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## Digital art as new modern global trend in socio-cultural space of Ukraine

### Arte digital como nova tendência global moderna no espaço sociocultural da Ucrânia

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#### Abstract

The modern development of art has its own conceptual directions and features. One of these directions is digital art, which was formed as a result of the development of modern, primarily computer technologies, their close integration with everyday life. The purpose of the article is to investigate the salient features of the integration of digital art into the socio-cultural space of Ukraine. The research methodology consists of general scientific and special methods. In the results, the salient features of interest and development in digital art in Ukraine were analyzed, the formation of modern collectors, their methods of work, the presence of ceremonial events, and Internet platforms for popularizing the achievements of digital artists were determined. It was determined that as a result of the pandemic and the progress of digital technologies, a digital market was formed, the advantages of which have already been understood by users of virtual services. In the conclusions, it is noted that digital art has considerable prospects for development in

#### Resumo

O desenvolvimento moderno da arte tem suas próprias direções e características conceituais. Uma dessas direções é a arte digital, que se formou a partir do desenvolvimento das tecnologias modernas, principalmente da informática, sua estreita integração com a vida cotidiana. O objetivo do artigo é investigar as principais características da integração da arte digital no espaço sociocultural da Ucrânia. A metodologia de pesquisa consiste em métodos científicos gerais e especiais. Nos resultados, foram analisadas as principais características de interesse e desenvolvimento na arte digital na Ucrânia, a formação de colecionadores modernos, seus métodos de trabalho, a presença de eventos cerimoniais e plataformas de Internet para popularizar as realizações de artistas digitais. Foi determinado que em decorrência da pandemia e do avanço das tecnologias digitais, formou-se um mercado digital, cujas vantagens já foram compreendidas pelos usuários de serviços virtuais. Nas conclusões, observa-se que a arte digital tem perspectivas consideráveis de desenvolvimento na

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Ukraine, as it corresponds to the general trend of digitalization of social processes.

**Keywords:** digital art, Ukraine, development of digital technologies, society, education.

## Introduction

The latest culture and the development of digital technology leads to the emergence of a large number of new trends in art. Digital art as a peculiar combination of creative avant-garde and technological innovations peculiarly responds to the current events of the day, develops and improves artistic tastes, combining with the already existing local artistic traditions (Brey, 2021). It is very difficult to study this process because the development of digital art occurs unevenly, as educational, artistic, cultural, social levels of life in different countries are digitized. Ukraine has made significant progress in the field of computerization, so from the beginning of the twentieth century, it developed in the general context of the technological development of Central and Eastern Europe. However, the formation of digital art has been slower - the reasons for this phenomenon are not definitively clarified (Rutten, 2018). Considering that in general digital art is a relevant topic for research, the Ukrainian case of its development is also poorly studied. The article aims to analyze the role and importance of digital art in the socio-cultural life of Ukraine. This will allow to determine the peculiarities of distribution of this direction in public and cultural spaces, to determine the peculiarities of the Ukrainian case of development, and to predict its influence on the further formation and development of work of museums, digital painting, music, graphics, etc.

## Theoretical Framework or Literature Review

The works of art historians who have investigated the peculiarities of digital art use in different contexts: educational, social, and cultural are important for this study. Bukharova & Urozhenko (2020) investigated the peculiarities of manifestations of artistic intentions through modern digital technologies. Hasenhütl (2020) described contemporary art trends based on a brief analysis of “design by drawing” and the potential of body technique in a time of digitalization. Senka (2016) characterized the spread and significance of digital art in Latvia. Rutten (2018) examined transformational changes in contemporary art through the prism of the digitalization of society.

Ucrânia, pois corresponde à tendência geral de digitalização dos processos sociais.

**Palavras -chave:** arte digital, Ucrânia, desenvolvimento de tecnologias digitais, sociedade, educação.

Dokolova (2021) analyzed the main aspects video mapping as a unique direction of digital art. At the same time, contemporary educators have also embraced the problem of analyzing art through the lens of educational contexts. Helton (2020) identified the problem of the legitimacy of the arts. He believed that politics was weakening the arts in the realm of educational policy, so he outlined likely ways to resolve this situation.

Through the lens of historiosophic analysis, the problem of the formation and development of digital art is reflected in Westerby & Keegan (2019). According to Brey (2021), the last decade has seen a growing role of innovation and digital resources and tools in art. His study provides an in-depth analysis of recent developments in the history of digital art based on an analysis of a study of European and North American publications. Contemporary artists have developed various tools and techniques to develop digital art and architecture that challenge traditional styles. In particular, Kovalova et al., (2022) characterized the phenomenon of the digital evolution of art through the prism of analysis of metamodernism (a separate style of digital art). The study analyzes the key theoretical foundations of metamodernism and describes the main aspects of this cultural phenomenon through the prism of the spread of digital technology and the latest tools of art direction. Key aspects of digital surrealism are reflected in the work of Jung, Biocca & Lee (2015). Their work examines the spatial reflection effect of projection (known as spatial augmented reality). At the same time, Osadcha & Baluta (2021) investigated the impact of innovative trends on the development of digital art. Researchers identified such key trends as virtual art, concept art and character design, 2D animation, 3D printing and painting, artificial intelligence art, and UX/UI design. Rayes (2019) identified the importance of digital art and its tools in the development of plastic art.

## Methodology

To write the article we used, first of all, general scientific methods of research: analysis,

synthesis, induction, deduction. With the help of these tools, the place of digital art in the paradigm of socio-cultural perception in Ukraine was defined, certain aspects and features of digital arts (music, paintings, graphics, animation, etc.) were studied through the prism of the formation of interest in technological development.

The research uses special methods: axiological, concretization, comparison. The axiological method made it possible to determine the valuable aspect of interest in digital art, to pay attention to the importance of using modern technologies in the artistic sphere. Concretization made it possible to establish the circumstances of the formation of a new generation of art connoisseurs, for whom digital art is equal to other, traditional manifestations of cultural life.

## Results and Discussion

### Reasons and manifestations of interest in digital art in Ukraine

For Ukrainian society, conservatism is an inherent trait. Interest in modern artistic styles, poetry, literature, and the like, as a rule, does not go beyond a small circle of intellectuals and interested connoisseurs. At the same time, digital art has become an exception to this rule - interest in information technology has also influenced this industry: quite a few talented people, having received appropriate training and education, have chosen graphic design, music, illustrative art, etc. (Zhukova, 2018).

Digital art is considered a kind of computer art, created using virtual space, electronic images using tools that mimic the techniques of traditional art. This direction has many characteristic advantages on the one hand, but on the other hand - several disadvantages in line with traditional visual art (Westerby & Keegan, 2019). From the positive features, we will highlight the minimum number of costly resources: computer graphics does not require the additional purchase of paints or special tools, the artist does not have to prepare canvases and wait for the drying of layers. In addition, the author is not limited in the number of pigments (Senka, 2016). However, and electronic media do not take up much space, laptop, tablet, smartphone have high mobility and are always at hand. At the same time, digital editors have a huge range of colors and available effects and also allow you to organize a variety of manipulations with the already ready image and at any time change the size of the canvas (Gunn, 2020). In addition, there are special functions for

storing (or auto-saving), undoing recent actions, drawing on different layers with the subsequent possibility of editing them.

At the same time, various plug-ins and character stabilizers affect optimization, and there is an opportunity to combine an image drawn from scratch in the program with digitized traditional drawings, paintings, and digital photographs (Helton, 2020). Today's most popular editors also allow you to customize the interface to suit personal needs and user requirements, and when creating images, you can duplicate them in unlimited quantities and send them with minimal visual distortion.

Digital art technologies contribute to the active development of computer art, net art, digital photography, digital video, experimental sculpture, almost all contemporary standard, and a host of other practices (Hridyayeva et al., 2021). At the same time, digital techniques continue to change, evolve, and proponents of digital art form their own communication, debate, and evaluate works, influencing the general interest. However, by applying them always in new ways, authors and artists reveal the manifold possibilities of the vision of this art. Consequently, contemporary society is being rapidly transformed by the activities of digital media. Modern media artists apply their own techniques and experiences to form a plane in which people can creatively use different approaches (Sokolovska, 2020).

However, on a socio-cultural level, digital art is still a new industry, and people making the most of its potential are actively developing it. However, it challenges the traditional relationship between active observers and passive art objects, forming special interactive behavioral subjects for distant aesthetic encounters (Hasenhütl, 2020). Contemporary researchers emphasize that by combining mind and spirit with computer capabilities, drawing on all sorts of concepts and ideas from different directions and using them in art, digital art has defined and responded to the prospects of networked communications and current artistic issues. increasingly important for art and culture in general (Bukharova & Urozhenko, 2020). Thus, contemporary artists have played an important role in the process of developing ideas with broad cultural ramifications, even without considering that historicization predominantly does not take place in visual art forms. Furthermore, contemporary digital art tends to integrate aesthetic and scientific interests based on science such as cybernetics (Rutten, 2018).

Consequently, we believe that contemporary digital art can be a key to thinking about the modern and the future. As media art promotes creative approaches to innovations created by digital technologies, it also offers a reflection on the position of the contemporary digital media community in Ukraine as a whole. Given globalizing trends and contemporary transformations in many fields, media art is also changing, generating new and new awareness of the critical vision of artists.

### **Digital art and modern art trends: Ukrainian experience**

Art as a way of demonstrating reality and fiction, artistic images is based on creative processes: novelty, originality, the ability to see and grasp mutual connections, the ability to look for analogies and opposites; combinatorics and variation, the ability to synthesize and combine individual parts in different ways and ways, problem thinking (finding, posing and solving new problems and debatable aspects)

Modern digital technologies have opened up new horizons for creative research and artistic work in the art environment. Constant technological advances only reinforce the development of the information society, in particular the artistic direction (Raves, 2019). In responding to contemporary challenges and societal benchmarks, there is a rapid digitalization of the art environment. Modern computer technology makes it possible to create new vivid spectacles that will attract the attention of a considerable number of individuals. Thus, digital art methods will also establish a synergy of artists, musicians, and computer designers who will work on digital art, synthesizing creativity and mathematics. In view of the fact that this kind of new art is gaining momentum and becoming in demand, digital art is expanding not only territorially, but also conceptually. Digital art has created its own cultural sphere, capable of merging all spaces of people's lives and activities with modern technology, nature, and fantasy (Bishop, 2018). Broadly speaking, digital art is a creative activity that relies on the involvement of information technology (e.g., software) to create artistic works in digital form. All varieties of digital art (it speaks of contemporary forms of painting, computer graphics, ASCII art, ANSI art, computer music, hypertext literature, and digital poetry) develop within the limits that the permanent transformations of information technology and software establish. It is probably true to say that the main characteristic of digital art is that it is created by humans using digital

technology (the computer) as their main working tools (Pasqui, 2021). This broad understanding of the fundamentals of digital art allows the creation of an entire professional network that is constantly improving.

For Ukraine these trends are relevant because the globalization processes also concern the cultural layer and the spread of whole and individual cries across all countries. Just as in other countries, in Ukraine, the development of information technology has a tangible influence on the synthesis of various arts (Osadcha & Baluta, 2021). For example, we can point out the merging of video mapping technologies and stage art (Jung et al., 2015). The emergence of new genres has led to the formation of specific technologies in theatrical creation, which are used to form the artistic images of the performance - from previous sketches using graphic software to stage implementation with projectors and screens, multifunctional lighting devices, etc. As a result of the introduction of information methods of video projection, stage directors were able to combine material reality with elements of the virtual world and 3D scenery. Consequently, the trends in the use of computer technology in art go beyond certain representational aspects and are integrated into other artistic trends.

Powerful centers (for example, Pinchuk Art Center in Kyiv), some educational institutions and institutes (for example, we are talking about the Institute of Contemporary Art Problems of the National Academy of Arts of Ukraine), as well as private institutions (galleries, art clubs, etc.) have become creative centers of contemporary art in Ukraine in general and digital art in particular. A certain role is also played by non-stationary institutions - large-scale exhibition projects, which are held in the format of biennales (for example, every few years there is the Kyiv Biennial of Contemporary Art - since 2012 the event is traditionally held at the National Cultural-Art and Museum Complex "Mystetskyi Arsenal").

The first Ukrainian Biennial of Digital and Media Arts was an important and unique innovative cultural event. The event took place on October 15-30, 2021, and was dedicated to the thirtieth anniversary of Ukraine's independence. Altogether more than fifty modern works of the famous artists from 15 countries of the world were presented. The host institution was ARTAREA Modern Media Gallery in Kyiv. The creative program of the event was supplemented with lectures by artists and an international

thematic conference. The main partners of the Biennial were the Ukrainian Cultural Foundation, Spanish Embassy in Ukraine, and Spanish Agency for Development (AECID). The exhibition exhibits were divided into classic and the newest, i.e., such as installation, video art, kinetic, VR, and NFT exhibits (Hridyayeva et al., 2021). An art event of this scale demonstrated the public's interest in digital art events. At the same time, sponsorship and guarantees were obtained for the next similar biennale, the scale of which should be larger.

### **How can digital art interest Ukrainian society?**

The Covid-19 pandemic has changed the behavior of all art market participants, and these changes will obviously exist in the future (Sokolovska, 2020). Future quarantine compliance requirements lead many cultural organizations to digitize collections and exhibition activities that can be accessed online from around the world in the future. An important challenge for many institutions today is to create a sustainable structure for the digital art world that will be functional not only in times of peace but also in times of crisis (military or pandemic-related), guaranteeing access for the sake of cultural enrichment and the financial functioning of the cultural industry. The two dimensions (real and virtual) begin to depend directly on each other, and it is virtually impossible to separate them. As a result of the pandemic and the progress of digital technology, a digital market has emerged, the benefits of which have already been understood by users of virtual services.

Collectors have also changed - a separate layer of collectors has formed and a new market with other players. The new structures are different from the traditional ones. If in the past the predominant major figures in collecting markets were older people who knew art perfectly, studied its history, but did not let new people into their circle, then within digital art the traditional collectors have been replaced by members of the generation of the 2000s (Hridyayeva et al., 2021). Young people with a thorough understanding of modern technology have the sufficient financial capacity to collect (Zhukova, 2018). They are quick to respond to changing trends and adapt to nascent markets. New-type collectors tend to make intuitive purchases that are made emotionally.

The presence of such a contingent in Ukraine accelerated the formation of a digital art market

functioning according to its own rules. The Covid-19 pandemic and Russian aggression accelerated the appeal to virtual life. Many in Ukraine are turning to the services of special agencies that help set up virtual galleries and collections. We popularize digital art on the global market and give an opportunity not only to look at it but also to appreciate it both professionally and amateurishly. The existence of such services (like V-ART) facilitates contacts between collectors, artists, artists, private galleries, etc. (Bukharova & Urozhenko, 2020). All purchases are carefully recorded using Blockchain. Digital art objects are sold on a common basis and intellectual property protection (Kovalova et al., 2022). Art admirers will discover new figures in digital art with the help of such agencies.

Thus, interest in digital art in Ukraine developed in parallel with the digitalization of society. Interest in this genre also developed rapidly, but due to the aggression of the Kremlin regime, this process was suspended. The return of Ukrainians to peaceful life will also contribute to the revival of interest in digital art. In addition, during the war, the artists prepared some interesting projects, which are now freely available on the Internet. Obviously, the share of digital art in the market in Ukraine will grow because it has the necessary public resonance.

### **Conclusions**

Consequently, the development of digital technology among Ukrainians in the early XXI century led to the popularity of digital art, corresponding to the general world processes of growth of interest in the industry. The formation of individual art projects and ceremonial biennales in Kyiv indicates the prospects of this direction of artists' work. An important aspect is democratic and the availability of digital art for wide layers of society. In addition, formed a layer connoisseur of individual digital artists - collectors who invest real money in digital projects and care about their development. This has led to the formation of online marketplaces offering services for the purchase and sale of digital art objects.

Thus, there is a close integration of a new kind of art into the socio-cultural space of Ukraine. The interest in this process is reflected in the educational processes - along with innovative technologies, some universities have introduced educational programs that offer a wide range of introductions to modern trends in cultural development. This process of development will



continue and will be especially accelerated after the end of the Russian aggression. During the war against the Kremlin regime, Ukrainian Internet artists prepared interesting projects. The study of their activities will continue - this topic remains relevant for understanding the cultural life of modern Ukraine.

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