

DOI: <https://doi.org/10.36059/978-966-397-508-5-117>

**Sorokin Borys**, PhD student, NAFAA (academic supervisor – V. Petrashyk,  
PhD in Art Studies, Associate Professor, NAFAA)

## A BIBLIOGRAPHIC REVIEW OF UKRAINIAN STUDIES ON PRACTICE OF INSTITUTIONAL CRITIQUE

**Abstract.** The report describes the state of scientific research of the practices of institutional critique. It was found that the peculiarities of the existence of art institutions are covered by Ukrainian scholars, but the issue of artists' reflections on institutions is not sufficiently studied.

*Key words:* contemporary art of Ukraine, institutional critique, conceptual art, contemporary art, ukrainian art history

**I**nstitutional critique is a form of artistic practice that examines the structures, systems and dynamics of power in cultural institutions such as museums, galleries and art markets.

An analysis of the practice of institutional critique in a particular country is impossible without an analysis of the institutions at which this critique is directed. Thus, the activities of Ukrainian art institutions are increasingly becoming the subject of research by local scholars. In particular, Anna Luhovska's dissertation "Contemporary art institutions in the exhibition practice of Ukraine (early 1990-s – 2020)" provides a comprehensive study of the main stages in the formation of the institutional system of contemporary art in Ukraine. The phenomenon of art institutions was studied by Ukrainian scholars as well as art critics, curators and artists, including Lizaveta German, Olesia Ostrovska-Liuta, Halyna Skliarenko, Natalia Bulavina, Hlib Vysheslavskyi and others.

However, the issue of artists' reflections on institutions has received little attention. The greatest contribution to the study of the development and types of institutional critique practices in Ukraine has been made by artists themselves. In particular, Pavlo Khailo's study "What appears from the air, dissolves in it" is a notable contribution to the subject. According to the artist, the main problem of the Ukrainian artistic environment is the lack of independent and non-commercial exhibition spaces, which are primarily places for the creating of new meanings rather than fulfilling other functions.

Mykola Ridnyi offers his genealogy of institutional critique practices in Ukraine. In his article "The Good, the Bad, the Other: Institutional Critique in Ukrainian Art", Ridnyi explores institutional critique in the context of political art and activism. Like Hailo, Ridnyi points out that a certain "peculiarity" of the Ukrainian art field is the absence of independent art institutions. Lada Nakonechna also critically examines institutions, not only in her art projects but

also in her articles; in particular, in her work “Institutional unclear”, the artist notes that the transformation of art institutions in Ukraine after the collapse of the USSR has often been more in form than in content.

Reflections on the role of the institution and the possibilities of institutional critique practices in Ukraine also took the form of collective projects, symposia, exhibitions or performances.

Studies of the institutional art system in Ukraine are becoming more common, but they focus on the historical and exhibition activities of such institutions and the work of their owners, directors and curators. The issue of artists’ interaction with institutions is usually peripheral or not addressed at all. The need for a comprehensive and systematic review of the institutional critique practices of Ukrainian artists remains relevant.