

ДЕ





ROAD MAP USING INCLUSIVE METHODS OF  
MODERN ART TO PROMOTE PUBLIC AWARENESS  
AND BUILD COMMUNICATION BETWEEN CIVIC  
SOCIETY AND MUNICIPAL AUTHORITY THROUGH  
THE EXAMPLE OF "DECOMMUNIZATION LAWS"  
IMPLEMENTATION IN UKRAINE

Author of the title:  
Oleksandr Yeltsyn "DE"  
photo: Serhiy Rybnytskyi  
design: Leonid Marushchak



Фотос: Сергій Рибицький

Introduction	06
The problem	08
Finding solution to the problem	10
The road map	14
Results of work of the cultural and artistic residency in Vinnytsia	20
Experts' comments	30
Method "Art-residence"	38
Contacts	42



Фото: Віталій Янковий

Development of civic society and support of democracy in Ukraine are impossible without laying emphasis on the issues of public spaces and establishing communication between communities and local authorities. In order to satisfy social needs, it is important to respond to local requests, taking into consideration the local context and not directing solutions from the top down. Consolidation is possible only if there are open public spaces in inhabited localities where people can meet and discuss their own needs and requirements. Public spaces in Ukraine at present are either commercialized or simply unsuitable for free gathering of citizens. Moreover, it is necessary to promote the culture of using public space and culture of public speaking in the society. Developing various methods of informing members of the public, which includes using artistic means, is important as well. The modern artists often resort to important social issues which stimulate critical thinking and thorough rethinking of relevant and urgent social subjects. Engaging representatives of local authorities into social dialogue provides the possibility to search efficient ways of solving pressing issues and redirecting municipal administration from the bottom up.

For instance, there are so-called "decommunization laws" in force in Ukraine today, which cause emotional resonance in the society, touching upon collective memory and participation of community in formation and change of urban space (names of streets, monuments etc).



автор: Леонід Марушак "Музей Тоталітаризму"  
 фото: Сергій Рибницький

The Law of Ukraine "On condemnation of communist and national-socialist (Nazi) totalitarian regimes in Ukraine and prohibition of propaganda of their symbols" was signed on May 21, 2015. The law envisages a number of changes of topographic names and taking down communist symbols in public space. At the same time, the law does not contain objective assessment or transparent mechanism of its execution, thus opening the door for a number of political manipulations and gambling. This gave birth to a surge of discussions and discrepancies in the society. Moreover, there is a recurrent question regarding the methodology for identification of the objects falling under the decommunization law as well as legitimization of such decisions.

For instance, Ukrainian cultural influencers made an open appeal to the Minister of culture of Ukraine Viacheslav Kyrylenko and other government officials, putting demands on preventing destruction of cultural heritage, namely, a demand to "form and expert committee consisting of respected fine art experts, historians, artists, culture experts, architects, experts in monument protection and other subject matter experts in order to develop a plan and mechanism of decision-making regarding further destiny of cultural objects coming within the provisions of the aforesaid law".

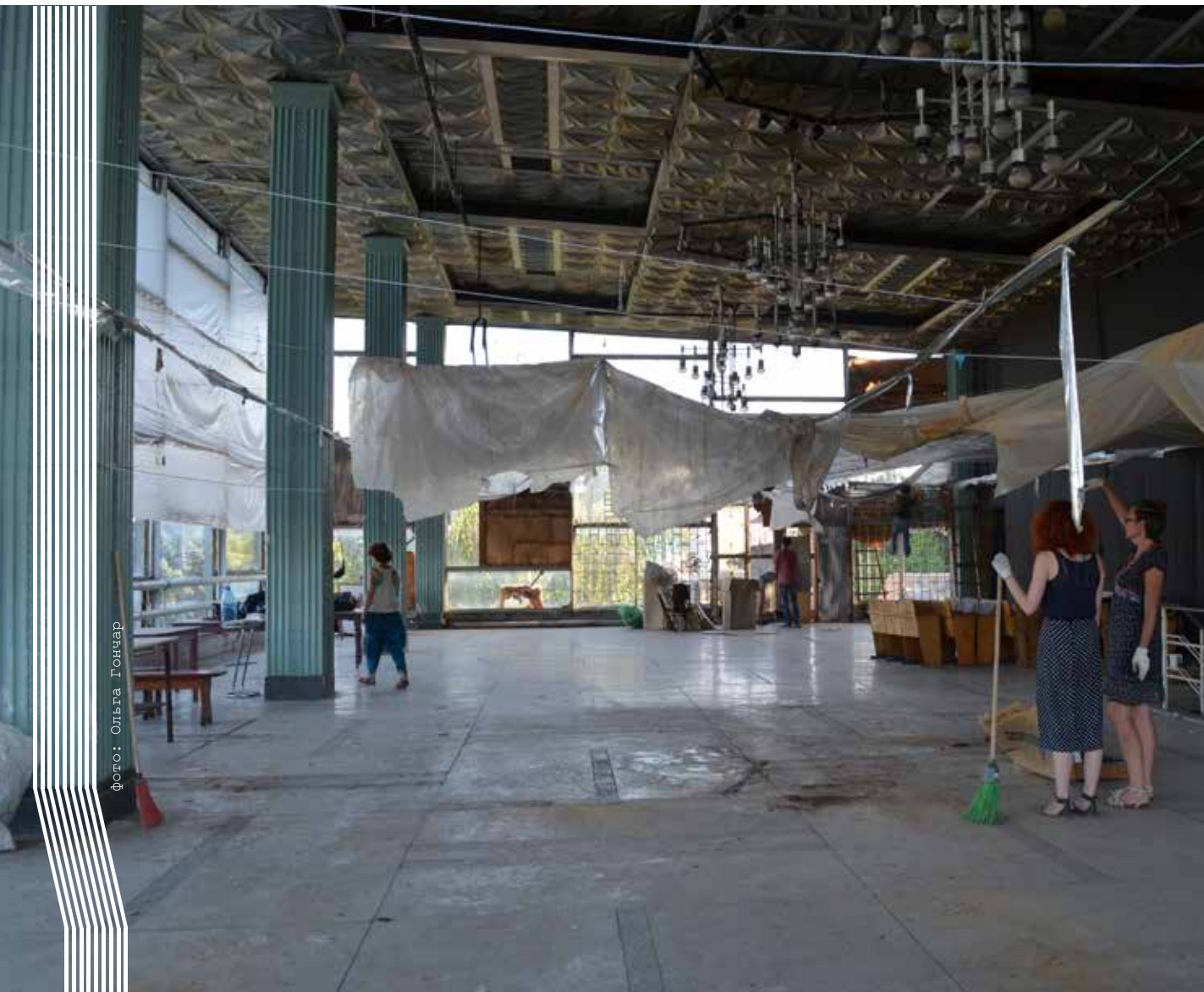


фото: Ольга Гончар

The initiative group of cultural and artistic residency "Upon Boh" - artists, cultural activists, historians, art critics expressed an idea to organize an art-residency for creative rethinking and initiating of public discussion for decommunization processes in Ukraine, aiming at suggesting an alternative viewpoint, visualizing the risks, naming challenges and preventing conflicts which may result from incompetent implementation of the "decommunization laws" in the society. At the same time, they wanted to look upon positive consequences of decommunization as a process of rethinking history, immersion into collective memory and studying local urban context.

The format of "artistic residence" has been chosen for this project implementation in Vinnytsia town which Ukrainian mass media refer to as the most progressive and "European" town from the urbanization viewpoint. The name "Upon Boh" is a reference to the historic name of the South Buh River. Vinnytsia municipality has been working in the "transparent office" format since 2008 and declared participative principle of administration. Vinnytsia town council was the first one to respond to the new laws by creating an official taskforce for decommunization issues. Moreover, a local initiative emerged on the spot in Vinnytsia to solve any controversial issues related to decommunization.

"Rosiya" (Eng. "Russia") cinema hall (4 Soborna Street) has been chosen to be the main location of the residency "Upon Boh", as it was the embodiment of



фото : Марина Однорог

Soviet reminiscences. It is a typical Modernist concert hall of the 70th (similar ones are a frequent occurrence in most central towns of regions and districts in Ukraine) and it does not perform its prime functions at present. The bigger part of the cinema hall is abandoned, and smaller premises on the ground floor are leased to commercial facilities. "Rosiya" cinema in Vinnytsia was turned into open public and artistic space for 10 days. So, temporary transformation of the cinema became a metaphor of creative rethinking of Ukrainian history of the past century.

"Decommunization laws" require discussion, as they are closely linked to the issue of collective memory and traumatic processes of changing the historic past. Organizing and creating environment for the social dialogue urgently requires the presence of open public space in the town - a place for citizens' critical speaking as well as engaging experts who can familiarize the general public with challenges of decommunization in more details. Keeping the public informed, thorough interpretation and organizing public discussions are important components of decommunization processes. Disclosure of Soviet archives, their publication and discussion are the ways of "painless decommunization". Extensive public debate regarding negative and positive consequences of communist regime will provide a possibility to spur the process of changes from the bottom. Public spaces of individual towns, local mass media and social media are to become the territory for similar information program.



фото: Віталій Янковий

Based on the findings of the residence, a summary road map has been drawn up, envisaging engaging the instruments of modern participative art to solve the problems resulting from “prescriptive” manner of the decommunization laws implementation in Ukraine. The road map, above all, aims at joint search of efficient methods of raising public awareness with participation of artists and activists.

The road map contains the following:

- Presentation of the results of the cultural and artistic residency “Upon Boh” in Vinnytsia.
- Highlighting problems resulting from incompetent introduction and implementation of the decommunization laws in Ukraine: implementation mechanisms, executors, necessity of interpreting the decommunization laws to people etc.
- Description of suggested events and activities in Sloviansk, Severodonetsk, Mariupol, and further steps to be taken for implementation of local interactive educational program.
- Description of the “art residence” as a method of studying local environment of the town (territory) and examples of providing solutions to challenging issues using artistic instruments.



Implementation of the road map envisages the following:

- Encouraging and bringing in local artistic community, public activists, representatives of local authorities, as well as museums and other cultural institutions (their role must be an important one, not minor). Familiarizing the general public with artistic practices engaged in the cultural and artistic residency "Upon Boh" related to solving the problems by artistic means.
- Organizing modern art exhibition dedicated to decommunization and problems of changing collective memory. Studies of Soviet legacy conducted by artists in individual towns (photo fixation of monumental panel pictures, monuments etc).
- Organizing discussion of decommunization challenges with local authorities, public activists and the unindifferent people (both "for" and "against").
- It is planned to use individual approach of developing project implementation strategies based on studying the local context and range of problems for every town, as well as develop an individual events calendar and project summary.
- Holding local events jointly with local public activists, representatives of town authorities, mass media, local communities and artistic societies.

Description of suggested local events and activities in Sloviansk, Severodonetsk, Mariupol

- Forming (initiating) a request from local NGOs, activists, bodies of local self-governing etc. to the authors of the laws to receive explanation and substantiation for renaming or demounting objects in their town with are the most controversial and require additional explanation from experts.
- Search/updating/renewal of public space for holding trainings, discussions or exhibition on the challenges of decommunization (local activists + authorities +training organizers).
- Photo fixation of objects likely to come within the guidelines of the law (done either by activists locally or training organizers upon arrival).
- Creating informational material containing explanation and substantiation of individual objects coming under the provisions of the decommunization laws and their representation in the public environment, mass media, social media, information stands in the town (local activists + training organizers).
- Art exhibition displaying artists' works and documents of the cultural and artistic residency "Upon Boh" activity.
- Lecture "Ethics and Esthetics of Ukrainian decommunization". Culture expert Yevheniya Yaremenko will talk about the necessity of critical analysis of decommunization processes and importance of objective perception of history.
- Discussion with participation of activists, NGOs, authorities, local artists and residency for articulation of challenging aspects o decommunization processes.

## Workshops:

- "Art residence" as the possibility of artistic rethinking and solving local problems in town". Holding artistic residences for updating important issues of the town's life and searching for efficient solutions. This format is widely used around the world and usually provides positive results and impulse for development. There will be the possibility for analyzing the most successful examples within the framework of the workshop and find the possibility to apply this experience in Ukrainian towns.
- "Documentary theatre as social dialogue". Documentary theatre is an art form bordering with anthropologic research. Dramaturges are building up dialogue between citizens to articulate important social issues.
- "Establishing communication between authorities and civic society". It is impossible to speak of efficient administration models under present-day conditions of weak vertical communication within the society. Local activists and representatives of the authorities will be able to find their own ways of interaction during the workshop using positive examples of building communication between the public and the authorities in Ukraine.
- Information policy in times of crisis.

The initiative group of the cultural and artistic residency "Upon Boh" is planning the following steps to hold the suggested events (training, presentations, and workshop):

- Finding active NGOs and local activists as well as local self-governing bodies to become partners in organizing the event. People who are ready to cooperate with local authorities and became local communicators. Involving representatives of local authorities into the process of events organization.
- Search/updating/renewal of public space for holding training, discussions, exhibition on the challenges of decommunization.
- Presentation of the developed substantiation for lists of the street subject to renaming and objects which are likely subject to dismantling.
- Analysis of lists in compliance with guidelines and data from <http://www.memory.gov.ua> website
- Identifying controversial moments. Documenting objects and materials subject to decommunization. Sending the latter for consideration and explanations provided by local experts (departments of history, philosophy, art criticism and culture studies, research fellows of museums of history, arts or regional studies, town archives etc.), making request of expert evaluation to Ukrainian Institute of National Memory.
- Spreading information to provide explanation and substantiation for every single object.
- Holding a public lecture on the decommunization process.
- Initiating open discussions (meeting of activist taskforces) with representatives of authorities on the decommunization processes.
- Initiating public hearings.
- Holding the proposed local events (lectures, workshops, discussions).



Фото: Євген Нікіфоров

The cultural and artistic residency "Upon Boh" in Vinnytsia has been organized as a part of the Ukraine Crisis Media Center program "Cultural Diplomacy between Ukrainian Regions". The main objective of holding the residency was creating a critical field for discussion and rethinking of the "decommunization laws" in Ukraine.

Special guest artists were working in Vinnytsia for 10 days on the topics of the town mutation and memory transformation caused by the "decommunization laws". Philosophers, culture experts, historians and fine art experts were disputing about ethics and esthetics of Ukrainian decommunization and discussing historic experience of state politics interference into collective memory.



фото: Євген Нікіфоров

All the events of the residency took place in half-abandoned "Rosiya" cinema hall in the very centre of Vinnytsia town. Open-space art studios were build in the hall, and the following public events took place in the theater:

- Discussions "Ethics and esthetics of Ukrainian decommunization", "Independent cultural initiatives in Vinnytsia since the 90th until today", "Social realism vs. National realism: verdict of literary canon", "New Mythology", "Transit generation", "Vinnytsia is a garden town", "Progressive museum", "Inferiority complex of the region as an obstacle for independent development";
- Lectures on documentary theater, Ukrainian and Soviet media art, monumental art of the Soviet period and modern Ukrainian muralism and the others;
- Residents' presentations in special "artist talk" format, in which they presented their projects and creative methods.



фото: Віталій Янковий

As a matter of fact, "artist talk" format was important for preparing the audience to the meeting with modern art, namely with its social and critical manifestations. Art was a provocative matter in all times, putting forward the most painful social problems. Speaking of relevant events, artists often intentionally exaggerate and aggravate the situation, thus crossing the line on standard solutions and traditional views.

Starting working on the "Upon Boh" residency project, the organizers made a deliberate experiment, understanding that they may gain an unexpected result. They were aware that art residency was a new phenomenon for Vinnytsia, so it might be difficult to understand for local people. A decision had been made to include interactive programs into the residency agenda to actively engage the public in joint creative work. "Pylorama" architect group jointly with UrbanLab were invited for this purpose. They organized and conducted an urban workshop "Skhody v kino" (Eng. "A stairway to the cinema"). Specially designated project of wooden outdoor cinema was constructed on the stairs in front of "Rosiya" cinema hall in five days' time with participation of architects and urbanists from Nante (France), Kyiv, Kharkiv as well as Vinnytsia activists.

Training program "Active citizens" by the British Council methodology became another important interactive event. The training was dedicated to acquisition of intercultural dialogue and online cooperation skills, deepening knowledge of the



проект-акція "Перформанс" Жана Кадирова  
фото: Сергій Рибницький

local community as well as national and global communities and developing skills of social actions implementation to the benefit of one's own community. The training aimed at educating active participants of social life who will implement positive changes to support their own communities, discussing issues relevant for the community and local implementation of socially oriented projects. The project will result in social projects directed at improving life of the community, their priority being supporting establishing dialogues within communities, developing egalitarian relationship between people and respect towards versatility.

The experience of art residency organization in Ukraine will be implemented in different regions in future as a part of the ArtMobility program which had been represented during the residency in Vinnytsia. ArtMobility is a project directed at forming a platform for receiving information, professional, material and legal resources to develop artistic environment, namely professional art market, socially oriented cultural projects, decent education in the sphere of art management and modern art, promoting arts patronage, foreign institutions' interest and development of cultural tourism in Ukraine.

The process of "Upon Boh" project implementation can be divided into three stages: preparation, realization and processing of results:

1. The preparatory stage started in April 2015. The project team was formed in several weeks' time. Organizing horizontal structure of the team was an important decision. Each member had its sphere of responsibility: visual program coordination, interactive sphere, discussions, fundraising, PR, technical team and design. General coordination permanently took place online in special-purpose working group on Facebook. Regular team meetings took place, solving important issues on spot, such as creating general concept of the project and drawing the agenda. Part of the team was working in Kyiv at the preparatory stage, and local coordinators were active in Vinnytsia, communicating with municipality, owner of the premises, hotels etc. The preparatory stage ended with construction of operating area and space for public events.
2. The realization stage took place on August 20-30. On August 20 the first artists started working in the common art studio. Organizational work was largely complicated and internal communication disrupted by the fact that not all the artists stayed in Vinnytsia for 10 days. Some of them came for half the period and the others only for several days.
3. Processing of results - started from the moment of dismounting final exhibition of the artistic works created at the residence. This stage included:
  - Writing a text report;
  - Writing a financial report;
  - Media report;
  - Drawing up a road map;
  - Preparation of a catalogue;
  - Publication of a catalogue;
  - Holding the closing press conference in Kyiv, catalogue presentation.

#### Conclusions:

The cultural and artistic residency "Upon Boh" was successful. It created a precedent of artistic rethinking of important social and political processes in the country.

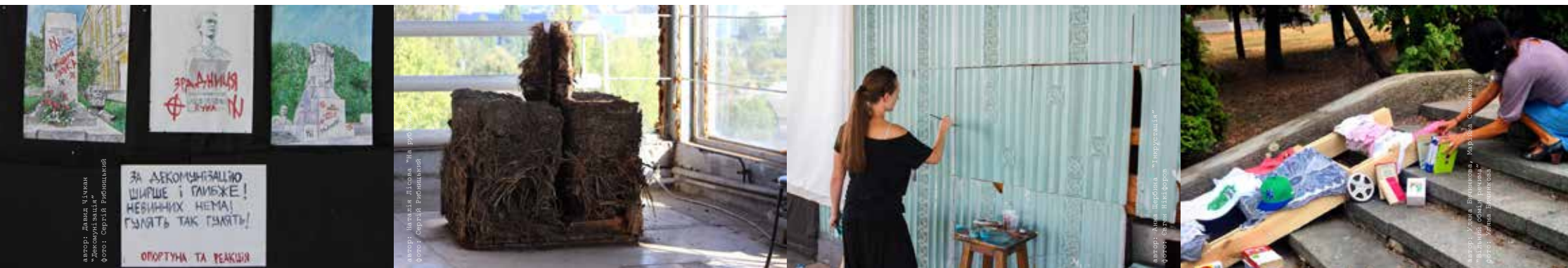
Taking into account the experimental and innovative nature of the event both for Vinnytsia and the entire Ukraine, Vinnytsia inhabitants were not very actively visiting it. Nevertheless, the opening discussion "Ethics and esthetics of Ukrainian decommunization", film representations in outdoor cinema from urbanists and the residency participants' final exhibition were the most popular events. We received considerable number of favorable reports from the expert community and rather wide coverage.

In order to provide more efficient organization, realization and implementation of results of similar projects, it is necessary to build dialogue with local self-governing bodies and the social sector, as well as involve competent institutions related to the issues of history, collective memory transformation and cultural heritage. It will provide the possibility of securing the transformation of the objects of the past into something true, at the same time preserving their cultural and historic value.

Innovative approach of using artistic means in such projects guarantees "involvement" of the audience into the process of reconsidering the Soviet heritage, which in its turn gives a chance to evaluate and analyze the level of emotional component in the process of the public space transformation.

Vinnytsia activists uniting after the residency to support and continue activity of outdoor cinema "Skhody v kino" became a practical outcome of the residency. A special initiative group for this project is working in Vinnytsia now.

Exhibition of a Vinnytsia artist Nastia Hurska in Kyiv exhibition space "Maisternia Efir" became an unexpected result of the residence.



"Over Boh" residency has been organized in the "work in progress" format - this is the case where the implementation process and action matter, not the result.

A unique public space - artistic hub, with free Wi-Fi, mobile furniture, lighting, unique instruments and work material - existed in Vinnytsia for ten days. The most important thing that we managed to create inside "Rosiya" cinema hall for this period was the space with inspiring atmosphere and creative collaboration.

Nevertheless, the importance of the final exhibit as the summary of the entire event should not be downplayed. The exhibition existed only one day and was mounted too quickly, but it seemed integral and significant. Dwelling upon the issue of mutations of the town and memory transformations within the "decommunization" discourse, the artists employed extremely wide range of issues and various media.

There were several significant works worth mentioning, which formed the conceptual field of collective expression. First of all, these were David Chichkan's watercolors. This artist is known for his radical anarchist view. Having depicted destroyed monuments to Lesia Ukrainka, Franko and Drahomanov, the artist graphically illustrated the downsides of the decommunization processes, intentionally exaggerating them.

Vova Vorotniiov's work was presented in the documentation, and the object itself served as a material for work of Natalia Lisova, an artist from Vinnytsia. As the result, a palimpsest with clear-cut symbolic layering was created.

An old palm tree which used to grow in the cinema hall since the 60th became an object both artists worked with. Or, rather, not the palm tree, but what was left of it - a plywood container filled with soil with a stump plant in the middle. Vorotniiov drew a green palm tree on the plywood walls and wrote "Tristes tropiques" - the title of an essay by a famous anthropologist Claude Levi-Strauss.

It is important that Levi-Strauss in his essay speaks of multiculturalism and tolerance. This object turned into rather spectacular, though uninspiring work in several days. The palm tree stump and twisted roots, freed from plywood, were sawn in two, in this way intensifying the relevance of the previous utterance. It was the visualization of spectacularity defeating humanity.

Ania Shcherbyna and Oleksiy Salmanov were extremely successful in working with the cinema hall space. Shcherbyna reproduced several fragments of blue stucco in realistic painting technique. All the cinema hall walls used to be covered in blue stucco, but it fell off in places because of the owner's carelessness, and some walls were draped with black cloth. Salmanov enlivened floor-to-ceiling windows of "Rosiya" cinema hall which have a unique outlook. He did it simply by sticking processed film with recorded Tasia Zhyvkova's performance on glass. The performance took place within the framework of the residence: the artist painted white the part of riverwalk that does not belong to "Roshen" factory territory and is neglected. The audience could see the documentation laid over the scenery of the opposite bank of the South Buh River as though from the inside.





фото: Євгенія Федюк

Participants from Moscow Uliana Bychenkova and Mariyka Semenenko represented participative projects. They organized "Free stuff swap" for several days near "Rosiya" cinema hall. The artists made special boxes for collection of things and invited Vinnytsia inhabitants to bring stuff they are not using and leave them in the boxes. The project was not very noticeable and there were few people near the boxes. Despite this, the girls noticed that there were different things in the boxes, which meant that the exchange worked.

Actually, this "stuff swap" shed light on the situation with Vinnytsia residents visiting "Rosiya" cinema hall during the residence. The artists wanted to organize jumble sale from the very beginning so that everyone could come and sell whatever they wanted. Nevertheless, this idea was challenged by the definition of "street trading" which Vinnytsia opposes with resolve. The same situation arises not only with trade, as most public spaces are too formalized and not available for citizens' free choice. Everything is declared in advance: if you take a walk on a river walk, you must admire the fountain, visiting the park involves amusement ride and central square - cafes... So, when the space to make independent decisions on what and how to do appeared in the town for ten days, many people simply could not understand this phenomenon.

Yevheniya Moliar,  
fine art expert, curator of Soviet Mosaics in Ukraine project of IZOLIATSIYA  
foundation, co-curator of "Upon Boh" residence



фото: Марина Ожарга

"Over Boh" residency is one of the most significant projects in Ukrainian artistic environment of the current season. Relevance of the covered range of problems combined with interesting location of an old Soviet cinema hall in Vinnytsia created the unique atmosphere for creative work and discussions which is so rare in the capital. The idea of extending the geography of modern reflexive art and engaging the regions which still remain tabula rasa for actual art into the process of new contents creation is process which is indispensable for modernization of our compatriots' conscience; it is an important step on the way to formation of civil society and recovery of horizontal activity in central city of regions.

The project has been held at a top professional level, engaging leading young artists and philosophers. I believe this exchange was extremely fruitful for both sides. The community of Vinnytsia saw the possibility of another view of the present-day reality, and artists could get to know the life of one of the most dynamic Ukrainian regions better. At present I know at least one young artist from Vinnytsia whose acquaintance with the residency participants resulted in an exhibition opening in an exhibition space in Kyiv these days. It is only one of numerous evidence of efficiency of such initiatives and their importance for enhancing of internal cultural exchange inside the country. I want to believe that the cultural diplomacy initiative for Ukrainian regions will expand and we will see a number of similar residencies in other Ukrainian regions in the nearest future.

Alisa Lozhkina,  
deputy CEO at the National Cultural-Art and Museum Complex "Mystetskyi Arsenal",  
editor-in chief at ART UKRAINE magazine



"Over Boh" residency in Vinnytsia is one of few initiatives aimed at developing cultural dialogue, first of all inside the regions. Actually, it was the first time event for Vinnytsia despite numerous innovations in the sphere of town administration and development of its daily living activities. Unlike most events in the cultural sphere, Vinnytsia residency was peculiar for its interactivity, dialogueness and dynamic. We can say that "Over Boh" was not an event, but a process overtaking the town for ten days. Versatility of the participants and modes of expression lays the wide variety for further development of relationship both inside the town and with other regions.

Speaking of the results gaining, I don't think we can consider it from the viewpoint of major activity and popularity with local inhabitants. Nevertheless, I believe it is the main conclusion for further work in the sphere of structural change of Ukrainian society. Cultural activists obtained huge amount of material for further developments as well as understanding what methods and strategies are to be used to accelerate the process of transition from obsolete and destructive practices to modern and productive ones. I can say that this process is slow at present, but it there is definite positive dynamics. In what pertains to decommunization, in my opinion it lies in rethinking of the past and not in its destruction, ruining or denial. Discussions, lectures and reports were held within the framework of the residence, providing a possibility to look at the past at a different angle, without backward single-mindedness so peculiar of many contemporaries.

With the support of contemporary young artists the residence showed that there are innumerable ways of changing the past. Any practice is another step towards the here and now. Even the building of old "Rosiya" cinema hall itself went through symbolic transformation from an old abandoned building with infamous name and the function of community toilet to the spot in the centre of Vinnytsia where heated discussions, parties, communication, film representations and exhibitions take place and thing are humming. It is sometimes not understandable and traumatic for local people, but it's something that destroys frozen forms and inspires transformation inside the unchangeable space. The residency destroyed it forever. We were very pleased to observe inhabitants of Vinnytsia (though a small number) who were active and interested in everything that was happening during the entire period of the residency.

There should be more similar initiatives; they must cover all the regions to launch the process of changes in the entire country, not only in big cities which reserve the status of cultural centers even without this. If decommunization lies in versatile work with the meaning, then decentralization which is widely regarded as the foundation for the civilized future first of all lies in cultural development of regions.

Yevheniya Yaremenko,  
culture expert



Art residency format is extremely important, but these shouldn't be one-time events. The situation in the region must be "stirred" gradually, year by year. Local activists must be brought up. The experience shows that people often don't know what they need and where to find what they need. I'm a strong supporter of the necessity to problematize everything on the spot, contemporary art being the best way to do it. Everything has been done right in Vinnytsia, the most interesting artists able to work with such topic have been selected and sensitive issues were covered during discussions. By all means, the response might be hostile and wary at the beginning, but it's the feedback, it's ok. You shouldn't be afraid of little number of people present. Even in such "advanced" towns as Kyiv and Lviv it starts in this way. What you are doing it not a mass produce, it requires work conducted in response. People should get used to it. You might never have packed audience, but there will be some percentage of active citizens able to have the situation "in hand". I mean, the main thing is stability, not the quantity.

Oksana Barshynova,  
senior research fellow at the National Art Museum of Ukraine



There are three main important aspects about the "Upon Boh" residency project for me. First of all, discussion and creative sensing of the problem related to the process of decommunization gave birth to my own reflexions and understanding of my own position in this process. Secondly, bringing artistic initiatives in contemporary art sphere to Vinnytsia created conditions for further public awareness in the town, promoting modern forms of creative expression and dialogue. In the third place, it brought the situation up to date, requiring presence of similar creative space in the town. I'm very grateful to the residency organizers and participants for their cooperation and strong artistic spirit present in the project.

Oleksandr Nikitiuk,  
Vinnytsia resident, curator, artist,  
participant of "Upon Boh" residency



проект Анастасія Живкова  
документація: Олександр Салманов

Global experience in solving problematic issues using instrument of art

The notion of art residency or, more precisely, such definition is comparatively new. This term started being used in the 90th of the previous century. The relevant name is a shortened English abbreviation "AIR" meaning "artist in residence". Strolling artists who often worked together in defined places they were invited existed for many centuries, but the name that emerged in the 90th defines clear artistic purpose in a definite place. We start exploring the role of artists since that period, as they are immediate agents in certain locations.

Let's consider residency potential by purpose in certain places. For instance,

Cheng Long Village Taiwan is the residency is the residency taking place in April-May each year and lasts 25 days. Artists are invited to work of the project envisaging certain condition and the royalty of 2000 USD. Cheng LongVillage is a fishing village providing 80% of national seafood produce. Owing to large-scale shellfish capture, their cleaning and cook-chill the village faced environmental problem - accumulation of industrial waste in the form of shells and various plastic articles. Soling their environmental issue, local authorities with the support of international environmental organizations introduced a residency program, envisaging creation of temporary objects from recycled materials, at the same times engaging children to develop their ecological thinking. An artist coming to the residency acts as a teacher, engaging children and volunteers into creation of the objects. The main artist's task is creating short-living objects of art, so that everything he created "could blossom like a flower and after that return to the nature, doing it no harm".

Art residencies organized by educational institutions developing the potential of art and science cooperation became rather common in the last 10 years. One of these is Cambridge sustainability residency, which founded a cultural center in 2010 and held the first dialogues in 2013.

The organizers' main idea largely dwelled upon the words of Marshall McLuhan, Canadian philosopher and sociologist, author of communication theory: "I think of art, at its most significant, as a DEWline, a Distant Early Warning system that can always be relied on to tell the old culture what is beginning to happen to it." What is meant here is so-called "dew line" used to forecast weather, to which he compares the present-day artists. They may warn of the future that awaits us.

Residency emerges quite naturally in Cambridge, as it provides a perfect possibility of establishing dialogue between scientists and artists, as it is favoured by the presence of one of the most famous universities in the world, as well as well-known Cambridge Art School founded in the 19th century.

Educational establishments, using their potential, provide residency with scientists and curators.

Correspondingly, the resulting dialogues do not remain inside the gallery walls, but become useful knowledge for spreading the sustainable development principles among researches, biologists, economists and other experts.

Arquetopia, Mexico

Arquetopia is a nonprofit foundation promoting development, social transformation and productivity through artistic, cultural, and educational programs. The organization has unique modern interdisciplinary approach in such programs. Artists interact with local businesses, governmental and private institutions and non-governmental organizations. The core of the foundation is sustainable development through four principles embodied in all of Arquetopia's programs and activities: social awareness, shared responsibility, innovation, and local networks development. Arquetopia aims at exerting strong positive influence on the society, enhancing economic development, creating working places and contributing to preservation and inheritance of historic, cultural and artistic legacy.

Hector Aristizabal, Columbian director of theatre psychological performances, organized a monthly art residency in occupied Palestine in autumn 2014, calling upon protesting through art and staying alive. He invited artists from Palestine to work in the residency, creating set designs and becoming immediate participants of rehearsals of psychological performances together with local inhabitants.

He founded ImaginAction to help people tap the transformative power of theatre in programs throughout the US, Latin America, Europe and around the world, as far afield as Afghanistan, India, and Palestine, for community building and reconciliation, strategizing, and individual healing and liberation. Through experiential workshops, theater performances and other creative events, ImaginAction invites participants to explore embodied knowledge, challenge the inevitability of violence, and use their imaginations for a more just and joyous life for all people.



НАРЕШТІ

автор: Таріон Лозовий "Нарешті"  
 фото: Євгеній Нікіфоров

Authors of the road map and initiators of the cultural artistic residency "Upon Boh" in Vinnytsia (August 20-30, 2015):

- Leonid Marushchak, curator of Ukraine Crisis Media Center art initiative, initiator of "Upon Boh" residence;
- Olha Honchar, assistant of Ukraine Crisis Media Center art initiative, communications manager of "Upon Boh" residence;
- Yevheniya Moliar fine art expert, curator of "Upon Boh" residence, curator of Soviet Mosaics in Ukraine project of IZOLIATSIYA foundation;
- Alina Yakubenko, artist, curator of visual part of "Upon Boh" residence;
- Liudmyla Nechai, fine art expert, curator of "Upon Boh" residence, curator of "ARTmobility" project;

Contacts: [www.facebook.com/nadbogom](http://www.facebook.com/nadbogom)  
[www.uacrisis.org](http://www.uacrisis.org)

КУЛЬТУРНА ДИПЛОМАТІЯ  
МІЖ РЕГІОНАМИ УКРАЇНИ