

УДК 72.012

## AMATEUR MURALS AND THE VISUAL CHAOS OF CONTEMPORARY KYIV AVIUTSKA K.

National Aviation University, Kyiv

**Supervisor: K.B. ROZHAK-LYTVYENKO, Phd in art history**

*The paper examines the challenges arising within the context of street art in Kyiv, focusing on its uneven development, lack of deep interaction with the urban environment, and apparent lack of professionalism in certain creative processes. The study proposes avenues for improvement, emphasizing the enhancement of artistic skills, fostering active collaboration between artists and the local community, and establishing clear standards. The author sees street art as a vital mechanism for expressing urban identity and preserving cultural heritage, stressing the need for unified terminology and a theoretical framework to achieve higher standards in this field.*

*Keywords: street art, murals, city identity, socio-cultural context, urban art, standards.*

**Introduction.** The contemporary image of Kyiv impresses with its uniqueness and diversity of architectural styles, where elements of mass and depressive Soviet design intertwine within the urban landscape. Despite this diversity, there is a noticeable lack of professionalism and skill in street art (Figure 1), leading to visual failures that can negatively impact the aesthetic appeal of the cityscape. These works, perceived as unserious or inappropriate, disrupt the perception of urban space and may foster a sense of neglect towards one's own city.

Equally notable is the absence of collaboration between amateur art and the social and cultural context of the city. It is essential for artworks to interact with real life and reflect the spirit and identity of the urban environment.

Despite these aspects, the discussion on the appropriateness and directions of development of this specific art form in Kyiv remains relevant. The question of its expansion into the city space remains open. Since 2013, there has been a growing popularity of street art in the city, particularly murals, which often serve a decorative purpose, carrying only aesthetic weight [1]. However, Vorotniiov's opinion emphasizes that in Kyiv, street art is developing in a broader context, focusing on politically engaged directions that do not always follow the general trends of street art [2].

The problem lies in the relative inconsistency and heterogeneity of street art in Kyiv. On the one hand, murals serve a decorative purpose but do not always fit into the specifics of the urban environment, the peculiarities of identity, and the needs of local residents. On the other hand, politically engaged works may be detached from reality and fail to interact with the socio-cultural context of the city.

One example of successful murals is "St. George" (Fig. 1), a work by Ukrainian artists Volodymyr Manzhos and Oleksiy Bordusov (known as Interesni Kazki). This mural impresses as it effectively conveys emotions.



Figure 1. Mural «St. George»

Another example is the mural "Renaissance" (Fig.2), created after the revolutionary events of 2014 by the artist from Sevastopol Oleksiy Kislov and French street artist Julien Mallard (known as Seth) at the "French Spring" festival. The work depicts a girl dressed in a fur coat and a wreath, who with her protection shields the city and restores it from ruins.



Figure 2. Mural «Renaissance»

Conclusion. The problems of street art in Kyiv manifest in the inconsistency of its development, the lack of interaction with the urban environment, and a sense of insufficient professionalism in the creative process. The lack of systematic approach to urban art leads to aesthetic and identity dissonances that affect the perception of urban space and its cultural value.

To address these challenges, it is important to improve the professional skills of artists, promote their interaction with the community, and establish clear standards in street art. Introducing unified terminology and a theoretical basis can contribute to the development of a conceptual approach to urban art, ensuring its compliance with the historical and cultural values of the city.

It is important to remember that urban art should not only serve as decoration for the city but also as a significant factor in expressing its identity and preserving cultural heritage. Only through interaction, creativity, and a responsible approach can we achieve high standards in street art, which will serve not only as artistic expression but also as a powerful factor in the development and improvement of urban space.

### References:

1. Kalita N. Volodymyr WaOne Manzhos: about murals, the most expensive sold work, and Interesni Kazki // Your Art. URL: <https://supportyourart.com/conversations/waone/> [in ukrainian] (application date 07/22/2019)
2. Yulia S. Boundarylessness: why Kyiv wall paintings are not murals, street art, or graffiti // Hmarochos. URL: <https://hmarochos.kiev.ua/2016/10/11/netrimannya-mezhi-chomu-kiyvskistinopisi-ne-ye-muralami-strit-artom-chi-grafti/> [in ukrainian] (application date 13/10/2016)