) by I. Nechchitlyuk<sup>4</sup>, who then adds to the classification literary performance art as a phenomenon, the defining feature of which is the presence of an artistic text personally spoken (sung) by the author. Since performance art is a social phenomenon, it has national or regional cultural features. I. Nechchitlyuk outlines a number of specifics of Ukrainian literary performance art: the author, who is also a writer, is the main character, the atmosphere is supplemented with modern multimedia devices, music, as well as text, is created directly, spontaneously on stage. The performances of Yu. Andrukhovich<sup>5</sup> or Ya. Shumska<sup>6</sup> can be of an exemplify literary performance art.

Apart from the combined definitions of the latest phenomena or its available meaning of an English version of the term in Ukrainian culture, the transliterated borrowing “sprouted” a number of new meanings and was reassigned to cultural domain. There are currently trends in the use of the word “performance art”, which is now a) any unexpected public action (from city traffic accidents to politicians’ stunts), b) and, thanks to the media this term, performance art, is used in a sense that has nothing to do with art, that is, as a “process”. Thus, the domestic recipient sometimes recognizes the meaning of the borrowing only by inferring it from the context, or uses “performance” in a figurative sense, transforming it into an element of the culture of popular laughter with its authentic connotations.

Performance art is not aimed at viewers’ entertainment. Performance art is defined<sup>7</sup> as an interdisciplinary, time-dependent, expression with the attention zeroed in the body and mental fitness, and to which origins of conceptualism, anti-commercialization and cultural individualism are added. The performance art defines as interdisciplinary, time-dependent, expression with in addition to the processual priority in performance art other aspects are highlighted as well. Those being the synergy of place and time; indefinite duration; probability of the unexpected; delegation, rather than directing, enabling authenticity as an important element of performance art act; permanent opposition to the theater with the constant search and violation of certain boundaries of this kind of art.

Among the basic elements of performance art are the following: the comparison of the incoherent elements, which in turn creates new interesting solutions; the presence of the author; orientation towards the specifics of place and time; creation of inner reality, where a character lives in a situation that, in fact, is

<sup>1</sup> Шумська, Я. (2013). Зв’язок минулого і сьогодення в мистецтві перформансу. *Вісник Львівської національної академії мистецтв*, 23, 78-89.

<sup>2</sup> Громадське (2019). “Де ти, за кого можна було б віддати свій голос?” – режисер Антон Романов. <<https://hromadske.cck.ua/de-ti-za-kogo-mozhna-bulo-b-viddaty-svij-golos-rezhysjer-anton-romanov/>> (2019, August, 14).

<sup>3</sup> GIF (2018). *Performance Art as a Phenomenon of Contemporary National Art* <[http://www.gif.ru/texts/txt-gnirenko-diplom6/city\\_266/fah\\_348/](http://www.gif.ru/texts/txt-gnirenko-diplom6/city_266/fah_348/)> (2019, October, 21).

<sup>4</sup> Нечиталюк, І. (2014). Український літературний перформанс. *Вісник ОНУ*. 2, 49-57.

<sup>5</sup> Андрухович, Ю. (2014). Альберт, або найвища форма страти. *Youtube* <<https://www.youtube.com/watch?v=33va61qfEZA>> (2019, March, 11).

<sup>6</sup> Шумська, Я. (2014). Люди дивляться у вікна. *Youtube* <<https://www.youtube.com/watch?v=X7PtQQE3ZcA>> (2019, January, 21).

<sup>7</sup> Oxford index (2019). *Performance Art* <<https://oxfordindex.oup.com/view/10.1093/oi/authority.20110803100317137?rskey=i4E6Pw&result=0&q=performance+art>> (2019, August 14).

a performance art itself; an apparent demonstration of similarity of the relevant social, physical or any other living conditions; provoking a situation where the creation of certain conditions is the main task; well thought out movements; multidimensional purpose; interpreting a given situation between the lines; topicality; a special canvas/ texture of a work; epatage; discourse; creation of documentation<sup>1</sup>.

A real life situation may also be part of performance art. Elements of social performance art are: multilayered system of collective representations as cultural codes; actors as performers; audience as a common viewer, means of symbolic reproduction as a requisite for the creation of the atmosphere; mise-en-scène as action; public power as a system of public-voluntary relations between people on the basis of common livelihoods organization<sup>2</sup>. The low and high in performance art are subject to the laws of the narrative: psychological truthfulness, stylistic unity, the priority of serious aspects over comic ones, the consistency of parts of the text and the whole textual unit, non-repeatability.

The synergy of place, time and context play significant role in performance art – it tends to gravitate towards the generative intention of communicativeness, in contrast to the passive perception of information in a theatrical form. Each individual perceives the act in its own way, since perception depends on the dominant channel of perception: temporal verbal dimension, spatial-visual dimension or performance art-based (which incorporates the first two). Equally important is the simplification process that takes place in the model of informational “decoding” and “perception”, which looks like: the source – coding – message decoding – perceptor, by merging “coding” and “message” into the “performance art”, leaving us with the following “source – the performance – perceptor”. The communicative space is structured by primary and secondary processes, and only one that continues in secondary processes succeeds, that is, it is deemed as worthwhile. Therefore, it is obvious that performance art is better perceived and remembered, because it automatically uses the features of all communication channels<sup>3</sup>.

Ukrainian performance art, especially the literary and visual futurism of the early twentieth century, despite its complex political and ideological conditions, has its own unique traditions, where the famous experimenters are D. Burluk, O. Ekster, K. Malevich<sup>4</sup>, M. Semenko, G. Shkurupii<sup>5</sup>. Later, in the 70’s of the 20th century F. Tytiyanich (Fripulya)<sup>6</sup> became known in the context of Ukrainian performance art in Kyiv, due to his cosmogonic performances on Andriyivskyy Descent, and so was V. Bazhay, who at that time was known for his project with mirrors in Lviv Palace of Arts, respectively in Lviv<sup>7</sup>.

Performance art in the context of the XXI century reinvents itself as an experiment designed to reflect constant attempts and risks in the present conditions of human existence, where both futile and ineffective traditional rank script forms of behavior have ceased to exist. Performance turned out to be the most appropriate genre, revealing the symbolic significance of the act of experiment, the artist’s gesture as a social action<sup>8</sup>. The attitude was changed even to the “body” of the work, its texture, fabric, flesh. There is an experiment in the art of chemical, physical, psychological nature etc. Due to the ability to react the corresponding emotional states and transport the onlooker into the world of feelings and experiences by copying the actions familiar to us via artistic means, the performance brings extrapolation into the art-process, that is, to project separate conclusions on the whole multiplicity of phenomena: the unknown is based on the known, the future is reimagined on the basis of the past and present<sup>9</sup>.

In Kyiv and other cities of Ukraine with the beginning of the 2000s, the exhibition halls of the Republican and City Artists’ and Museums’ Associations – the National Museum of Art of Ukraine, the Ukrainian House, the National Historical and Architectural Museum “Kyiv Fortress” (“Kosyi

<sup>1</sup> GIF (2018). *Performance Art as a Phenomenon of Contemporary National Art* <[http://www.gif.ru/texts/txt-gnirenko-diplom6/city\\_266/fah\\_348/](http://www.gif.ru/texts/txt-gnirenko-diplom6/city_266/fah_348/)> (2019, October, 21).

<sup>2</sup> Alexander, J. C. (2004). Cultural Pragmatics: Social Performance between Ritual and Strategy. *Sociological Theory*, 22, 527-573.

<sup>3</sup> Почепцов, Г. (2001). *Теория коммуникации*. Киев: Ваклер, 651.

<sup>4</sup> Goldberg, R. (2011). *Performance Art: From Futurism to the Present*. New York: Thames & Hudson, 256.

<sup>5</sup> Нечиталюк, І. (2014). Український літературний перформанс. *Вісник ОНУ*, 2, 49-57.

<sup>6</sup> Тетянич, Ф. (2019). Фріпультя-нескінченність. *Youtube* <<https://www.youtube.com/watch?v=6tKe7mk7Zhs>> (2019, August, 21).

<sup>7</sup> Нечиталюк, І. (2014). Український літературний перформанс. *Вісник ОНУ*, 2, 49-57.

<sup>8</sup> Лидерман, Ю. (2010) Почему концепция перформативного искусства не популярна в современной России? *Вестник общественного мнения*, 3, 37-45.

<sup>9</sup> Никитина, Л. (2019). Феномен синтеза искусств в отечественной культуре конца XIX – начала XX в. *urfu – Электронный научный архив УрФУ*. <[http://elar.urfu.ru/bitstream/10995/28932/1/tvic\\_1997\\_47.pdf](http://elar.urfu.ru/bitstream/10995/28932/1/tvic_1997_47.pdf)> (2019, March, 20).

Caponier”) – became platforms for performance art and presentations of contemporary art. This was facilitated by the influx of grants and the support of various projects by the Foundation Centre for Contemporary Art G. Soros. Then independent Ukraine was visited foreign curators, which contributed to the participation of Ukrainian artists in international exhibitions. Performance art has been supported by private galleries too. At the conference on contemporary art, in 1995 O. Roitbut suggested: “Without dismantling the establishment ... to give the artists the access to abandoned factory workshops and bomb shelters”<sup>1</sup>. Ukrainian artists and critics added to the original intellectual and ideological arsenal of Ukrainian traditional arts carnivalesque, irony, cosmopolitanism and detachment of performance art.

The performance art manifesto of the Kiev artist V. Tsagolov in 1994 “I am no longer an artist” was a declamation on the place of an artist in the modern world. Like most contemporary artists of his circle, the artist tried to understand the “space” of art, its various possibilities, language, receptions. Therefore, at the turn of the century, he conducted several personal performances, “The World Without Ideas”, “You Can Eat What You Can Eat”, “Hostages”, “Submersion”, “Ukraine of the XX Century”. He also participated in the action of V. Raevsky “Three Elephants”. Together with V. Raevsky, A. Gnilitzky, I. Chichkan, M. Maksimovym, N. Prigodych, N. Filonenko and A. Sidor-Gibelinda, created performance art “Karl Marx – Père Lachaise”, where Kyiv artists tried to attract attention to their own separation from society, their redundancy in modern culture<sup>2</sup>.

With the beginning of the XXI century art space was formed in Ukraine, in which, along with other modern arts, performance art was also developing. Among the examples was National Cultural and Art and Museum Complex “Mystetskyi Arsenal”, where the annual “GOGOLFEST”, an annual multidisciplinary international contemporary art festival, was launched. PinchukArtCentre, an international centre for contemporary art, was introduced, where genres of artistic acts, including performance art, are often used in projects because of their specificity that meets the requirements and challenges of contemporary art. In addition, other institutions are paying a lot of attention to the performance in Ukraine: The International Festival of Social Sculpture, initiated in 2007 by O. Chepelyk and supported by the Institute for Modern Art Research Problems Institute, “360 Cyclical Performance Art Festival” in Lviv, the Odessa festival “Freierfest”, “NonStopMedia” in Kharkiv. To immerse contemporary artists in the life of a Ukrainian small not ubiquitously known location with an impressive history became the main idea behind the creation of the Art City: Shargorod festival, whose summer universities have been gathering sociologists, artists, and critics since 2006. The international charity fund “Eidos” organized a contest of projects “Self-Defense” in 2007 and “Art in the Public Space” in Ukraine in support of creative youth in 2008. One of the nominations of “Self-Defense” was the creation of the concept of the Museum of Contemporary Art. In this nomination the project of the group of artists from Kharkiv “MUSEUM” (M. Narozyan, I. Pavlov, V. Kudinov, M. Ruban, A. Maslov) won by abandoning the traditional vision of a museum as a physical building. In their turn the authors of the performance moved the letters “MUSEUM” so that the whole context changed: the surrounding area, together with the nearby amusement park, the stadium, people became part of a museum of contemporary art<sup>3</sup>.

Since 2006, the Polish Institute in Kyiv launched the “Days of Art Performance” festival, which subsequently expanded its format in 2008 and is now held annually in Lviv in August to September and has an international format within the framework “Week of Contemporary Art in Lviv”. The current organizer is international organization “Dzyga”. Within the framework of the festival there is the “School of Performance”, master-classes, lectures, speeches. This festival revealed the world currently well-known performers: M. Baldiga (Poland), Z. Varphevsky (Poland), G. Gutman (Israel), O. Dzyubak (Poland), M. Katvits (Poland), Y. Svidzhinsky (Poland), B. Shark (Lithuania), B. Sturm (Czech Republic), and resented a plethora of domestic artists-performers: V. Bazhay, A. Kakhidze, P. Kovach, V. Odrekhivsky, A. Stepanenko, V. Topiy, Y. Shumska, Ya. Yanovsky, and author groups: “Open Group”, “Dance platform”, “TanzLaboratorium”, “R. E. P.” and others.

**Conclusion.** Consequently, performance art is a relatively new phenomenon to the common man’s understanding in Ukrainian culture. “Performance”, a borrowed English equivalent to denote “performance

<sup>1</sup> Стукалова, К. (2019). (Не)втрачене десятиліття мистецтво в соціально-політичному контексті 90-х років. *Коридор – електронний журнал* <<http://www.korydor.in.ua/ua/context/nevtrachene-desiatylittia-mystetstvo-devianostyh-rokiv.html>> (2019, Oktober, 20).

<sup>2</sup> Скляренко, Г. (2015). *Современное искусство Украины. Портреты художников*. Киев: Huss, 344.

<sup>3</sup> Яцик, І. (2008). Public Art у сучасному просторі Києва. Інсталяція. Перформанс. Акціонізм. *Наукові записки Інституту досліджень сучасного мистецтва Національної академії мистецтв України, 1*, 157-161.

art” in Ukrainian cultural discourse, it is often perceived through a lens of indirect associations, which leads to ambiguous understanding and biased attitude towards the phenomenon. In the public consciousness, it is associated not only with contemporary art, but also with any epatage action. Performance art allows one to elucidate controversy in the modern world.

Performance art organically fits into the categorical structure of classifications of arts, but a clear definition of this phenomenon is not to be discovered. In the scientific literature there are conditional definitions of performance as “species”, “genre”, “form”, “phenomenon”, “type”, “direction”, etc. The semantic meaning of the term in Ukrainian culture is lost, due to the ambiguity of the English version, the absence of ART-part of the term, as well as the identification with the concept of “(stage)performance”, since it is one of the commonly available meanings.

The disparate facts about Ukrainian artists indicate that there the creative people turned to performance art as a convenient form of expressing idea in a unique way. Enthusiasts of the avant-garde had previously held various events devoted to performance art and they do so now. In the future research will include a field research with a modern approach, which will allow to investigate interesting and notable artistic acts. We do this in hope it will bring unexpected discoveries which will help to better understand the features of performance art in its Ukrainian manifestation.

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