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ЗМІСТ / CONTENTS

Ц. Ву, М. Отрова

Вплив технологій віртуальної реальності на сприйняття та інтерпретацію сучасного мистецтва 6

Z. Wu, M. Otkrova

Impact of virtual reality technologies on the perception and interpretation of contemporary art 6

А. Кельменді

Звукова ідентичність як феномен. Дослідження культурного значення музики в етнічних та субкультурних спільнотах 16

A. Kelmendi

Sound identity as a phenomenon. Research on the cultural significance of music in ethnic and subcultural communities..... 16

І. Гулієва, Л. Копаниця

Фольклор у сучасній музиці: Відродження культурних традицій 24

I. Guliyeva, L. Kopanitsa

Folklore in contemporary music: Revival of cultural traditions 24

І. Угрехелідзе

Відродження вінтажу: дослідження ностальгії та ретро-естетики в сучасній моді 35

I. Ugrekheldze

Vintage revival: Exploring nostalgia and retro aesthetics in contemporary fashion 35

М. Калашник

Від вулиці до галереї: Еволюція та вплив вуличного мистецтва на сучасну художню культуру 45

M. Kalashnyk

From the street to the gallery: Evolution and influence of street art on contemporary art culture 45



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Impact of virtual reality technologies on the perception and interpretation of contemporary art

Abstract. The purpose of the study was to analyse the impact of virtual reality technologies on the emotional perception of contemporary art and determine how the integration of virtual reality changes traditional forms of artistic expression. The methodology was based on the analysis of the main areas of technology use in contemporary art and the investigation of practical examples. The paper discusses the basics of the influence of virtual reality on the emotional perception of art, emphasising how the immersive effect, interactivity, and audio-visual effects create new opportunities for artistic expression. The key role of interactivity in understanding art through virtual reality technologies, including personalisation of the artistic experience, collective interaction, the use of game elements and dynamic content, is considered. Practical examples of the introduction of technologies in traditional art, in particular, in museums, art projects, and exhibitions, are provided. The study analysed the cultural context and its role in integrating digital innovations into contemporary art, considering historical background, social aspects, economic factors, and ethical issues. The main results of the study included: virtual reality significantly enhances the emotional response of viewers through the immersive effect, creating a deeper emotional connection with the work of art. Interactivity allowed viewers to actively interact with art, making the experience more dynamic and personalised. The practical implementation of virtual reality technologies in museums, art projects, and exhibitions demonstrates new ways to interact with cultural heritage and works of art. The cultural context plays an important role in the integration of virtual reality, in particular, the historical, social, economic, and ethical aspects that determine the success of technology implementation in art. These results highlight the significant potential of VR to transform contemporary art, opening up new horizons for creativity and audience engagement, but also point to the need to take important economic and ethical aspects into consideration

Keywords: interactivity; emotional impact; three-dimensional spaces; cultural heritage; digital technologies; art innovations

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INTRODUCTION

Nowadays, technology is constantly changing the way people interact with art. In particular, virtual reality (VR) is becoming an important tool that opens up new opportunities for artists and their audience. VR allows creating a fully interactive and immersive environment where the viewer can interact directly with works of art in three-dimensional space. This radically changes the emotional perception of art, providing new dimensions for its understanding and evaluation.

However, despite the significant potential of virtual reality, there are a number of problems associated with its implementation in the artistic sphere. One of the main problems is the lack of empirical data on how VR affects the emotional perception of art. There is also a need to explore how traditional art forms can integrate with the latest technologies without losing their authenticity and cultural value. Solving these problems is critical for the development of new methods and approaches in artistic activity. The need for research is conditioned by the fact that contemporary art is actively changing under the influence of technological innovations. Virtual reality can become not only a new means of expression for artists, but also a tool to attract a wider audience and deepen the emotional connection to works of art. However, to achieve this, it is necessary to gain a deeper understanding of how technology interacts with traditional art forms, what new opportunities they open up, and what challenges may arise.

Many researchers have addressed the issue of introducing modern technologies into traditional art. For example, L. Shelter (2023) analyses how creating an atmospheric environment in virtual museums affects the perception of art. The researchers come to the conclusion that virtual reality can significantly improve the interactivity and immersion of the viewer, which has a positive effect on the emotional response. A. Modena *et al.* (2021) view virtual and augmented reality as tools for art and politics. They point to the significant potential of these technologies to create new forms of political and artistic expression that push the boundaries of traditional art.

E. Champion and A. Foka (2020) explore the use of virtual reality technologies in the context of art history and cultural heritage. They conclude that VR can be a powerful tool for exploring and preserving cultural heritage, and creating new forms of artistic experience. L. Raya *et al.* (2021) analyse the use of VR to increase interest in art. They conclude that virtual reality helps attract new audiences and increases the level of audience engagement. B. Kelley and C. Tornatzky (2019) discusses artistic approaches to the use of virtual reality. They point out the need to develop new methods of artistic expression that consider the specifics of the virtual environment. J. Sheng (2017) explores the educational potential of VR in art. The researcher concludes that virtual reality can significantly improve the process of learning art, making it more interactive and accessible. Y. Ruan (2022) examines the application of interactive VR technologies in the teaching of art design. She notes that these technologies contribute to a deeper understanding and practical assimilation of knowledge. S. Borysova *et al.* (2024) examine the impact of the digital revolution on contemporary art. They point to significant changes that are taking place under the influence of

technology, and the need for further research in this area. Q. Liu (2012) analyses the use of virtual reality in art. He concludes that VR allows creating new forms of artistic expression that would not be possible in traditional media.

W. Zhanjun (2017) explores the use of VR in environmental design. He points out opportunities for creating interactive and immersive environments. C. Tsita *et al.* (2023) explore the possibilities of VR to enhance the educational value of contemporary art. They note that virtual reality can significantly improve the perception and understanding of works of art. K. Iudova-Romanova *et al.* (2023) explore the application of VR in modern theatre. They point to new opportunities for theatrical art that open up due to virtual reality.

The purpose of the study was to explore aspects of the interaction of technology and traditional art in a modern context. In particular, how virtual reality affects the emotional perception of art, what new opportunities and challenges arise in the process of integrating these technologies with traditional art forms.

FUNDAMENTALS OF THE IMPACT OF VIRTUAL REALITY TECHNOLOGIES ON THE EMOTIONAL PERCEPTION OF ART

One of the key aspects of the impact of virtual reality on the emotional perception of art is the immersive effect. Immersion in VR creates a sense of presence in a virtual space, which is significantly different from the traditional contemplation of works of art. The depth of immersion is achieved through the use of special devices, such as VR helmets, which provide full immersion in a three-dimensional environment. This immersive effect allows viewers to feel like they are part of a work of art, rather than just an outside observer. The VR immersion effect affects viewers' emotional responses, enhancing their perception of art (Riva *et al.*, 2007). Immersion allows viewers to not only see works of art, but also interact with them on a deeper level. For example, in VR museums, visitors can freely move around the exhibition, approach works, and view them from different angles, which creates a sense of real presence. This helps to create a more intimate and emotionally rich experience that can evoke stronger emotions than traditional viewing of paintings in a gallery. In addition, the immersion effect contributes to greater involvement of the audience in the artistic process. Virtual environments can be created in such a way that viewers can actively participate in the development of events, change elements of the virtual space, and interact with virtual objects. This allows viewers to feel not just consumers of art, but also active participants in the creative process, which significantly enhances the emotional connection with the work.

Interactivity is another important aspect of the impact of virtual reality on the emotional perception of art. The ability to interact with virtual objects significantly changes the way viewers perceive and evaluate works of art. Using VR, viewers can actively interact with elements of art installations, change them, move in space and influence the development of events in the virtual environment (Wilson & Soranzo, 2015).

Interactivity in virtual reality allows creating unique artistic experiences that are not possible in traditional art

forms. This creates a sense of control and engagement, which greatly enhances the emotional response. The ability to influence a piece of art allows viewers to feel part of the creative process, making their experience more personal and meaningful. This is especially important for creating an emotional connection to works of art. When the viewer has the opportunity to interact with the elements of the installation, change them, create new combinations, this contributes to a deeper understanding of the artistic idea and emotional content of the work. Interactive elements also allow creating more dynamic and changeable artistic spaces that constantly adapt to the viewer's actions, which adds new dimensions to the emotional experience. Audio-visual effects are powerful tools that influence the emotional perception of art in virtual reality. Virtual environments allow artists to use sound and images with extreme flexibility, creating multi-layered audio-visual compositions that can profoundly influence the emotional state of viewers. The role of sound in VR should not be underestimated: it creates an atmosphere, enhances visual images, and can trigger strong emotional reactions (Freeman *et al.*, 2018).

Sound effects can be used to create realistic or fantastic environments. For example, the sounds of nature, city streets, or futuristic landscapes can immerse the viewer in the appropriate atmosphere, enhancing the sense of presence. The soundtrack can also be interactive, changing in response to the viewer's actions, creating even deeper immersion and emotional engagement. Visual effects in VR allow creating exciting three-dimensional worlds with a high level of detail. This can include both realistic images and abstract compositions that cannot be reproduced in the physical world. Visual elements can be dynamic, change in response to viewer interaction, or respond to specific triggers in a virtual environment. This adds an element of unpredictability and innovation to the artistic experience, which causes strong emotional reactions in the audience. Through the use of audio-visual effects, artists can create VR environments that not only impress with their realism or fantasy, but also have a profound impact on the emotional state of the audience. This allows pushing the boundaries of artistic expression and creating new, unforgettable artistic experiences that viewers can experience as they immerse themselves in virtual worlds.

Virtual reality opens up unprecedented opportunities for artists to create new forms of artistic expression that were previously impossible in traditional media. Using VR, artists can create three-dimensional spaces that immerse the viewer in a completely new world, where they can actively interact with works of art, change them, and even influence their development. This expands the boundaries of artistic imagination with new forms of expression that were previously unavailable (Slater & Sanchez-Vives, 2016).

One of the main aspects of new forms of artistic expression in VR is the ability to create interactive installations. Such installations allow viewers to actively participate in the creative process, interact with elements of a work of art, change them and create new combinations. This makes the art more dynamic and personalised, allowing each viewer a unique experience. For example, artists can create virtual environments where viewers can change

the colour, shape, or texture of objects, thus creating their own artistic space. In addition, VR allows artists to experiment with new forms of presentation of their works of art. In virtual spaces, it is possible to create complex, non-linear stories where viewers can choose their own path and influence the development of events. This adds a new dimension to art, where viewers become active participants in the story, not just observers. Such interactive narratives can be used to create deep, emotionally rich experiences that leave a strong imprint on viewers' memories.

Virtual reality technologies also open up new opportunities for collaboration between artists from different disciplines. Musicians, artists, programmers, and designers can join forces to create complex virtual worlds where sound, image, and interactivity are combined into a single harmonious composition. Such interdisciplinary projects allow creating multi-layered artistic experiences that are difficult to achieve in traditional art forms.

INTERACTIVITY AS A KEY FACTOR IN UNDERSTANDING ART THROUGH VIRTUAL REALITY AND MODERN TECHNOLOGIES

Personalisation of the artistic experience in virtual reality and with the help of modern technologies opens up new horizons in the understanding of art. One of the key aspects of personalisation is the ability to customise interaction with works of art to suit the individual needs and preferences of the viewer. This allows each viewer to get a unique experience that reflects their personal interests and emotional state.

VR technologies can be used to create individual user profiles that consider their previous interactions with art, preferences, and emotional reactions. Based on this data, the system can adapt content by offering the viewer the works that best suit their interests, or by customising the virtual environment in such a way that it evokes the strongest emotional response (Gotthardt *et al.*, 2023). Personalisation also allows viewers to choose how they want to interact with the artwork. For example, they can set up virtual exposures, choose different viewing modes, or interact with objects using different tools. This creates a deeper and more individual understanding of works of art, as viewers can explore them at their own pace and according to their preferences. Personalising the artistic experience in VR and using modern technologies significantly increases the level of engagement and understanding of art. It helps to create unique, individually customised interactions with artworks, which contributes to a deeper emotional and intellectual perception of art.

Collective interaction in virtual reality and with the help of modern technologies is an important aspect in understanding art, as it allows viewers not only to interact with works of art, but also to share impressions and emotions with other users. Shared virtual art spaces create opportunities for collective viewing and discussion of art, which enhances its emotional and intellectual perception. In VR, viewers can enter virtual galleries and museums with other users, explore expositions together, and discuss what they see in real time. This creates the effect of other people's presence, which adds a social dimension to the artistic experience. For example, viewers can share their impressions, discuss interpretations, and

find new meanings in works of art together (Wang, 2023). Collective interaction also helps to expand the understanding of art through the exchange of opinions and ideas. In shared virtual spaces, users can conduct discussions, participate in virtual lectures and seminars, and organise joint views and discussions. This helps to get different perspectives on the same work, which enriches understanding and enhances the emotional connection with art. It is also worth noting that collective interaction in VR allows artists to create interactive projects where viewers can collaborate with each other to achieve a common goal or create a common work. This adds an element of teamwork and co-creation to the artistic experience, which makes the process of interacting with art even more saturated and meaningful.

Equally important is the use of game elements in art installations created using virtual reality and modern technologies. This is an innovative approach to attracting viewers and increasing their interest in art. Gamification allows integrating game elements into art projects, which makes interaction with art more fun and engaging (Munro, 2022). Game mechanics such as challenges, rewards, difficulty levels, and feedback can be used to create more dynamic and interactive artistic experiences. For example, viewers can perform certain tasks in a virtual environment that help them gain a deeper understanding of a work of art or reveal its hidden aspects. This creates an element of challenge and interest that motivates viewers to explore art more actively. In addition, gamification in art installations allows creating educational elements that help viewers better understand the context of the work or the history of its creation. For example, interactive tasks may include searching for information or solving riddles that reveal additional aspects of a work of art. This not only makes the process of interacting with art more interesting, but also helps to expand the audience's knowledge.

Dynamic content and updated installations in virtual reality and with the help of modern technologies open up new opportunities for creating live, variable artistic experiences that are constantly evolving and adapting. This approach allows viewers to immerse themselves in art that never remains static, but always offers something new and unexpected. One of the key aspects of dynamic content is the ability to update and modify artwork in real time. This may include changing visual elements, adding new objects or scenes, and integrating new audio-visual effects. This constant variability allows viewers to return to the same works again and again, each time discovering something new (Nakevska *et al.*, 2014). This increases the emotional and intellectual interest in art.

Updated installations can also include interactive elements that respond to viewers' actions. For example, virtual objects can change their shape or colour depending on the user's movements or choices. This creates a sense of active participation in the creation of art and enhances the emotional connection with the work. In addition, dynamic content allows artists to experiment with new forms of expression, creating multi-layered, complex compositions that can change in response to external factors, such as the time of day, weather conditions, or even the mood of the audience. This adds an element of

unpredictability and innovation to the artistic experience. Thus, dynamic content and updated installations in VR and with the help of modern technologies open up new perspectives for artistic creativity and perception, allowing users to create live, interactive experiences that are constantly evolving and attract viewers to new levels.

PRACTICAL EXAMPLES OF THE INTRODUCTION OF VIRTUAL REALITY TECHNOLOGIES IN TRADITIONAL ART

Museums actively use virtual reality technologies to create virtual expositions that allow visitors to immerse themselves in three-dimensional spaces where they can interact with works of art. This includes virtual tours where viewers can move freely around the museum's halls, view exhibits from different angles, and get additional information about them (Parker & Saker, 2020). Such technologies also allow creating reconstructions of historical events or exhibitions that have already been completed, giving viewers the opportunity to relive them. VR technologies help museums to attract a wider audience, including people who are physically unable to visit the museum.

One of the most famous museums in the world, the Louvre in Paris, presented a VR installation called "Mona Lisa: Beyond glass" (Fig. 1). This installation allows visitors to explore the famous portrait by Leonardo da Vinci in a virtual space. Using VR technology, viewers can see details of the painting that are usually difficult to see through thick protective glass and get additional information about the history and context of the creation of this masterpiece. This project was part of the celebration of the 500th anniversary of Da Vinci's death, providing visitors with a unique opportunity to better understand and appreciate art.



Figure 1. Three-dimensional "Mona Lisa".
Louvre Museum, Paris

Source: Ukrinform.ua (2019)

The Pompidou Centre in Paris also uses VR to create innovative art projects. One such example is "Starry Night", a VR installation that allows visitors to enter the interior of Vincent Van Gogh's famous painting "Starry Night". Using VR, viewers can explore the space, details and atmosphere of the painting, which allows them to gain an understanding of the work and its context. It also allows visitors to experience a unique artistic experience that cannot be obtained by traditional painting viewing alone (Fig. 2).

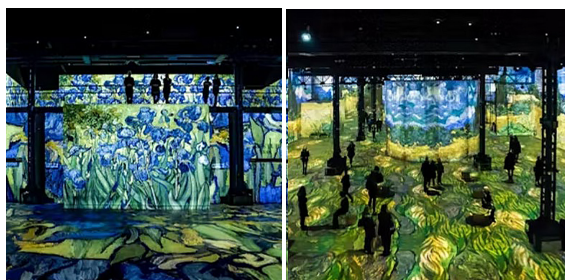


Figure 2. Pompidou Centre, France. Installation of V. Van Gogh's painting "Starry Night"

Source: Tigets (2024)

The British Museum is also actively using VR to improve the visitor experience. One of these projects is the "Virtual tour of Nefertiti" (Fig. 3). Using VR helmets, visitors can travel back in time and see what the Nefertiti temple looked like in its original state. This VR installation allows viewers to immerse themselves in the atmosphere of ancient Egypt, learn more about the architecture and culture of that time, and see the exhibits in their original context. This not only expands the knowledge of visitors, but also makes visiting the museum more interactive and exciting.



Figure 3. One of the images of the virtual tour of the Temple of Nefertiti, British Museum, London

Source: TheTourGuy (2023)

The Museum of Modern Art in New York uses VR technologies to create innovative art exhibitions. One of these projects is "Unseen", created by M. Chitilom (Fig. 4). This VR installation takes viewers into a world where they can interact with digital objects and shapes that change according to the user's movements. The project explores the boundaries between reality and virtuality, inviting visitors to rethink their perception of space and form. This not only elicits an emotional response, but also encourages critical thinking about the role of technology in contemporary art.

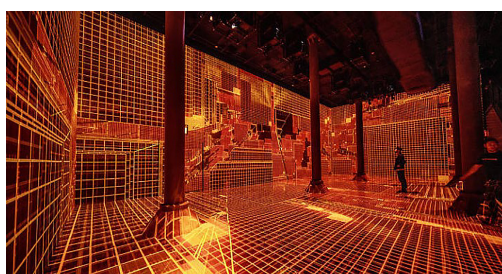


Figure 4. Part of the installation "Unseen", New York, Museum of Modern Art

Source: Timeout (2024)

These examples demonstrate how VR installations can change the experience of visiting museums, making it more interactive, educational, and engaging. Using VR allows viewers not only to see works of art in a new light, but also to immerse themselves in their historical and cultural context. Artists use VR technologies to create new forms of artistic expression that go beyond traditional media. With the help of virtual reality, they can create interactive three-dimensional spaces where viewers can not only contemplate works of art, but also interact with them, change them and influence their development. This allows artists to experiment with new forms of narrative and create dynamic, variable compositions that respond to the actions of the audience (Grau 2002). VR also opens up opportunities for collaboration between artists from different disciplines, helping to create complex, multi-layered art projects.

Virtual reality technologies open up new horizons for contemporary artists, allowing them to create interactive and engaging works of art that engage viewers in unique virtual worlds. Next, the study considers some outstanding examples of the use of VR in contemporary art. Jeffrey Shaw is one of the pioneers in the use of VR technologies in the arts. His work often explores the boundaries between reality and virtuality, inviting viewers to interact with digital spaces. One of the most famous projects by J. Shaw is "The Legible City" (Fig. 5). In this VR installation, viewers can ride a bicycle through three-dimensional virtual cities where buildings are made up of text. Each word represents a piece of history or narrative, allowing viewers to "read" the city while travelling. This project is a great example of interactivity and new forms of storytelling that are possible due to VR technologies.

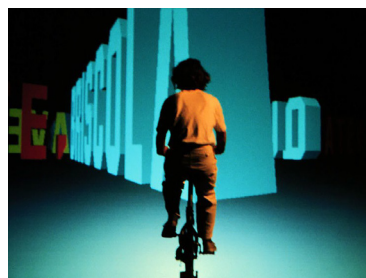


Figure 5. "The Legible City" by J. Shaw

Source: Jeffreyshawcompendium (2023)

Lauri Anderson, a well-known American artist and musician, also actively uses VR in her works. One of her most famous projects is "Chalkroom" (2017), created in collaboration with Taiwanese artist Hu Chen (Fig. 6). In this VR installation, viewers can move freely around a virtual room whose walls are covered with texts, drawings, and videos. Each element can be explored by interacting with it through body movements and controllers. "Chalkroom" creates a unique interactive experience that combines literature, music, and visual arts. Raphael Lozano-Hemmer is a Mexican media artist who uses VR in his installations to create interactive and personalised experiences. His work "Border Tuner" (2019) is an interactive lighting project that brings together the cities of El Paso and Juarez through VR technologies (Fig. 7). In this installation, participants can communicate with each

other using light rays and sound waves, which gives the impression of a single virtual space separated by a border. It allows exploring issues of identity, separation, and unity through VR.

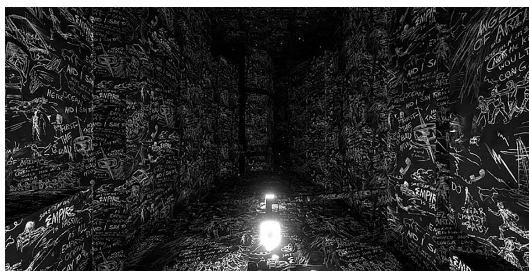


Figure 6. “Chalkroom” by L. Anderson

Source: Dreamideamachine (2019)

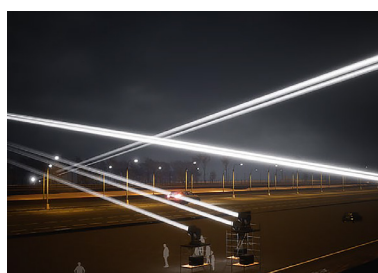


Figure 7. Performance “Border Tuner” by R. Lozano-Hammer

Source: Bordertuner (2019)

Miguel Chevalier is a French artist who specialises in digital art and uses VR technologies to create exciting installations. His project “Extra Natural” (2018) takes viewers to a virtual forest, where they can watch fantastic plants that respond to their movements and interactions (Fig. 8). This installation explores the relationship between nature and technology, offering viewers a new way to interact with nature through virtual reality.



Figure 8. Footage from performance “Extra Natural” by M. Chevalier

Source: Miguel-chevalier (2018)

These examples demonstrate how contemporary artists use VR to create new forms of artistic expression that allow viewers to immerse themselves in virtual worlds and interact with them in new and exciting ways. Exhibitions and performances using VR technologies are becoming increasingly popular, providing viewers with a unique interactive experience. Exhibition organisers use VR to create virtual environments where viewers can

interact with exhibits in a new, more immersive way. Performances that include VR allow creating interactive shows where viewers can actively participate in events, changing their course with their actions. This creates a new level of engagement and emotional impact, enhancing the experience of exhibitions and performances. VR also allows organising virtual exhibitions that can be visited from anywhere in the world, expanding access to art and cultural events (Jung *et al.*, 2016).

The Virtual Online Museum of Art (VOMA) is the world's first fully virtual museum which launched to the public in 2020 (Fig. 9). This is a virtual space where works from different eras and artistic trends are presented, collected from famous museums and private collections. Viewers can navigate the halls of the museum, view paintings, sculptures and other exhibits in high resolution, getting additional information about each work through interactive hints. VOMA also offers interactive tours and themed exhibitions that help to better understand art and its context.

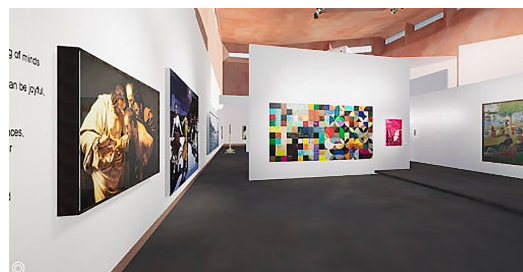


Figure 9. One of the galleries of the VOMA virtual museum

Source: Aislingquigley (2024)

Art Gate VR is a virtual platform for organising art exhibitions and events. It allows artists, galleries, and museums to create virtual exhibition spaces where viewers can view and interact with works of art in a 3D environment (Fig. 10). For example, in 2021, Art Gate VR organised a virtual exhibition “Art in Isolation”, which showed the works of artists created during the COVID-19 pandemic. Visitors could view exhibits, listen to audio guides, and even interact with artists in real time through avatars. This gives viewers a unique experience that combines virtual reality with elements of social interaction.

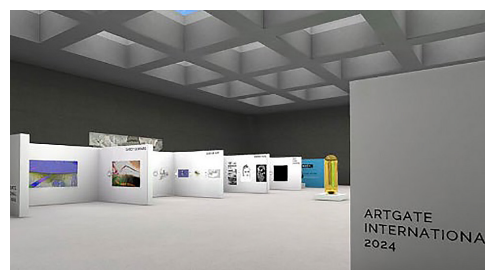


Figure 10. Art Gate VR virtual gallery images

Source: Art Gate (2024)

Acute Art is a platform that collaborates with leading contemporary artists to create virtual and augmented reality (VR and AR) experiences. One of the most famous

projects of Acute Art is “Kaws: Holiday”, where the works of the prominent American artist Kaws were presented in the form of giant virtual sculptures located in different cities of the world, available through the AR application (Fig. 11). Acute Art also organised virtual exhibitions where viewers could interact with digital works of art in a VR environment, allowing them to create a unique and immersive experience.



Figure 11. Image of a giant unrealistic sculpture on Big Ben on the Acute Art platform

Source: Acuteart (2024)

The Reality of Augmented Version project was implemented in collaboration with several museums and artists to create virtual exhibitions that are accessible via VR helmets (Fig. 12). One example is “The Brushstroke” exhibition, where visitors can watch the process of creating famous paintings in real time in virtual space. Viewers can see how artists work, interact with them, and even “help” them in the process.



Figure 12. Exhibition of augmented reality paintings

Source: Academyart (2019)

Given these examples, it can be argued that exhibitions and VR galleries can expand the possibilities of art, allowing viewers to interact with works in new and exciting forms, creating a unique experience that is not possible in traditional galleries.

CULTURAL CONTEXT AND ITS ROLE IN INTEGRATING VIRTUAL REALITY INTO CONTEMPORARY ART

Historical background plays a key role in understanding the integration of virtual reality into contemporary art. Throughout history, art has always actively interacted with new technologies, using them to expand the boundaries of creativity and create new forms of expression (Henning, 2006). From the invention of photography and cinema to the digital revolution, every new technology has provided artists with new tools to experiment and

innovate. One of the important historical prerequisites for integrating VR into art was the spread of computer graphics and digital technologies in the late 20th century. The advent of computer software for creating three-dimensional models and animations opened up new opportunities for artists who began using these technologies to create digital installations and interactive expositions. These early experiments became the basis for the development of VR in art. The historical background for integrating VR technologies into art includes years of technology development and experimentation with new forms of expression. Studying these prerequisites helps to understand how modern VR technologies have become a logical continuation of the evolution of art, opening up new opportunities for creativity and interaction with the audience.

Social aspects also play an equally important role in the process of integrating virtual reality into contemporary art, since virtual reality can change the ways of social interaction and collective perception of art. Virtual spaces create new opportunities for communication between viewers, allowing them to interact not only with works of art, but also with each other in a virtual environment. This contributes to the establishment of communities where people can exchange opinions, impressions and interpretations, which deepens the understanding and perception of art. One of the key benefits of VR is the ability to create inclusive environments where people with different physical abilities can interact equally with art (Coelho *et al.*, 2012).

Virtual museums and galleries can be accessed by those who do not have the opportunity to visit physical spaces, which contributes to wider audience engagement and increased access to cultural heritage. In addition, VR technologies allow preserving and promoting cultural heritage by creating virtual reconstructions of historical sites and events. This is important for the preservation of culture and history, especially in the context of globalisation and urbanisation, when many cultural sites may be lost or altered. Virtual reconstructions allow preserving them for future generations and making them available to a wide audience around the world.

It is also worth noting that VR can promote cross-cultural dialogue and mutual understanding. Virtual exhibitions dedicated to different cultures and historical eras allow viewers from different countries and cultures to gain access to new knowledge and expand their horizons. This promotes global cultural understanding and cooperation. Thus, the social aspects of integrating virtual reality technologies into contemporary art are important for understanding how technology can promote social interaction, inclusivity, and the preservation of cultural heritage.

Economic factors also play a significant role in the introduction of virtual reality into contemporary art, as VR technologies require significant financial investments both at the development stage and during the implementation of projects. Funding for VR projects in the arts can come from a variety of sources, including government grants, private investment, sponsorship, and crowdfunding. These financial resources are crucial for the development and implementation of VR technologies in the art sector. Commercial potential in art is also an important aspect. Virtual exhibitions, interactive installations,

and other projects can generate revenue through ticket sales, subscriptions, or sponsored events. This opens up new opportunities for artists and cultural institutions, allowing them to monetise their projects and attract additional financial resources for further development. In addition, virtual reality can be used to create commercial products, such as virtual museum tours or interactive art programmes that can be sold on the market. Economic factors also include issues related to the availability of VR technologies to the general public. Reducing the cost of hardware and software makes VR more accessible to artists, museums, and viewers. This contributes to the wider adoption of VR in art and the expansion of the audience that interacts with virtual art projects (Nayar, 2010).

Ethical and moral issues are important aspects of integrating virtual reality into contemporary art, as they relate to the responsibility of artists, curators, and developers to the audience and society at large (Bentkowska-Kafel *et al.*, 2005). One of the main ethical issues is the issue of authorship and ownership of digital works of art. In a virtual environment, it is easy to copy and distribute content, which can lead to copyright infringement. Solving this problem requires the creation of new legal frameworks and mechanisms for protecting intellectual property in the field of VR. Moral aspects also relate to the content of works of art in the field of virtual reality. Artists should consider how their work can affect the emotional and psychological state of the audience. The immersive nature of VR can trigger strong emotional reactions, so it's important to ensure that the content is ethical and doesn't harm users. This is especially true in cases where the works address topics of violence, trauma, or other sensitive issues.

Ethical issues also include issues related to the privacy and security of user data. Using VR can involve collecting and analysing large amounts of personal data, so it is important to ensure that this information is protected and that it is not misused. This requires high standards of security and privacy in the development and use of VR technologies.

CONCLUSIONS

The results of the study emphasise that virtual reality has a significant impact on the emotional perception of art. The immersive effect created by VR allows viewers to feel part of a work of art, which enhances the emotional connection and promotes a deeper understanding of the artistic content. The interactivity of VR technologies allows viewers to actively interact with art, change it and influence its development, which makes the artistic experience dynamic and personalised. Audio-visual effects create multi-layered compositions that profoundly affect the emotional state of the audience, causing strong emotional reactions. In this way, VR opens up new possibilities for artistic

expression, allowing artists to experiment with new forms of narrative and create interactive three-dimensional spaces. Collective interaction in VR technologies contributes to the socialisation of artistic experiences, allowing viewers to explore virtual spaces together and share experiences. The use of virtual reality game elements in art installations increases audience engagement and enhances their understanding of artistic concepts. Dynamic content and updated installations create lively, changing artistic experiences that are constantly evolving and adapting, increasing emotional and intellectual interest in art.

Practical examples of the introduction of VR technologies in traditional art demonstrate a variety of approaches and opportunities. Museums use VR to create interactive exhibitions and virtual tours, attracting a wider audience and providing new ways to interact with cultural heritage. Artists use VR technologies to create new forms of artistic expression, allowing viewers to interact with works of art on a deeper level. Exhibitions and performances using VR technologies provide viewers with unique interactive experiences, increasing the level of engagement and expanding access to art events.

The cultural context is important for understanding the integration of virtual reality technologies into contemporary art. Historical background, including the development of digital technologies and interactive installations, has paved the way for the introduction of VR. Social aspects include the impact of VR technologies on social interaction and the preservation of cultural heritage. Economic factors cover the financing of VR projects and their commercial potential, and the availability of technologies to the general public. Ethical and moral issues relate to the authorship, ownership, availability, and confidentiality of data that are critical to ensuring the safe and ethical use of VR in art.

VR technologies have great potential to transform contemporary art, but they also require consideration of important social, economic, and ethical aspects. The main limitations of this study are the subjectivity of assessments, the rapid development of VR technologies, sample selectivity, cultural and regional differences, and insufficient analysis of economic and ethical aspects. Promising areas of further research include empirical analysis of the emotional impact of virtual reality, cross-cultural research, investigation of long-term effects, study of technological innovation, analysis of economic and ethical aspects, and various forms of interactivity and user experience.

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CONFLICT OF INTEREST

None.

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Вплив технологій віртуальної реальності на сприйняття та інтерпретацію сучасного мистецтва

Анотація. Метою дослідження було проаналізувати вплив технологій віртуальної реальності на емоційне сприйняття сучасного мистецтва та визначити, як інтеграція віртуальної реальності змінює традиційні форми художнього вираження. Методологія базувалася на аналізі основних напрямків використання технологій в сучасному мистецтві, а також на вивченні практичних прикладів. У статті розглянуто основи впливу віртуальної реальності на емоційне сприйняття мистецтва, підкреслюючи, як ефект занурення, інтерактивність та аудіовізуальні ефекти створюють нові можливості для художнього вираження. Розглянуто ключову роль інтерактивності у розумінні мистецтва за допомогою технологій віртуальної реальності, включаючи персоналізацію мистецького досвіду, колективну взаємодію, використання ігрових елементів та динамічний контент. Наведено практичні приклади впровадження технологій у традиційне мистецтво, зокрема у музеях, художніх проектах та виставках. Проаналізовано культурний контекст та його роль в інтеграції цифрових інновацій у сучасне мистецтво, враховуючи історичні передумови, соціальні аспекти, економічні фактори та етичні питання. Основні результати дослідження включають: віртуальна реальність значно посилює емоційний відгук глядачів через ефект занурення, створюючи глибший емоційний зв'язок з мистецьким твором. Інтерактивність дозволяє глядачам активно взаємодіяти з мистецтвом, роблячи досвід більш динамічним та персоналізованим. Практичне впровадження технологій віртуальної реальності у музеях, художніх проектах та виставках демонструє нові способи взаємодії з культурною спадщиною та мистецькими творами. Культурний контекст відіграє важливу роль в інтеграції віртуальної реальності, зокрема історичні, соціальні, економічні та етичні аспекти, які визначають успішність впровадження технологій у мистецтво. Ці результати підкреслюють значний потенціал VR для трансформації сучасного мистецтва, відкриваючи нові горизонти для творчості та залучення глядачів, але також вказують на необхідність врахування важливих економічних та етичних аспектів.

Ключові слова: інтерактивність; емоційний вплив; тривимірні простори; культурна спадщина; цифрові технології; інновації у мистецтві



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Sound identity as a phenomenon. Research on the cultural significance of music in ethnic and subcultural communities

Abstract. The topicality of the issue of developing and reflecting the identity of various ethnic and subcultural groups by music is conditioned by the importance of preserving the unique heritage of the world for subsequent generations. The purpose of the study was to highlight the means by which music reflects the original code of communities, and the mechanisms for its modernisation. To achieve this goal, the study analyses the means of reflecting and renewing ethnic and subcultural identity; compares and synthesises them in the context of 21st century artistic practice. The results of investigating the topic indicate that the music of different ethnic groups and subcultures concentrates their identity and is open to modernisation due to the presence of such factors as: tools, timbre, texture, style of interpretation, genre, compositional form of works; relationship with global society; integration into the sphere of information and communication technologies; dialogue between different ethnic groups and subcultures; synthesis of their own unique features and characteristic features of other communities. The renewal of the music of one of the ethnic groups of China (Yunnan) took place through the synthesis of its traditional and European tonal and functional, genre and structural, and timbre systems. Aspects of modernisation of the musical traditions of the Azerbaijani ethnic group (mugham) are the transformation of texture through linear polyphony and complex chords, timbre renewal through the use of symphony orchestra instruments. The enrichment of the folklore of the local culture of the Cossacks of Ukraine was implemented through the timbre sphere, where, in addition to male voices, musical instruments of various types and texture sound, through a polyphonic choir and orchestra, structural and compositional, in the context of which the song turns into a vocal and symphonic miniature. The music of church communities in Europe, in particular, Great Britain, and the United States of America, on the example of the world-famous song "Amazing Grace", has passed the path of its renewal through interaction with the style of jazz and its varieties of later times, achievements of academic, pop music, the main elements of which are a certain style of vocals, its accompaniment by a number of acoustic, electronic instruments and chords of a complicated system of the 20th and 21st centuries

Keywords: folklore; traditional creativity; fret system; compositional structure; genre; style

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INTRODUCTION

The need to investigate the topic of the reflection in music of the nature of thinking, artistic perception of the world by a particular ethnic group or subculture is conditioned by the importance of the creative heritage of various societies and population groups in the context of the world humanistic thought of the 21st century. The problem of the study is that the process of transformation of musical primary sources of ethnic and subcultural communities, the key components of their renewal, the general panorama of the synthesis of traditions and innovations in musical art, the foundation of which is the folklore of ethnic groups and subcultures, remains not yet illuminated.

According to the findings of I. Egorova (2024), national music contributes to the development of cultural, more broadly – spiritual self-consciousness of the younger generation belonging to a particular ethnic group. This happens in the conditions of the educational system of the 21st century, where the key importance is based on the main structural components of self-awareness, students' assimilation of the history of the origin of works, intonation and figurative analysis of works, identification of specific national fret and harmonic features of the musical language of the work, the development of the ability of adolescents to identify with the musical image, hero, connection with other types of art, focus on emotional perception and assimilation of national culture, the use of aesthetic categories in the assessment of national musical art, the development of the main areas of manifestation of national self-awareness by means of national music.

The role of music education in the development of sound, cultural, and spiritual identification is emphasised by I. Ramadani (2017). The researcher claims that music, as always, was and is integrated into the social life of mankind. It is directly related to its technical development and policy. Musical art is a reflection of a certain society and contributes to the transformation of the values of an ethnic group or subculture into a global phenomenon. At the same time, it concentrates the uniqueness and originality of ethnic groups and subcultures that absorb certain elements of global achievements of civilisation, while remaining bright and filled with their own content. M. Sidir (2023) highlights the main ideas about national identity in world and Ukrainian scientific thought. In particular, the researcher considers music as a means of forming national mental attitudes. In this, it opens the foundation for combining art and the social climate of society, which contributes to the awareness of own belonging to a particular national and cultural group with its unique musical and symbolic thesaurus.

According to A. Arblaster (2002), categories such as patriotism and traditional spiritual values are becoming increasingly important in the context of revealing individual musical identity, where authenticity and originality are concentrated. They are inherent in individuals (Weber, Chopin, Glinka, Sibelius, Bartok, Williams) and in the schools of composition of different countries as a whole. E. Asaqli and M. Masalha (2020) emphasise the role and significance of folklore as an artistic symbol that exposes negative trends in the life of society. In particular,

these include corruption and loss of moral values that contribute to the self-identification of both society as a whole and its individual groups (subcultures). Thus, the creative heritage of ethnic groups, including music, can become a means of ideological struggle for the salvation of the nation and its prosperity.

Musicologists S. Panapitiya and R. Nethsinghe (2023) point to the need to study the folklore of ethnic groups, which is gradually disappearing, using the example of Sinhala folk songs. According to them, measures to preserve it can not only protect the unique culture of small peoples, but also open up one of the parts of a wide panorama of world musical art. According to P. Dutta and K. Kikhi (2016), folklore, in particular, musical folk heritage, is the foundation for the manifestation of self-identification of ethnic groups and subcultures. It has the functions of reflecting the emotional state, feelings of the individual and connection with the cultural and spiritual atmosphere in the life of previous generations. An example of this is the practice of Jingrwai lawbei, which is traditional for the people of Kongtong (Meghalaya). The task of highlighting the sociological significance of musical folklore becomes urgent, since it extremely enriches culture in general.

However, the problem of updating the musical art of ethnic groups and subcultures in the 21st century still remains unsolved. The purpose of the study was to highlight the system of means of reflecting the original code of communities by music, and the mechanisms for its modernisation. The tasks were focused on investigating the principles of developing materials of ethnic and subcultural art, revealing the mechanisms of its implementation, and obtaining information about its effectiveness.

The study considered the processes of transformation of the music of ethnic groups and subcultures, the means of their reflection in the academic sphere, and the result of their presence in art. First, the musical sources inherent in the sphere of traditional creativity and practice of composers of the 20th and 21st centuries were collected. This opened the way to identifying the specifics of the musical (intonation and rhythmic) composition of works and the means of transforming the musical heritage of ethnic groups and subcultures. Through the discovery of the musical composition of the traditional heritage and the means of its modernisation, it was possible to separate the elements of world musical creativity, based on which samples of music of ethnic groups and subcultures received an enriched sound. Knowledge of these elements became the basis for systematising the key components of the phenomenon "sound identity of ethnic groups and subcultures". With the help of this systematisation, the process of gradual updating of archaic examples of music was tracked. Sources of traditional music from countries such as China, Azerbaijan, Ukraine, the United Kingdom, and the United States of America were chosen as the basis for the study. This choice was conditioned by the fact that these states represent a unique geographical, cultural, and historical belt covering most of the world, in particular, Asia, Europe, and America.

MUSIC OF ETHNIC GROUPS AND SUBCULTURES AS A PHENOMENON AND ASPECTS OF ITS RENEWAL ON THE EXAMPLE OF CHINESE ART

Music, reflecting the sound culture of ethnic groups, has passed through a process of deep multi-faceted renewal in the 21st century. It is concentrated in reflection of thinking that is unique for each nation, manifestation of the original mentality of ethnic groups and subcultures, reflection of their spiritual culture, traditions of education and aesthetic development that have been formed over the centuries. The music of individual ethnic groups and subcultures becomes a way of transmitting such aspects as the temperament and emotional state of their representatives. It is a means of realising their inherent ideas, desires, and expectations for the implementation of these phenomena in the form of certain intonations, rhythms, timbres, and manners of their presentation by interpreters. All of them and the means of their implementation are patterns as a musical, social, and moral portrait of a particular culture. Their content becomes a guide for people to understand their belonging to a particular ethnic group or subculture. This contributes to their identification in the context of a global society.

Music of different ethnic groups and subcultures is able, on the one hand, to preserve its unique bright content, on the other hand, to adapt achievements of humanity in the 20th and 21st centuries through the presence of traditional, acoustic academic and electronic musical instruments in the performance of samples of ethnic and subcultural creativity, their integration into the sphere of information and communication technologies, interaction and interrelation with global society through festivals of ethnic and subcultural music, including international level, dialogue between different ethnic groups and subcultures, synthesis of their own unique features and characteristic features of other communities and groups. Music serves as an integral part of life, both in the world society as a whole and in its individual groups, subcultural and ethnic associations, accompanying such areas as everyday life, education, spiritual practice, and the transmission of concepts of life and its key components. It also helps to reflect the ideas and emotional state of both an individual and a social group in a form that protects against persecution by state authorities, political pressure, and repression. Thus, music will unite people into a single ethnic or subcultural society based on common needs.

There is a tendency for the musical heritage of ethnic groups and subcultures to reach the level of professional national creativity, when academic works of various scales, genre forms, and composition of performers are compiled based on intonations and rhythms belonging to a particular ethnic group or subculture. In such cases, the ethnic and subcultural framework retains its unique code, transforming through the means of the arsenal of academic music, extremely enriched by the 21st century. The relevance of the means of broadcasting ethnic and subcultural creativity becomes obvious. It is an integral complex system, the elements of which are deeply interconnected. These include live authentic interpretation, academic performance, pop-style presentation of musical material, software-based performance, and interpretation

that synthesises the listed components. Chinese folk music culture conveys a philosophical concept of nature and worldview. This aspect is clearly reflected in the songs of various ethnic groups of the country. Among them, samples of folklore of Yunnan province became known. An example of this was Zhu Jianer's "Five Yunnan folk songs", which was written for piano in 1962. It includes "Mountain Song", "Shepherd's Tune", "Song of Riddles", "Waves of the Red River", "Sparrow's Nest on the Xixiang Dam". It is possible to trace a deep reflection of the foundations of traditional music, in particular, pentatonics. The fret system and rhythms of this ethnic group are also unique. The frets of traditional Chinese music are a group of five sound ranges: Gong, Shang, Qiao, Zhi, Yu (Fig. 1).

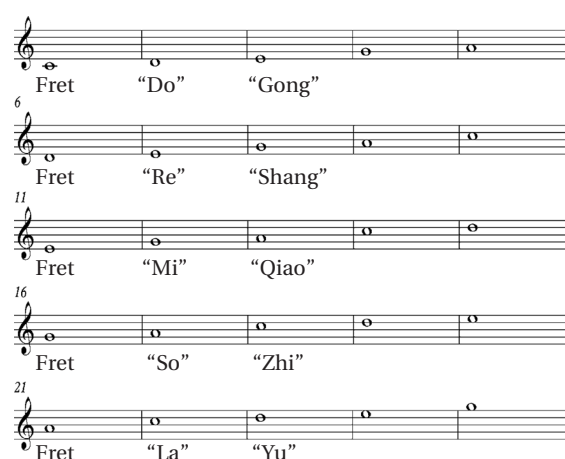


Figure 1. Fret system of traditional Chinese music
Source: compiled by the author

"Gong" completely coincides with the sound sequence of major pentatonics. The frets "Zhi" and "Shang" are close to it. "Zhi" differs from the "Gong" system in the sequence of steps: instead of the classical chain (I-II-III-V-VI), one of its variants (I-II-IV-V-VI) is used. The "Shan" system is based on the sequence I-II-IV-V-VII. It should be noted that these frets ("Zhi" and "Shang") can be the basis of works in the minor version of pentatonics. Corresponds to the scale of minor pentatonics fret "Yu". The "Qiao" system (I-III-IV-VI-VII) became close to it. However, the development of academic national culture became the foundation of its renewal through the unification of the above-mentioned fret system and the European major-minor, the transformation of compositional form and genre direction through the transformation of folk songs into an instrumental suite for piano, the emergence of a rich palette of new timbre colours, the dynamic development of material belonging to the ethnic primary source. Traditional music of China, as well as other different countries of the world, has received a new life due to its enrichment in terms of texture and timbre, musical form and means of broadcasting to listeners.

MODERNISATION OF TRADITIONAL MUSIC OF AZERBAIJAN, UKRAINE, GREAT BRITAIN AND THE UNITED STATES OF AMERICA

The basis of oral professional music in Azerbaijan was monody. This type of musical composition is conditioned

by the nature of thinking of the inhabitants of the Middle East. It reflects a person's communication alone with the Lord, prayer to Him. The monody was performed both vocally and instrumentally. One of the most famous instruments of this area throughout history was the tar. Both types of interpretation were distinguished by the richness of various intonation and rhythmic figures, which represent a unique form of national melismatics, reminiscent of forshlag, trill, rehearsal of a certain tone of melody. The ethnic traditions of Azerbaijan also led to the creation of music within a certain original fret system. Its foundation is based on seven sound rows (Fig. 2).



Figure 2. Fret system of Azerbaijani folk music

Source: compiled by the author

A certain part of them is closer to the major formed in classical music. It is approached by frets called "Rast", partly "Segah". However, a larger number reminds listeners of a minor. In particular, the character of its sound is reflected by frets called "Shur", "Bayati-Shiraz", "Chargyah", "Shushter", "Humayun". Attention is drawn to the fact that there is a certain semantic orientation in the context of each of the listed frets. "Rast" conveys a picture of light and joy. "Shur" broadcasts a cheerful, courageous mood. "Segah" reflects the feeling of love, lyricism. "Bayati-Shiraz" conveys the mood of deep philosophical reflection, meditation. "Chargyah" – a system that concentrates a sense of impulse, passion. "Shushter" serves as a system that conveys the mood of sadness. "Humayun" conveys these feelings even more deeply. Due to the progressive

position of the classic of musical culture of Azerbaijan – Uzeyir Hajibeyli – the country's ethnic music has been extremely enriched with the achievements of world culture.

Among the aspects of modernising the musical traditions of the Azerbaijani ethnic group, the accompaniment of melody as a folk primary source, a bright harmonious line, timbre renewal of intonation and rhythmic material, which uses instruments of the symphony orchestra, academic singing voices, genre and structural transformation, based on which the work of professional music of the oral tradition – mugham – becomes a symphonic poem, are relevant. In 1948, the famous Azerbaijani composer Fikret Amirov wrote a piece for the symphony orchestra called "Shur". It reflects the structural principles of the large-scale traditional form of "destgah". This is a sequential movement to the climax, in which the composer gives an alternation of certain sections based on their characteristic main tones.

The folklore of the Cossack community of Ukraine has also undergone profound changes. Its masculine intonation and clear, syncopated, rhythmic pattern became the foundation of one of the spheres of compositional creativity of the 20th and 21st centuries. A. Sukhoi created the song "Sleep, Little Cossack". In 2019, V.M. Hrytsyshyn, the author of many choral works, including those written for the Revutsky Chapel, made an original arrangement for the H. Maiboroda Bandura Choir. It shows a bright palette of timbres of the male choir and orchestral composition, where in addition to bandura quartets, instruments such as clarinet, trombone, cymbals, xylophone, windchains, snare drum, accordion, mandolin, and double bass are used. The sound of the instrumental introduction, where the imitation of walkers is listened to, subtly conveys the symbolism of the life and exploits of a Cossack – a hero and defender of his land. Thus, the modernisation of the folklore of this local culture was realised through its timbre, texture, structural and compositional transformation.

The sacred music of Great Britain and the United States of America has undergone a profound transformation. Its implementation was facilitated by such factors as the geographical distribution of tunes on different continents, including Eurasia, America, Australia, Africa and penetration into the named sphere of jazz styles and its varieties of later times, the enrichment of the church vocal primary source with achievements of academic and pop music through the transformation of the vocal part and its accompaniment by a number of academic and electronic instruments, chords of European major-minor, and complicated systems. The concept of glorifying the Lord, his actions, and creations, which is the foundation of spiritual musical culture, is now easily perceived by audiences around the world, regardless of religious tradition. Using the example of the world-famous Christian hymn "Amazing Grace", created in 1779 by the poet and priest from Great Britain John Newton, it becomes possible to track the path of its renewal by enriching the timbre palette of sound. The process of its stylistic and textural transformation is opened by the Jehovah Shalom Acapella ensemble. The song is distributed all over the world, in particular, in the United States of America, where it became one of the most popular spiritual tunes and received a new stage birth performed by the Heritage Singers collective.

Thus, the example of samples of the musical heritage of individual ethnic societies and subcultures shows the uniqueness of the code of their original sources and highlights the entire complex process of their transformation into academic compositions while preserving the roots of traditional art, which helps to transmit its ideological and spiritual aspects to the global society of the 21st century.

ISSUE OF UPDATING THE KEY COMPONENTS OF THE MUSICAL ART OF ETHNIC GROUPS AND SUBCULTURES IN THE SCIENTIFIC LITERATURE

The study of folklore traditions inherent in different regions of the same country contributes to the development, improvement of the level of general cultural education, and the fostering of literacy among the local population and people of other states. An example of this is music by *Gambus Paser (Indonesia)*, which is characterised by *the style of pentengan (picking technique) and the lyric of Gambus song* (Gunawan, 2021). Musical art of ethnic groups and subcultures can not only to reflect people's emotions, but also to regulate them, to promote healing as an individual, and society as a whole. That is why it is an integral part of the daily life of the *Bapedi* people, in particular, it preserves the importance of the foundation of cultural and religious rituals, social ceremonies and celebrations. Music and culture are closely linked, representing the foundation for building social cohesion, promoting wise behaviour, and spreading moral and ethical values (Lebaka, 2019). This concept coincides with the results of the study, since it concentrates the most important characteristics of the musical heritage of ethnic groups and subcultures in general. This idea is also reflected in the research devoted to the *Xhosa culture*. In particular, such functions of ethnic music as religious, social, cultural, ritual, and moral are emphasised. In addition, according to researchers, it is used to calm or receive affection from ancestors (Izu & Villiers, 2021).

In the field of musicology, attention is drawn to the need to use traditional texts, which were the basis for creating songs of ethnic groups and subcultures. This will help to correctly understand their ideological content and correctly interpret them as an original version and an adapted version in the form of spiritual tunes and hymns (*Zulu traditional hymns (iCilongo Levangeli)*). It plays a vital role in expressing God's feelings and, at the same time, illuminates the historical context of hymns, the situation in which they were created (Yende, 2021). The Christian hymn "Amazing Grace" retains its original literary text in different countries, stylistic versions, and interpretations. The ideological, social, and political significance of the modernised version of the music of ethnic groups becomes relevant. Thus, the creation of Enoch Sontonga, in particular, the hymn "*Nkosi Sikelel' iAfrika*" concentrates spiritual symbols of cultural resilience, socio-political resistance and social transformation in South Africa (Yende, 2023). It becomes obvious that the music of ethnic groups or subcultures is established into a certain fund for the implementation of human needs for freedom, well-being, and prosperity through its synthesis with the traditions of spiritual culture, in particular, Christian. Examples of this are church choirs and South African

Freedom songs. 21st-century research shows that the identity of a particular ethnic group or subculture is largely related to musical preferences. In particular, parishioners of the Apostolic Church of St. Matthew, the Mafofa Congregation in Sekuhune district (Limpopo province in South Africa) use music to understand themselves, to identify themselves, both internally and externally, through the integration of their own music, dance, and instrumental playing in the church (Lebaka, 2018). As evidenced by E.A. Omulupi and N.A. Masasabi (2021), the perspective of spiritual musical art and traditional music is to find a balance between the canons of church creativity and various idioms of indigenous peoples. Using the example of the musical atmosphere of Anglican churches in Kenya, researchers suggest that the leaders of their choirs compose spiritual hymns in the traditions of the corresponding musical styles of Luhiya. In particular, they recommend preserving elements such as performance style, harmony, rhythm, texture, shape, and structure. This can help in localising their own experience of serving in the church. Music science of the 21st century shows a deep interest in the religious traditions of individual ethnic groups and on a global scale. In particular, researchers try to cover in detail such aspects of this phenomenon as the racial and ethnic identity of religious culture, its manifestation among the female and male population, spiritual music therapy (and medical ethnomusicology), music of the local spiritual tradition (Wiebe, 2021). All these aspects play an important role in creating the phenomenon of "musical identity of ethnic groups and subcultures".

RESEARCH OF MECHANISMS FOR MODERNISING THE MUSICAL HERITAGE OF ETHNIC GROUPS AND SUBCULTURES IN THE CONTEXT OF MUSICOLOGY

The process of updating the traditional music language is reflected in a number of principles for creating compositional content of the 21st century. Thus, a certain number of Guizhou ethnic groups (Miao, Dong, Yi, and Shui), which connects national heritage and innovative technologies, synthesises instruments, melodic motifs and rhythmic models outside of individual ethnic styles.

Such a cultural phenomenon, on the one hand, preserves the identity code of ethnic groups, on the other hand, it catalyses musical evolution (Huang, 2024). This is confirmed in the study, through the results of an analysis of the modernisation of ethnic primary sources of Yunnan province (Zhu Jianier, "Five Yunnan Folk Songs"). It is becoming relevant to preserve the traditions of ethnic musical art and its broadcasting to the next generations. Thus, five ways to implement such a project in the museum were found. Among them are sound as a lecture, sound as an atmosphere (soundtrack), sound as an artefact, sound as art, sound as crowd curation (Cortez, 2021). This idea becomes promising, due to its multidirection in relation to such a phenomenon as the "sound basis". This ensures the interest of a wide global audience in the materials that are broadcast, including the musical heritage of ethnic groups and subcultures. Musicians of neighbouring ethnic groups tend to combine their creative traditions, in particular intonation, rhythmic, instrumental and timbre nature. An example of this is the dance compositions of Zupanochoria,

various geographical areas of the Greek parts of Epirus and Macedonia. Sometimes it becomes drive for disputes between representatives of different cultures regarding the ownership of musical primary sources. That is why a scientific investigation of the folklore of each country, its ethnic groups, and subcultures is required (Kyratsou *et al.*, 2021). Musicology offers a progressive and promising trend that promotes effective, deep and multifaceted disclosure of the culture of ethnic groups and various groups of society (in this case, refugees from Afghanistan living in Austria). This is becoming the flexible direction of musical ethnography of this century (Kölbl, 2021). As stated by I. Maulana *et al.* (2023), a sense of cultural identity in general, and music in particular, has a direct impact on the creation of an industry and market associated with this area. For example, Minang migrants outside West Sumatra contribute to the spread of their ethnic pop music through the organisation's business. This not only "provokes" the interest of foreign listeners in the unique musical heritage, but also brings dynamics to the development of the economy. This position extends the boundaries of the phenomenon of "sound identity of ethnic groups and subcultures", which becomes not only the foundation for preserving the folklore heritage of peoples, but also creates a certain economic branch.

The panorama of ethnic music, in particular, Mongolian, includes the traditions of Buddhism, combined with the achievements of the 20th and 21st centuries. Its evolution consists in updating the various melodic, rhythmic and tonal qualities inherent in Mongolian musical genres and styles *Hulunbuir*, *Xilingol*, *Ordos* and *Alxa*, which highlights regional differences and stylistic variations. Using the creative work of artists Tenger, Han Lei, and Dege Ma, researchers reveal the mechanisms of integration of Mongolian ethnic music into Chinese pop music and highlight the importance of studying Mongolian ethnic music as a source of dialogues between neighbouring cultures and preserving their own national heritage (Yang, 2024). It is also obviously important to define the concepts of "cultural identification" and to preserve cultural sustainability in the era of globalisation. This can be done by communities of cultural activists working to support ethnic traditions, inherit the diverse and lasting riches of ethnic art, and realise a connection with the land of their ancestors, their language, spiritual practice, and knowledge. "Cultural identification" is thus revealed as a dynamic social construct that is associated with a number of aspects. Among them, language, culture, history, and social context are particularly important. It becomes a mechanism of "self-representation" in the context of the 21st century (Jati, 2023). This concept is clearly reflected in the example of the works of Zhu Jianier, F. Amirov, V. Gritsyshyn, whose music has passed the path of renewal and at the same time preserved its unique ethnic cultural code.

According to the study by O. Sapozhnik (2024), the music of subcultures, in particular "rock", concentrates the ideals and mental and ideological institutions of listeners around the world and Ukraine. This makes them the foundation of the processes of national identification, on which, in turn, an ethno-national mentality is formed. It finds its manifestation in the names of works and groups, in the use of folk traditions, folklore themes, regional motifs,

dialects in the vocal and instrumental rock sound of Ukrainian origin. In this way, there is not only the preservation of national and cultural identity, but also the spread and popularisation of the Ukrainian subcultural group in the world art space. The study of ethnic music contributes to solving socio-economic, technological, political problems, and educational issues of the 21st century (Nnamani, 2019). It becomes the basis for overcoming the risks of inculturation, in which representatives of certain ethnic groups in other countries lose touch with the roots of their culture. At the same time, knowledge of the traditional heritage of ethnic groups and subcultures reveals not only their history, but also symbols of the political struggle of peoples for independence (Matsilele & Msimanga, 2022). In addition, it testifies to the huge influence of musical art on the physical and emotional state of a person, forms, in turn, the foundation of the development of society, its philosophy, thinking, culture of relationships, ideas and values, lifestyle (Nwankpa & Okunade, 2021). Music of ethnic groups and subcultures serves as a mechanism for positive changes in the life of society, because, according to scientists, it is created to make people happier (James, 2023). On the other hand, its preservation in the context of the 21st century is facilitated by the concept of "recluse", which is followed by an ethno-musician (Zhao, 2023). All the reviewed materials are of great importance for music knowledge of the 21st century, regarding issues of ethnic and subcultural artistic heritage.

CONCLUSIONS

The study found that the music of different ethnic groups and subcultures reflects, preserves, and updates its unique code through the presence of traditional, acoustic academic and electronic musical instruments when performing ethnic samples, subcultural creativity, their integration into the sphere of information and communication technologies, interaction with the global society of the 21st century via ethnic festivals, subcultural music, dialogue between different ethnic groups and subcultures, synthesis of their own unique features and characteristic features of other communities. The mechanisms of development of the musical art of an ethnic group on the example of music from China, Azerbaijan, Ukraine, Great Britain, and the United States of America and subculture on the example of one of the genres of sacred music were highlighted. These include transformation of timbre, enrichment of texture, expansion of interpretation style, variety of genres, and compositional form. A new sound quality of traditional Chinese music was discovered due to its integration into the European tonal and functional system and timbre, genre, and structural transformation of folk songs into an instrumental suite for piaNo. A number of aspects of the modernisation of the musical tradition of the Azerbaijani ethnic group were revealed, which include the accompaniment of the folklore primary source with a complex harmonic line and timbre renewal of intonation and rhythmic material and its genre and structural transformation. The components of modernisation of folklore of the local culture of the Ukrainian Cossacks were identified. This is its timbre, texture, structural and compositional transformation. The means of renewing sacred music in the United Kingdom and the United States of America

were highlighted on the example of the world-famous song "Amazing Grace". They are conditioned by the penetration into this sphere of jazz styles and its varieties of later times and the enrichment of the church vocal primary source with the achievements of academic and pop music.

Areas for further research are the development of vectors for updating the traditional musical art of countries that were not represented in this study and forecasting

the state of world musical culture, when combining its various spheres into a single space.

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CONFLICT OF INTEREST

None.

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Звукова ідентичність як феномен. Дослідження культурного значення музики в етнічних та субкультурних спільнотах

Анотація. Актуальність дослідження проблеми формування та відображення музикою ідентичності різних етнічних і субкультурних груп обумовлена значущістю збереження для наступних поколінь унікальної спадщини світу. Мета дослідження полягала у висвітленні засобів віддзеркалення музикою самотнього коду общин, та механізмів його модернізації. Для її досягнення було зроблено аналіз засобів віддзеркалення й оновлення етнічної та субкультурної ідентичності; їх порівняння та синтез у контексті художньої практики 21 століття. Результати вивчення теми свідчать, що музика різних етносів та субкультур концентрує їх самотність та відкрита для модернізації завдяки присутності таких факторів, як: інструментарій, тембр, фактура, стиль інтерпретації, жанр, композиційна форма творів; взаємозв'язок з глобальним соціумом; інтеграція в сферу інформаційно-комунікаційних технологій; діалог між різними етносами та субкультурами; синтез власних неповторних рис та характерних особливостей інших спільнот. Оновлення музики однієї з етнічних груп Китаю (Юньнань) відбулося через синтез її традиційної та європейської тонально-функціональної, жанрово-структурної, тембрової систем. Аспекти модернізації музичних традицій азербайджанського етносу (мугам) це трансформація фактури через лінеарне багатоголосся та складну акордику, темброве оновлення завдяки використанню інструментів симфонічного оркестру. Збагачення фольклору місцевої культури козацтва України реалізувалася через темброву сферу, де окрім чоловічих голосів звучать музичні інструменти різного типу й фактурну, через багатоголосний хор та оркестр, структурно-композиційну, в контексті якої пісня перетворюється на вокально-симфонічну мініатюру. Музика церковних общин Європи, зокрема, Великої Британії, та Сполучених Штатів Америки, на прикладі всесвітньо відомої пісні «Amazing Grace», пройшла шлях свого оновлення через взаємодію зі стилем джазу та його різновидами пізнішого часу, досягненнями академічної, естрадної музики, головні елементи якої це певний стиль вокалу, його супровід низкою акустичних, електронних інструментів та акордів ускладненої системи 20-21 століть

Ключові слова: фольклор; традиційна творчість; ладова система; композиційна структура; жанр; стиль



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Folklore in contemporary music: Revival of cultural traditions

Abstract. The purpose of the study was to comprehensively analyse and systematise the ways in which contemporary artists and musicians integrate folk motifs into their works. It was found that although modern interpretations of folklore retain the basic melodic structures of traditional compositions, they also introduce significant innovations in arrangement and instrumental design. The study showed that musicians attach new cultural and personal meanings to musical works, reinterpreting folklore narratives in accordance with modern realities. It was also found that thematic motifs and instrumental techniques have changed over time, which indicates a tendency to synthesise old and new musical forms. Modern interpretations of folklore retain the basic melodic structures of traditional compositions, but introduce significant innovations in arrangement and instrumental design. Musicians attach new cultural and personal meanings to musical works, reinterpreting folklore narratives in accordance with modern realities. Thematic motifs and instrumental techniques have undergone changes, which indicates a tendency to synthesise old and new musical forms. The use of folk motifs helps contemporary performers to revive interest in the national musical heritage and effectively interact with a global audience. This approach preserves cultural characteristics and promotes cultural exchange at the international level. Folklore acts as a means of communication and self-expression in the musical art, which unites and helps to rethink cultural boundaries

Keywords: musical heritage; folk motifs; authenticity; rhythmic structures; national flavour; ethnomusicology

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INTRODUCTION

In the modern world, where globalisation affects cultural processes, the relevance of studying the influence of folklore on modern music is growing. Folklore not only helps maintain cultural uniqueness, but also encourages

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cultural revival. This integration can be key to understanding how musical forms can act as a means of preserving national identity. It should be borne in mind that modern music is often a product of cultural hybridisation, so defining clear boundaries between “pure” folklore and its modern adaptations can be difficult. This makes it necessary to expand the theoretical base and develop new research tools that will help to more accurately analyse and understand these processes in various cultural and musical contexts. The clash of traditional and contemporary music offers new directions for cultural exchange while simultaneously preserving unique cultural elements. This interaction can solve a number of modern problems, from the loss of cultural diversity to the need for new forms of musical expression.

The influence of folklore on modern music has always attracted the attention of many researchers. This interest is conditioned by the fact that folklore not only reflects cultural traditions, but also actively forms modern musical practices. Researchers from different countries study how traditional motifs are integrated and transformed in the framework of globalisation, creating new musical genres and styles. This process not only enriches the modern music scene, but also contributes to the preservation of cultural uniqueness, which makes this topic a subject of deep academic interest.

For example, E. Robb (2024) analysed transnational and interracial interactions in electronic music, including the krautrock and techno genres. His research revealed how these styles influence cultural exchanges and mixing between Europe and America, highlighting the global nature of musical influences. W. Waldron (2023) focused on the evolution of symbolic forms in various areas of culture, especially in music. His study showed how music interacts with art, religion, and language, and how these forms are transformed in response to cultural changes. M.A. Slayton and H.Y. Hendrix (2023) investigated biosemiotic processes in music by analysing the effects of musical symbols on living organisms. They found that music can have a significant impact on people's behaviour and psychological state. H-W. Heister (2023) studied the interaction between music, verbal, and sign languages. His research showed how these different forms of artistic expression interact, forming connections between nature, body, and culture. M.A. Barros-del Rio (2024) examined transcultural interactions in contemporary Irish literature and society. His research revealed new directions in the development of national culture in the context of globalisation.

T. Badenhausen (2024) explored narrative structures in a digital context, examining their role and impact on the perception and transmission of stories. His findings highlighted the importance of digital media in modern culture. M. Bauer and B. Schiele (2023) analysed the interaction between artificial intelligence and human intelligence. Their research revealed important ambitions and difficulties in integrating artificial intelligence into everyday life. R. Wood (2024) focused on the study of zydeco as an expression of the Creole soul, investigating its influence on American folklore. His research highlights the importance of musical traditions in shaping cultural identity. N. Booker (2024) conducted field research on the blues of the 1960s, examining its development and impact on

the American music scene. His work reflects changes in the music industry and cultural perception. A. Dmitrijevski (2024) explored the media presentation of Macedonian musical folklore, analysing its impact on national culture. He discovered how the media can influence cultural identity and national pride.

After analysing these works, it can be concluded that the topic of folklore in modern music has been thoroughly studied, but still has the potential for further research. The problem of studying folklore in modern music is the complexity of identifying and analysing folklore elements, which are often integrated into music at non-obvious levels. Folklore can manifest itself not only in melodies and instrumental equipment, but also in lyrics, rhythms, and methods of performance. This complicates objective analysis and requires the development of more flexible methodological approaches. That is why the purpose of this study was to analyse the influence of folklore on modern musical genres and determine its role in preserving cultural uniqueness. To achieve the goal, the research identified the following tasks: analysis of theoretical approaches to the influence of folklore on modern music, investigation of the processes of adaptation of folklore elements in various musical genres, and development of conceptual recommendations for integrating folklore elements into modern musical practices.

The paper effectively highlights how contemporary musical practices assimilate folklore elements, leading to the preservation and transformation of cultural heritage. By comparison, important trends in the use of folklore elements among different cultures and musical genres were identified. This helped to identify universal and unique aspects of the revival of folklore in modern music by comparing how different cultural groups adapt traditional motifs to their musical expressions. The study also included applying theoretical frameworks that help to understand the cultural and social aspects of music. In particular, the concepts of cultural hybridisation and global cultural flow were used to understand how musical works reflect and influence cultural identities in different regions. This allowed the authors not only to analyse music as an expression of cultural identity, but also to assess its role in the development of transcultural identities, considering the influence of modern technologies on the distribution and perception of music. As part of the analysis, such works were selected (“Volver” performed by Carlos Gardel, “Jai Ho” from the film “Slumdog Millionaire”, “Hoppípolla” by the Icelandic band Sigur Rós, “Alfonsina y el Mar” performed by Mercedes Sosa) that are known for their involvement in folk melodies, instruments and lyrics, and are considered in the context of their influence on modern musical culture. To understand how modern musicians use folk motifs, song lyrics, melodies, and instrumental uses in various cultural contexts were analysed.

INNOVATIVE ARRANGEMENTS AND INSTRUMENTAL DESIGN

In the modern music space, there is a significant revival of interest in the use of folklore motifs, reflecting the desire to preserve and revive cultural traditions. However, the process of integrating these motifs into modern pieces of music is not a simple reproduction of traditional

melodies and instrumental techniques. Instead, musicians resort to a number of innovations that allow them to update and modernise these motifs, giving them new life and meaning. One of the main changes in the arrangements of modern musical works is the use of various technological instruments and electronic sounds. This allows musicians to create unique sounds, combining traditional folk melodies with modern electronic effects. For example, modern electronic music contains samples of traditional instruments, such as bandura (Fig. 1), or duduk (Fig. 2), which are processed using electronic synthesisers and effects, thus creating new soundscapes.



Figure 1. Bandura – Ukrainian folk multi-stringed plucked musical instrument with an oval body and a short neck.

Source: Vseosvita: National educational platform (2024)



Figure 2. Duduk – Armenian folk musical instrument

Source: Wintra (2024)

In addition, modern arrangements often involve unconventional use of traditional instruments. For example, the use of stringed instruments in folk compositions can be significantly expanded by applying techniques typical of classical or rock music. This includes a variety of ways to play, such as pizzicato, arpeggios, and the use of electronic amplifiers, which adds new colours to the traditional sound (Karlsson *et al.*, 2024).

An important change is also the combination of folk motifs with elements of other musical genres. It can be jazz, blues, rock, pop, or even hip-hop. This approach allows creating new, cross-genre compositions that simultaneously honour traditions and demonstrate openness to new musical influences. For example, modern folk-rock bands often use traditional melodies and instruments,

such as the violin or mandolin, in combination with electric guitars and percussion, creating a unique sound that resonates with both old and new generations of listeners. Another important innovation is the creation of arrangements that include polyphonic and harmonious structures that are not typical of traditional folklore. This allows musicians to add depth and complexity to folk tunes, making them more appealing to a modern audience. For example, integrating complex harmonic moves and polyphony into traditional melodies creates multi-layered compositions that may appeal to listeners who are used to more complex musical forms.

Thus, innovations in the arrangements of contemporary musical works using folk motifs not only preserve the cultural heritage, but also open up new horizons for its development. This combination of traditional and modern allows creating music that simultaneously honours the past and confidently looks to the future, contributing to the preservation and popularisation of folklore in the context of globalisation. Contemporary music is rich in examples of works that use innovative arrangements to integrate folk elements. This approach allows preserving the cultural heritage, adapting it to modern musical standards and trends. The study will consider some specific examples that illustrate how modern musicians successfully combine traditional motifs with the latest musical technologies and styles.

The song “Volver” is a classic Argentine Tango, which was originally performed by Carlos Gardel in the 1930s. However, modern musicians such as the Gotan Project have used this song to create innovative arrangements. The Gotan Project, known for its ability to combine tango with electronic music, created a remix of “Volver”, adding modern electronic sounds and rhythms. Their performance features an original melody supported by modern synthesisers and rhythmic sequences, creating a new, dynamic sound.

The song “Jai Ho”, from the movie “Slumdog Millionaire” was created by A.R. Rahman, combines traditional Indian musical elements with modern pop rhythms and electronic effects (Chamundeshwari & Iqbal, 2024). “Jai Ho” became an international hit due to its cross-cultural sound, which combines Western and Eastern musical traditions. The composition uses many traditional instruments, such as tabla and sitar, which are harmoniously combined with modern pop arrangements and vocal techniques. This track demonstrates how modern arrangements can preserve the authenticity of folk motifs while making them accessible to a global audience.

Icelandic band Sigur Rós is known for their unique compositions that combine elements of post-rock with traditional Icelandic motifs. “Hoppípolla” is one of their most famous works, which contains elements of traditional Icelandic music, such as melodic structures and specific instrumental techniques (Storvold, 2018). The band uses modern arrangements that include electric guitars, stringed instruments and synthesisers, creating an atmospheric and emotionally rich sound. This combination of old and new demonstrates how national identity can be preserved in contemporary music.

“Alfonsinayel Mar” is an Argentine folksong performed by the famous singer Mercedes Sosa (Ramírez, 2020). Her version of this song includes traditional Argentine

instruments such as guitar and bombo, but the song's arrangement also uses contemporary musical techniques to create a deeper and more emotional sound. The use of reverb, layered vocals, and state-of-the-art recording technologies allowed Mercedes Sosa to create a version that is both authentic and modern.

Composer Yugo Kanno created the song "Giorno's Theme" for the anime series "JoJo's Bizarre Adventure", combining orchestral arrangements with traditional Japanese instruments. This composition includes instruments such as shamisen (Japanese three-string lute) and koto (Japanese zither), which adds an authentic Japanese sound. Orchestral instruments such as strings, wind instruments, and percussion create a multi-layered arrangement that highlights the epic and dramatic melody. This approach allows preserving traditional musical elements, giving them a new interpretation in a modern context.

The music for the "Lord of the Rings", created by composer Howard Shore, is another great example of integrating folk elements into a contemporary arrangement. The composition "Lament for Boromir" uses Elven motifs that are based on the Celtic musical tradition. This song uses instruments such as the harp and violin, and vocal techniques typical of Celtic Music. The arrangement creates the atmosphere of the ancient world, emphasizing the connection with mythological and folklore roots. Somali-Canadian rapper K'naan uses Somali musical elements in his song "My Country", combining them with contemporary hip-hop (Sobral, 2019). Traditional Somali rhythms and instruments such as oud and tabla are integrated into modern arrangements using synthesizers and drum kits. The song's lyrics reflect socio-political themes typical of Somalia, which gives the composition a deep cultural meaning. The arrangement allows preserving authentic elements of Somali music, while making it accessible to a global audience.

Australian musician Xavier Rudd combines modern folk with Australian Aboriginal musical elements in his song "Solace". The use of didgeridoo and traditional percussion instruments creates a unique sound that is characteristic of Australian culture. The song also includes elements of modern folk and rock music, which gives it a modern sound. The arrangement reflects a deep respect for Australian traditions, while demonstrating how these elements can be integrated into contemporary musical creativity. The song "Despacito" is an example of a successful combination of Latin musical elements with a modern pop arrangement (Rivera-Rideau & Torres-Leschnik, 2019). Using traditional Latin rhythms such as reggaeton and instruments such as guitar and drums creates an authentic Latin sound. The arrangement also includes modern pop elements such as synthesizers and electronic effects, making the song appealing to a wider audience. This example demonstrates how traditional music can be integrated into modern pop compositions, creating hits that resonate with a global audience.

The original song "Pata Pata" by famous South African singer Miriam Makeba was remixed by DJ Maphorisa, who added modern electronic elements. The remix preserves traditional African rhythms and melodies, while using modern audio mixing and processing techniques. The arrangement includes bass lines, synths, and drums that give

the song a modern sound. This example illustrates how remixes can preserve the authenticity of original works while making them relevant to modern listeners. Florence & the Machine's "Breath of Life" (the Snow White and the Huntsman Soundtrack) was created for the soundtrack to the movie "Snow White and the Huntsman", combining orchestral arrangements with traditional Celtic elements. Florence Welch's vocals, combined with orchestral instruments such as violin, harp, and flute, create an epic and atmospheric sound. The arrangement also includes modern audio processing techniques, which makes the song relevant for a modern audience. This example demonstrates how folk elements can be integrated into cinematic soundtracks, creating compositions that resonate with the audience. These examples show a variety of approaches to the arrangement and instrumental design of modern musical works that include folk elements. They illustrate how musicians can maintain cultural authenticity while creating new and innovative musical compositions. This combination of traditional and modern approaches contributes to the preservation and popularisation of folk music, making it accessible to a global audience.

REINTERPRETATION OF FOLKLORE NARRATIVES

Contemporary musicians actively turn to folk narratives, rethinking them to reflect modern realities. This process involves adapting traditional subjects, symbols, and images to convey contemporary social, cultural, and political themes. This reinvention helps to preserve cultural heritage while making it relevant to a modern audience. One of the most common ways to redefine folklore narratives is to adapt traditional stories to modern contexts. Musicians take well-known folklore stories and transfer them to modern circumstances, highlighting current issues. For example, contemporary folk songs may touch on themes of ecology, social injustice, migration, or gender equality. Thus, traditional narratives acquire a new meaning and become a means of expressing modern problems and experiences.

Another way is to use modern language and images. Musicians can keep the main plots and motifs, but update them using modern vocabulary and symbols. This helps to make the songs more understandable and close to the modern audience. For example, traditional love stories can be retold considering modern ideas about romantic relationships, including aspects of digital communication or social media. Folk symbols and images often have deep cultural significance, and contemporary musicians can use them to convey new ideas. By reinterpreting these symbols, musicians can create multi-layered pieces that combine traditional and modern meanings. For example, images of natural elements such as wind or water can be used to convey themes of change or struggle. This symbolic reinterpretation allows preserving the cultural heritage, while creating new ways for its interpretation.

Musicians often combine folk motifs with their own personal stories. This allows creating songs that are both individual and versatile. They can use traditional stories as metaphors for their own experiences, thus adding new dimensions to old stories. For example, traditional travel stories or trials can be interpreted as metaphors for modern life challenges, such as emigration or personal

development. Many contemporary musicians use folk narratives to cover socio-political topics. This may include criticising the authorities, calling for social change, or supporting human rights. Folklore narratives, often of collective significance, can serve as a powerful tool for conveying political ideas and mobilising communities. For example, stories about fighting harassment or injustice can be used to support modern movements for human rights and social justice.

All this is an important means of preserving and transmitting cultural identity. Contemporary musicians, especially those belonging to minority or marginalised communities, often use folk elements to express their cultural heritage. This helps to keep in touch with the past, while making it part of modern culture. This reinterpretation of folklore contributes to the preservation of cultural uniqueness and highlights the importance of cultural diversity in a globalised world. Modern technologies open up new opportunities for rethinking folklore narratives. Musicians can use digital tools to create new interpretations of traditional stories. This includes using multimedia tools, such as video clips or interactive applications, to dive deeper into folk narratives. Such technological innovations help attract a wider audience and make folklore stories more accessible to modern listeners (Oliver, 2024).

In general, the reinterpretation of folklore narratives by contemporary musicians is a multi-faceted process, including the adaptation of traditional subjects, the use of modern language and symbols, the integration of personal stories, the coverage of socio-political topics, the preservation of cultural identity, and interaction with modern technologies. This allows preserving the cultural heritage, while making it relevant for a modern audience, and contributes to the preservation and development of folk music in the context of globalisation. Contemporary musicians' reinterpretation of folk subjects often depends on the personal and cultural meanings they put into their works. This process allows creating new interpretations of traditional stories, enriching them with a modern context, and making them more meaningful for a modern audience. The influence of personal experiences, cultural heritage, and the socio-cultural environment is key to determining how musicians adapt folklore stories to modern realities.

Musicians often use folk stories as a basis for expressing their personal experiences and emotions. This allows adding depth and personality to traditional stories. For example, traditional songs about love and loss can be reinterpreted based on the artist's personal experience, which adds new emotional overtones. In such cases, folklore plots serve as a metaphor for the musician's own feelings, making the work more authentic and intimate. Cultural heritage plays an important role in rethinking folklore subjects. Musicians, especially those from certain ethnic or cultural communities, can use traditional stories to emphasise their cultural identity. This may include using symbols, images, and themes that are particularly relevant to their culture. For example, indigenous musicians can use mythological themes of their culture to convey the importance of preserving traditions and cultural heritage.

The socio-cultural context in which musical works are created also influences the reinterpretation of folklore subjects. Contemporary musicians live in a world where

cultural boundaries are becoming increasingly blurred, and this affects their vision of traditional stories. They can integrate elements of other cultures, creating hybrid forms that reflect a globalised world. This allows creating works that resonate with a wider audience and reflect modern cultural processes. Folklore stories are often used to convey political and social messages. Musicians can use traditional stories to highlight current issues such as social injustice, racism, gender inequality, or environmental issues. Using folklore stories in this context helps to give them additional meaning and make them more influential. It also helps create a connection between the past and the present, showing that many issues remain relevant today.

Musicians often use innovative approaches to reinterpret folk themes, which allows them to preserve traditions while adding new aspects. This may include the use of modern technologies, new genre approaches, or interdisciplinary methods. For example, integrating multimedia elements or visual effects can add new dimensions to traditional stories, making them more appealing to modern audiences. This approach allows preserving the cultural heritage, while opening up new ways for its interpretation (Karlsson *et al.*, 2024). Communities play an important role in preserving and rethinking folklore stories. Musicians often work closely with their communities, drawing inspiration from collective memory and cultural practices. This allows them to create works that reflect shared experiences and values. For example, music festivals where traditional songs and dances are performed can become a platform for sharing cultural knowledge and rethinking folklore subjects in a modern context.

The psychological aspect of rethinking folklore stories also plays an important role. Musicians can use traditional stories as a means of therapy or self-expression, helping themselves and their listeners process and understand complex emotions or traumatic experiences. This allows creating music that is not only culturally significant but also therapeutic. The influence of personal and cultural values on the reinterpretation of folklore subjects is a complex and multifaceted process that allows preserving traditions, making them relevant for a modern audience. Musicians use their personal experiences, cultural heritage, socio-cultural context, political and social messages, innovative approaches, communities and psychological aspects to create new interpretations of folklore stories. This helps to preserve the cultural heritage, while adapting it to modern realities and making it accessible to a wide audience.

SYNTHESIS OF OLD AND NEW MUSICAL FORMS

The synthesis of traditional musical forms with modern styles is one of the most notable trends in modern music culture. This process allows musicians to create new, unique pieces that simultaneously honour cultural heritage and reflect contemporary musical influences. Analysis of trends in such synthesis shows how different approaches to integrating traditional elements with modern styles contribute to the development of music. Globalisation and cross-cultural exchange have significantly influenced the synthesis of traditional musical forms with modern styles. Musicians have access to a variety of musical traditions from all over the world, which contributes to the creation

of new hybrid forms. For example, afrobit, a genre that combines traditional African music with jazz, funk, and other Western styles, is a prime example of this synthesis. Fela Kuti, founder of Afrobeat, was able to create a unique musical style that reflects both African cultural heritage and contemporary musical influences (Ayodele, 2024).

Modern technologies open up new opportunities for synthesising traditional musical forms with modern styles. Electronic music, in particular, often uses samples of traditional instruments and melodies, which allows creating new soundscapes. For example, British musician Bonobo often integrates elements of world music into his electronic compositions, using samples from different cultural traditions and combining them with modern electronic sounds. Many contemporary musicians are turning to the revival of folk genres, integrating them into new musical contexts. For example, neofolk, a genre that emerged in the 1980s, combines elements of traditional folk music with gothic, industrial, and other contemporary styles. Bands such as Current 93 and Death in June use traditional instruments such as acoustic guitars and mandolins combined with electronic and industrial sounds, creating unique pieces of music that reflect both the past and the present (Everts *et al.*, 2024).

Jazz has always been a genre open to experimentation and integration of different musical traditions. B. Morris (2022) concludes that ethnojazz, which combines jazz improvisations with traditional music from different peoples, is a prime example of such a synthesis. For example, Norwegian saxophonist Jan Garbarek uses elements of Scandinavian folklore in his jazz music, creating multi-layered and emotional compositions. This approach allows preserving traditional melodies and rhythms, while adding new dimensions to them through jazz improvisations. Integrating popular styles such as rock, pop, hip-hop and others with traditional music is another important trend. For example, the band Beirut, founded by Zach Condon, combines indie rock with elements of Balkan and Mexican folk music (Stratton, 2016). The use of instruments such as trumpet, accordion and mandolin, combined with modern rock elements, creates a unique sound that resonates with a wide audience.

The collaboration of musicians from different cultures is another important aspect of the synthesis of traditional and contemporary musical forms. Such collaborations create new musical works that reflect the richness and diversity of cultural traditions. For example, projects such as "Playing for Change" bring together musicians from all over the world, creating compositions that combine traditional elements with modern styles (Playing for Change..., n.d.). It promotes cultural exchange and enriches musical heritage. Modern musicians often use traditional instruments in new musical contexts, which allows them to create unique sound textures. For example, the Icelandic band Sigur Rós uses the traditional glockenspiel instrument combined with electronic effects and orchestral arrangements to create atmospheric and emotional compositions (Lange, 2023). This approach preserves cultural authenticity, while adding new dimensions to it through modern musical experiments.

Migration processes also play an important role in the synthesis of traditional and modern musical forms.

Musicians who migrate to new countries bring their own musical traditions with them, which are then integrated into new cultural contexts. This contributes to the creation of new hybrid genres that reflect the experience of migration and cultural exchange. For example, the raï genre, which originated in Algeria, combines traditional Berber music with Western styles such as rock and jazz, creating a unique musical style (Naser, 2024). The synthesis of traditional musical forms with modern styles is a multifaceted process, including globalisation, the use of modern technologies, the revival of folklore genres, the collaboration of musicians from different cultures and the influence of migration processes. This process allows creating new pieces of music that honour cultural heritage and reflect modern musical influences.

Cultural hybridisation, as a process of interaction between different cultures and their integration, has significantly influenced the development of new musical genres and trends. This process, reinforced by globalisation and technological advances, has created opportunities to combine traditional musical elements with modern styles, resulting in unique musical forms. One of the most notable results of cultural hybridisation is the emergence of new musical genres. For example, the Puerto Rican reggaeton genre combines traditional Latin rhythms such as dema-bo and dancehall with elements of hip-hop and electronic music. The genre quickly gained popularity around the world, reflecting the global spread of musical ideas and influences. Reggaeton illustrates how musical traditions can be adapted to modern tastes and technologies, creating new forms of expression (Gentile Reyes, 2023).

It also encourages cross-genre experiments, where musicians combine elements from different musical traditions to create new sound textures. For example, the electro swing genre combines traditional swing from the 1930s with contemporary electronic rhythms. Such experiments not only preserve cultural elements of the past, but also redefine them in a modern context, making music accessible to new generations of listeners (Shilton & Savage, 2024).

Globalisation has contributed to the emergence of a global pop music genre that combines elements from different cultural traditions, creating a universal sound that attracts audiences around the world. An example is the song "Despacito" by Luis Fonsi and Daddy Yankee, which combines Latin rhythms with contemporary pop arrangements, becoming a hit in many countries. Global pop illustrates how music can overcome cultural barriers, creating a shared cultural space. For example, in Israel, the genre of strong singing (Mizrahit) combines traditional Jewish, Arabic, and Mediterranean melodies with modern pop elements. This allows preserving and updating cultural heritage, while adapting it to modern conditions and preferences of listeners (Naser, 2024).

This process also expands musical horizons, allowing musicians to experiment freely with different styles and techniques. This creates new opportunities for self-expression and creativity. For example, the British singer M.I.A. combines elements of hip-hop, dancehall, and electronic music with Indian and African rhythms, creating a unique sound that reflects her multicultural experience

(Guo, 2023). Migration processes significantly affect cultural hybridisation, contributing to the exchange of musical traditions between different regions. Musicians who move to new countries bring their own musical traditions, which are then integrated into the local culture. This creates multicultural musical landscapes where traditional forms interact with modern styles. For example, the hip-hop genre that originated in the United States has been influenced by various cultural traditions and has become a global phenomenon, adapting to local conditions and realities in different countries.

Modern technologies allow musicians to experiment with different sounds and styles, creating new musical forms. This includes using samples, remixes, and other techniques that integrate traditional elements into contemporary compositions. For example, DJs and producers often use traditional melodies and rhythms in their remixes, creating new versions of classical works. Cultural identity is an important aspect of contemporary music, often reflected at festivals where folk elements are reinterpreted and integrated into contemporary contexts. At the festival “WOMAD” (World of Music, Arts, and Dance) (Fig. 3), musicians from all over the world demonstrate the richness of their cultural traditions, combining them with modern musical styles. This allows students from different countries to better understand and appreciate the cultural heritage of other peoples. “GlobalFest” (Fig. 4) in New York City is another example where there is an intense cultural exchange, where performers from different parts of the world present their unique musical styles, including folk motifs.



Figure 3. Grand opening of the WOMAD festival
Source: World a reggae (2022)



Figure 4. Festive fireworks display at the GlobalFest festival
Source: Canada's Alberta (2022)

Ethnic festivals also play an important role in preserving cultural identity. “Celtic Connections” (Fig. 5) in Glasgow emphasises the importance of Celtic culture by presenting it through music and dance adapted to modern realities. “Afropunk Festival” (Fig. 6) in Brooklyn demonstrates the richness of African and African-American musical traditions, combining them with modern genres such as hip-hop, jazz and electronica, and at the same time, emphasises the social and political activism of musicians.



Figure 5. Opening of the Celtic Connections festival
Source: Visit Scotland (2022)



Figure 6. Colourful participants of the Afropunk Festival
Source: The New York Times (2018)

Contemporary music festivals are also important in rethinking folk narratives. “Coachella” (Fig. 7) and the “Glastonbury Festival” (Fig. 8) in particular, are known for their wide genre diversity, where musicians often perform, integrating folk elements into their performances, creating unique cross-genre compositions. Thus, these festivals become platforms for preserving and developing cultural identity, making it accessible and understandable to a global audience.



Figure 7. Bright scenery for the opening of the Coachella festival
Source: NBC News (2024)



Figure 8. Opening of the Glastonbury festival

Source: FlowMusic (2024)

Music becomes a means of cultural exchange, where different traditions can interact and influence each other. This contributes to the creation of a more inclusive and multicultural society, where music plays an important role in strengthening cultural ties. Cultural hybridisation has a significant impact on the development of new musical genres and trends, contributing to the creation of unique musical forms that reflect the multicultural world. It encourages cross-genre experiments, the revival of traditions, the expansion of musical horizons and innovative approaches to musical production. This allows musicians to freely experiment and create new forms of expression, preserving and updating their cultural heritage in a modern context.

INNOVATION AND PRESERVATION OF FOLKLORE IN CONTEMPORARY MUSIC

Innovations in arrangements and instrumental design play a key role in preserving the authenticity of folklore in contemporary music. The use of modern technologies and innovative approaches allows musicians to preserve their cultural heritage, making it attractive to a modern audience. As noted by P. Oliver (2024), one of the main aspects of these innovations is to preserve traditional melodies and rhythms, while introducing new sound elements. For example, electronic effects can add depth and complexity to traditional compositions without changing their essence. This allows folk melodies to maintain their authenticity while adapting to current musical trends. Another important aspect is the use of traditional tools in new contexts. Musicians can use instruments such as bandura, duduk, or shamisen in combination with contemporary instruments and electronics. This creates a unique sound that preserves the authentic features of folklore, while introducing innovations that make music relevant to a modern audience. Innovations in arrangements and instrumental design contribute to the popularisation of folk music, allowing it to maintain its cultural value and authenticity, while remaining relevant and interesting for listeners in a globalised world.

Musicians play a key role in rethinking folklore narratives and giving them new cultural meanings, adapting traditional stories and symbols to modern realities. This process allows preserving the cultural heritage, making it relevant for a modern audience. First of all, musicians often use folk stories as metaphors for topical social and political issues. For example, they may rethink ancient legends

to highlight contemporary issues such as environmental issues, gender equality, or social justice (Nastawska, 2023). This gives traditional narratives new meanings, making them a tool for expressing contemporary ideas and experiences. In addition, musicians often integrate personal stories and experiences into folk stories. This creates multi-layered compositions where traditional elements are intertwined with individual emotions and experiences. This approach not only preserves the authenticity of folklore, but also adds new dimensions to it, allowing listeners to find a personal connection with music. Musicians also use new technologies and genre approaches to rethink folk narratives. This can include multimedia projects, interactive performances, or visual effects that add new aspects to traditional stories. This creative approach helps to preserve folklore, while giving it modern cultural meanings and making it accessible to new generations of listeners.

The synthesis of old and new musical forms has a profound impact on the development of modern music, contributing to its evolution and versatility. This combination allows preserving the cultural heritage, while opening up new horizons for creativity and innovation. One of the main influences is the enrichment of the musical landscape. Traditional melodies and rhythms integrated into modern genres add depth and variety to musical works. This creates new sound textures and emotional hues, making the music richer and more expressive. For example, combining ethnic instruments with electronic music creates unique compositions that resonate with a global audience (Kuligowski & Poprawski, 2023). In addition, the synthesis of old and new forms contributes to the emergence of new genres and musical trends. This encourages the creative process, allowing musicians to experiment with different styles and approaches. As a result, there are genres such as ethno-jazz, folk-rock, and world music that combine traditional elements with modern influences.

The synthesis of musical forms also promotes cultural exchange and mutual understanding. Music becomes a platform for interaction between different cultures, where traditional forms find new life in a contemporary context. This helps to preserve the cultural heritage while adapting it to modern conditions, making it accessible and attractive to new generations of listeners. Thus, the synthesis of old and new musical forms is a powerful tool for the development of modern music, contributing to its versatility, innovation, and cultural significance.

Folklore plays an extremely important role as a means of communication and self-expression, promoting cultural exchange and mutual understanding between different communities. Music, as part of the folklore heritage, is a universal language that can convey emotions, stories and cultural values without the need for translation. First of all, folk melodies and narratives serve as a means of preserving and transmitting cultural knowledge from generation to generation. They reflect the historical experience, traditions and customs of communities, ensuring cultural continuity. Musicians, performing folk music, maintain a connection with the past and adapt these songs to modern realities, making them relevant for new generations (Everts *et al.*, 2024). In addition, folklore promotes cultural exchange. Due to its authenticity and emotional depth, folk music easily crosses cultural boundaries, allowing

people from different countries and regions to understand and appreciate the cultural heritage of others. It promotes mutual understanding and respect for diversity, creating a platform for dialogue and cooperation.

Folklore is also a powerful means of self-expression. Through folk works, musicians can express their feelings, ideas, and identity. This is especially important for communities' national minorities which can use folklore to preserve their cultural identity and emphasise its significance in the modern world. Thus, folklore as a means of communication and self-expression plays an important role in preserving cultural heritage, promoting cultural exchange and mutual understanding, making it an integral part of the global cultural scene.

CONCLUSIONS

The study demonstrates the importance of innovations in arrangement and instrumental design that contribute to the preservation and popularisation of folk motifs in modern music. The introduction of the latest technologies and electronic effects allows musicians to create unique soundscapes, combining traditional melodies with modern sound elements. This helps to preserve the authenticity of folklore, while making it attractive to new generations of listeners. Combining traditional instruments with modern genres such as jazz, rock, and pop creates cross-genre compositions that resonate with different audiences. These innovative approaches not only preserve the cultural heritage, but also stimulate its development, opening up new opportunities for creativity and experimentation. Complex harmonic structures and polyphonic arrangements add depth and layering to traditional melodies, making them more appealing to modern audiences.

The study also highlighted the importance of cultural exchange, where traditional musical forms are adapted to new contexts, promoting mutual understanding between different cultures. This helps to preserve cultural identity while integrating into the global music space. As a result, folk music not only survives, but also thrives in the modern world, enriching the musical landscape with its diversity and depth. The study revealed the versatility of the process of reinterpretation of folk narratives in modern music. It emphasised the importance of adapting traditional subjects to modern social, cultural, and political realities. This approach allows preserving the cultural heritage, making it relevant and understandable for a modern audience. Contemporary musicians do not just recreate folklore motifs, but give them new meanings through the use of modern language, symbols, and personal stories.

The introduction of modern technologies and innovative methods, such as multimedia projects, interactive applications, and the use of the latest genre approaches, opens up new opportunities for interpreting folklore stories. This makes traditional stories more engaging and accessible to new generations of listeners. Thus, the reinterpretation of folk narratives in modern music contributes to the preservation of cultural identity, while integrating it into the modern context. This ensures the duration of traditions and their adaptation to new conditions, promoting cultural exchange and mutual understanding.

The study shows that the synthesis of traditional musical forms with modern styles is an important trend that contributes to the development of music. Globalisation, modern technologies and cultural hybridisation create new opportunities for musicians, allowing them to combine different musical traditions and create unique hybrid genres. This approach contributes to the preservation of cultural heritage, while making it relevant for a modern audience. The interaction of different cultural influences enriches the musical landscape, opening up new horizons for creativity and experimentation, and strengthens cultural ties in a globalised world. Innovative approaches to arrangement and instrumental design play a crucial role in preserving and popularising folklore in modern music. The use of modern technologies and genre experiments helps to adapt traditional melodies to modern conditions, while maintaining their authenticity. The integration of musicians' personal stories and socio-political themes adds new dimensions to folk narratives, making them relevant and emotionally rich. The synthesis of traditional and contemporary musical forms promotes cultural exchange, mutual understanding and the creation of new genres that enrich the musical landscape and make it more diverse.

The study has limitations, such as a limited geographical scope, which may not reflect global trends in integrating folk motifs into contemporary music. Overall, further research can significantly expand the understanding of the role of folklore in contemporary music, helping to preserve and promote cultural heritage in a modern context. This is important for both musicians and listeners who want to keep in touch with the past, while opening up new opportunities for musical creativity and cultural exchange.

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CONFLICT OF INTEREST

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Фольклор у сучасній музиці: Відродження культурних традицій

Анотація. Мета дослідження полягала у детальному аналізі та систематизації способів, через які сучасні артисти та музиканти інтегрують фольклорні мотиви у свої твори. Під час дослідження було виявлено, що хоча сучасні інтерпретації фольклору зберігають основні мелодичні структури традиційних композицій, вони також вносять значні інновації в аранжування та інструментальне оформлення. Дослідження показало, що музиканти надають музичним творам нові культурні та особистісні значення, реінтерпретуючи фольклорні наративи відповідно до сучасних реалій. Також було встановлено, що тематичні мотиви та інструментальні техніки з часом зазнали змін, що свідчить про тенденцію до синтезу старих та нових музичних форм. Сучасні інтерпретації фольклору зберігають основні мелодичні структури традиційних композицій, але вносять значні інновації в аранжування та інструментальне оформлення. Музиканти надають музичним творам нові культурні та особистісні значення, реінтерпретуючи фольклорні наративи відповідно до сучасних реалій. Тематичні мотиви та інструментальні техніки зазнали змін, що свідчить про тенденцію до синтезу старих та нових музичних форм. Використання фольклорних мотивів допомагає сучасним виконавцям відроджувати інтерес до національної музичної спадщини та ефективно взаємодіяти з глобальною аудиторією. Такий підхід зберігає культурні особливості та сприяє культурному обміну на міжнародному рівні. Фольклор виступає як засіб комунікації та самовираження в музичному мистецтві, що єднає та дає можливість переосмислення культурних кордонів

Ключові слова: музична спадщина; народні мотиви; аутентичність; ритмічні структури; національний колорит; етномузикологія



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Vintage revival: Exploring nostalgia and retro aesthetics in contemporary fashion

Abstract. The purpose of this study was to investigate the revival of vintage and retro styles in contemporary fashion. To this end, the study analysed how nostalgia influences consumer choice and the reinterpretation of historical fashion trends. The phenomenon of trend in modern fashion, factors influencing fashion trends, the essence and origin of vintage style, its establishment in fashion, and the influence of retro motifs on modern fashion were considered. The study covered the terms “vintage”, “vintage fashion”, “trend”, “nostalgia”. The features of modelling vintage costume elements were analysed, types of retro trends and their implementation in the artwork of designers were characterised. The main vintage trends in fashion in 2024 were highlighted (trends, prints, fabric, accessories, decor, and accessories). Attention was paid to the review of decorative vintage costume elements of different periods. The study highlighted the techniques of material processing to create vintage effects in modern costumes. The study identified the influence of retro trends and the ways in which nostalgia dictates fashion trends. It was emphasised that consumers of antique goods choose rarity to form their personal identity. That is, admirers of this style recognise retro fashion as an embodiment of authenticity, which differs from the interpretation of vintage items in fashion trends. By choosing vintage, the consumer aims to stand out from the crowd. The conducted study made it clear that retro motifs in modern fashion have a profound influence, mainly because fashion uses vintage elements. The task of fashion industry designers is not only to use vintage details and components competently and successfully in creating an image, but also to shape promising fashion trends and promote the fashion industry and expand the fashion market based on their essential advantages

Keywords: authenticity; fashion market; popular trends; recycled textiles; updated brand

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INTRODUCTION

The availability of and growing interest in vintage clothing in the late 20th century and early 21st century explains the development of the fashion system. The ability for consumers to choose from a range of past garments in vintage stores, as opposed to just styles dictated by the fashion industry, allows them to express their personal identity and individual style. Retro motifs and the use of vintage elements in

the creation of clothes and looks are a popular trend and fashion aspect in the fashion industry of the 21st century. There is no analogy between vintage fashion and retro style, the vintage of the last century is a piece of clothing with high aesthetic motifs that reflect the style of the time and the manufacture of the product by famous brands. The influence of vintage motifs and retro aesthetics on fashion

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trends is particularly relevant, as modern fashion uses retro elements. The task of successful fashion designers is to skilfully use vintage items and retro elements to create an image while developing fashion trends. Vintage fashion attracts with the charm of its imperfection, exclusivity, and authenticity that comes from the ageing process. Vintage clothing skilfully combines the past with the present, allows expressing one's identity, and provides an opportunity for the emergence of various forms of mediated memory.

The phenomenon of vintage style has been investigated in the studies of researchers from around the world, but they focus on distinct aspects of the research. N. Khair and S. Malhas (2023) considered vintage fashion as an independent area of the modern fashion industry. The study describes its development, as well as interest in vintage elements in 21st century fashion, which is a means of re-connecting with the history of fashion and a mechanism for creating a unique new trend in the fashion industry. N.V. Chuprina *et al.* (2020), Y. Ma and H. Bian (2020) presented the specific features of influencing consumer choice based on retro styles and explored the positioning elements responsible for the performance of a vintage clothing brand. Vintage is combined with nostalgia, authenticity, and individuality. According to B.J. Hartmann and K.N. Brunk (2019), the key factor that attracts people to vintage style is that it has a philosophy. Vintage style is in demand regardless of its age. In the studies of K.L. Pashkevych *et al.* (2019), T. Liu *et al.* (2023), the development of retro style is considered through the segments of consumer culture transformation. The findings of M.A. Sbordone *et al.* (2024) suggest that current trends in fashion consumption and societal ideals cannot fully explain vintage practices, which are relevant as a way of communicating cultural differences but depend on the demand of mass consumer culture.

F. Festa (2018) and H. Yang (2023) discussed the revival of brands of the past under the label of retro brands. These brands have a chance to become valuable to consumers if they manage to reconnect the present with the past by combining innovative features with nostalgic associations. Nostalgia tends to be melancholic and past-oriented, while also being utopian and future-oriented, making it a multimodal phenomenon (Dodai & Apisukh, 2023). L.J. Hackett (2020) and M. Oh and N. Kim (2022) focused their studies on retro aesthetics and the phenomenon of nostalgia in fashion. Consumers in the fashion industry perceive the past as a certain stability in the fast-paced present, which can be reflected in the choice of vintage style, as nostalgia is a means of preserving identity.

In the analysis of trends from the past by A.N. Núñez Barranco *et al.* (2022), vintage is associated with authenticity as self-expression, creativity, and commodity. The researchers separate practical approaches to the use of style, studying the product and the revaluation of vintage, discovery and motivation, authenticity that connects with time or event. A comparable method of researching trendy elements of the past is presented by F. Celhay *et al.* (2020): elements of nostalgia are used in fashion marketing as a tool that promotes a positive consumer perception of a particular brand. Some attempts to analyse vintage

style and retro aesthetics can be traced in the studies by R. Brett (2020), A. Novotni and Z. Tóth (2020), M. Holotová *et al.* (2020). N.E. Altintoprak and W. Wang (2021), S. Mole (2021), T. Atmadi (2022) reviewed retro aesthetics in fashion design, emphasising that vintage in the fashion of the 21st century has become one of the main fashion trends and business in the fashion industry.

Despite the analysis of the genesis of vintage style and the inherent prerequisites for the prospects of this issue, the following issues need to be further considered in science: the transformation of vintage code methods used by designers to create a fashion image; what entails the revival of vintage style in the fashion industry; what is responsible for revising fashion trends; and the question of how retro style affects the consumer choice of the user is not fully considered. Thus, the purpose of this study was to examine the current trends in the development of vintage and retro styles and the reasons for their renewed popularity. The key tasks arising from the purpose included consideration of the cultural phenomenon of vintage style, analysis of retro style, study of nostalgia and modern fashion trends.

The methodology of this study lied in applying analytical and cultural methods of researching vintage as a fashion phenomenon; analysing fashion trends to identify the influence of nostalgia on consumer choice; considering the general properties of vintage style, its characteristics, theory, and practice in fashion; arguing the humanistic essence of retro aesthetics. The research approach was based on the description of the evolution of vintage style, analysis of trends and retro fashion styles, their features, and factors of influence on the fashion industry.

RETRO TRENDS. THE CULTURAL PHENOMENON OF VINTAGE STYLE

As a phenomenon, by its stylistic nature, the trend includes life attitudes, value orientations, aesthetic and cultural priorities, figurativeness based on them, formative, colourful, constructive means of explaining certain meanings, united in the design culture and depicted in the way it is possible. Therefore, arguably, just like style in fashion, a trend also has ideological, formal, and figurative dimensions, visualising the transience of processes, the communicative function of fashion as a "message" of accelerating consumer demand and its embodiment in self-identification.

Fashion trends, which are a dynamic phenomenon, are renewed over time and differ across the regions of a country or abroad. The demographic component of society has its differences, with the following age categories: teenagers under 18, young people aged 20-25, adults aged 25-40, middle-aged people aged 40-60, and elderly people aged 60 and over. In addition, there is also a classification by gender. Each age group has its differences and similarities. However, teenagers and young people are considered more experimental in their clothing, they learn every new trend more quickly than others, and always follow the latest fashion trends. Below are the factors that influence fashion trends (Table 1). The theory of design of the 21st century uses a series of criteria for classifying trends (Table 2).

Table 1. Factors influencing fashion trends

Demographic component	One of the most influential factors that determine whether something concrete in fashion design will be in trend or not.
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Table 1. Continued

Influence of famous people	When a certain style of clothing is worn by celebrities (actors, singers, models, etc.), it is already considered fashionable and young people follow this style.
Sociocultural practices	If the community is more traditional and prefers ethnic and formal dress, the new trend will not work for such a society.
Person's income	The new design will be expensive at first, and therefore not everyone will be able to buy it.
Problem of accessibility	In countries where the infrastructure is still under development and is subject to certain limitations, the new trend will not be available.

Source: created by the author of this study based on N.L. Fischer (2015)

Table 2. Criteria for applying fashion trends

By duration	Macro trends	General trends that reflect the trends of the time and stay in fashion for a long time (style, silhouette, model, concrete item) do not end in one season and can last for 2–3–5 years. Macro trends dictate further development and vector and substantially influence fashion. It is responsible for relevance and can be easily fixed in everyday wardrobes. Such mega trends are social underlying trends that change the world and convey certain values. Examples of macro trends can combine classic style, eco-fashion, or sustainable fashion. Popular macro trends include minimalist style items, trendy low fit, and fitted silhouette.
	Microtrends	These are the fashion trends that are popular for 1–2 seasons. A microtrend can be a colour or a print, a concrete combination of things. These are bright, very often impractical things. They can arise against the backdrop of events, a new film, or a particular event. Microtrends are characterised by their rapid emergence and rapid disappearance. For example, in the fashion of 2023, ballet flats, cardigans, Barbie and Star Wars items were the trend.
By colour	Painted trends	These trends shape silhouettes and designs
	Motto trends	Dictate slogans and images for collections
	Colour trends	Dictate the shades of colour.
	Texture trends	Indicate the trendy texture of raw materials.

Source: compiled by the author of this study based on Y. Jeon et al. (2020)

Couture clothing reflects the culture of the people, the art of the era, and the moment that has passed, it reflects emotions and experiences, psychological and sociocultural states of the person for whom the item is created. The means of designing are style, function, fashion, and aesthetics. In the context of the development of the consumer society of the 21st century, fashion actively influences the nature of development and becomes a social regulator of the population's behaviour. Retro motifs, vintage items and its elements are a super trendy feature of modern fashion. The phenomenon of a trend in fashion, which denotes a certain general vector, a tendency to expand in the design of footwear, clothing, and accessories, interior design, hairstyles, etc., is a sign of the structure of fashion, and the concept itself is a means of predicting and conceptualising fashion trends.

The main retro trend is historicism, which is based on creative and associative copying of proportions, colours, silhouettes, shapes, structures, elements, accessories, costumes of the past; style design; artistic style; historical cultures. Parts of historicism are present in the looks of different periods. However, historicism as a fashion trend emerged in the late 20th century. Historicism in the fashion industry was pioneered in the 20th century by Y. Saint-Laurent, who recreated elements of 1940s fashion in his 1971 collection, marked retro style as a fashion trend, and contributed to the development of vintage fashion. Sympathy for the ideas of historicism can be traced in the fashion collections of Raf Simons; fashion trends of the 1920s can be observed in the fashion house Lanvin and designer R. Cavalli; the 1930s are reflected in the collections of Dolce

& Gabbana, Dior, ValentiNo. Variants of historicism are the artistic interpretation of the style of famous personalities of the 1970s and the reproduction of their images in the collections of Armani, Gucci, R. Lauren, Y. Saint-Laurent (McColl *et al.*, 2018).

A subspecies of historicism is the “historical ethno”. The distinctive feature of the designers’ fashion collections is intertextuality: the combination of motifs from painting, architecture, and decorative art in the outfits. The representatives of Ukraine are designers O. Burba, L. Pustovit, V. Anisimov, I. Karavay, V. Gres. This trend has become more relevant amid the interest in authentic costumes. Bright and original eco-images were developed by designers O. Karavanska, R. Bohutska, and L. Pustovit (Pokhodenko, 2023). Vintage is one of the methods of establishing a connection with tradition and history. Past times are especially attractive and interesting for a person of the 21st century. The vintage fashion style reflects a person's sympathy and interest in the past and allows trying on things worn by characters in black and white cinema. The fashion for taking advantage of the past has been around for a long time, but the term “vintage” was not used before. This is especially true for items and things that are in fashion from time to time. Overall, these are clothes and accessories.

The word “vintage” has been in the vocabulary of fashion aficionados since the 2000s (Kneese & Palm, 2020). However, its interpretation is still vague, allowing everyone to add their personal tweaks to its content. Vintage is more than just a thing from the past, it is midway between second-hand and antique, it is original and recognisable.

Therefore, the demand for vintage items is both a means of forming a connection with the history of fashion and a certain type of practice aimed at creating an individual unique look. The word “vintage” originates from the French word “vendenge”, which means “grape harvest”. This term was used as a label for elite wines. For example, the French call wine aged for ten years “vintage”, while the British call drinks of a specific year of production “vintage”. The term “vintage” is also used to define an old object, the quality of which has been recognised since ancient times and has been given a new lease of life.

The authenticity of vintage clothing should not only convey the imprint of a certain time, but also show the most fashionable trends of its age. Iconic nature, uniqueness, quality are considered essential features inherent in vintage style. The original vintage is too expensive, and therefore not everyone can afford to buy it. Such things identify a bygone era and have the distinction of being popular with the brands that created them. Things that are considered authentic are associated with the past, traditions, nature, heritage, originality, and reflect identity. Authenticity is socially important for retro clothing. Consumers attach to it the meaning of handmade or artisanal goods. Vintage style clothing conveys an aura of antiquity that allows experiencing the historicity of a bygone era. This nostalgia, combined with vintage clothing, is an idealisation of the past that allows consumers to wear clothes with a sense of difference.

Vintage items are characterised by such authentic features as handmade and impeccable quality. Vintage clothes are emphasised by their authenticity. The redefinition of used clothing as rare and authentic marks an imaginary boundary between vintage and mass-produced goods of the 21st century. Rarity is one of the main topics among connoisseur consumers, as its perception implies the superiority and value of the item or service in question. In the fashion industry, the principle of rarity is emphasised by luxury and exclusivity. Since vintage clothing is perceived as a unique thing, unlike any other, rarity plays a significant role in vintage fashion. A consumer who wears vintage clothes is described as an authentic person, unlike others. However, rarity also has a positive effect on consumers beyond vintage fashion. Luxury high-end brands are based on the principle of rarity, but with recognition rather than just brand proliferation to achieve exclusivity.

In the 18th and early 19th centuries, expensive old fabrics were used in the alteration of clothing, and therefore 21st century costume museums always date exhibits, taking the time of production and the age of the fabrics into account. In London, the Petticoat Lane market, filled with second-hand goods, was popular. Among them were a variety of accessories, hats, tailcoats, shawls, tunics, and shoes. In Paris, there were over 1,700 intermediaries for the resale of used clothing. Consumers could explore clothes from different countries that were mostly not worn more than once and were in line with the fashion trends of the time. An analysis of the history of the integration of vintage goods into the culture and economy of consumption makes it clear that the trade in second-hand clothing has been a major component of the development of social and cultural preconditions for the development of fashion in

most countries and should be investigated in the context of the transformation of fashion trends.

The cultural phenomenon of vintage style was developed in the 20th century in the context of the evolution of certain trends in design and art. By the end of the 20th century, vintage items became increasingly popular among cultural critics, researchers, and fashion analysts. It was important to investigate the specific features of the development of the trend and components of vintage costume. In the 21st century, vintage is gaining a leading position in fashion trends and the state of culture, as its phenomenon was quite clearly visible in show business and art of that time. Costumes in this style were presented, conveying the trends of the past and their role in the development of various cultural trends. That is why vintage is considered an embodiment of the essence of artistic and cultural processes, as well as a component of fashion trends.

The high cost and scarcity of fashionable items guaranteed the rational use of vintage items and the possibility of resale in the future. In the late 19th and early 20th centuries, the rapid development of industrial production of widely consumed goods began. This helped to increase demand among a wide range of consumers for fashionable and inexpensive items. Natural materials were replaced by artificial ones, and fashion houses copied and replicated them. This led to less demand for vintage-style items. Everything that denied the past was fashionable. Still, the outfits included vintage elements in the looks (brooches, shawls, tiaras, fans, artificial flowers). The specific features of the development of vintage style may include signs of fashion trends in different periods of the 20th century. Thus, in the 1920s, it became fashionable to wear turbans, bowler hats, headbands, agraffes, and mini handbags on a strap (Schibik *et al.*, 2022) (Fig. 1). Artificial flowers, feathers, sequins, and fringes were becoming popular. The use of decorative elements in the fashionable image of the 21st century is associated with this era.



Figure 1. Fashion in the style of the 1920s

Source: Google Photo

The 1930s were characterised by a feminine look, with costumes focusing on the bust and emphasising the waist (Schibik *et al.*, 2022). Women preferred Victorian costumes. They started using accessories such as Victorian hats, leather goods, and other old vintage items. The daytime look was unpretentious, the evening look was overly glamorous. Turbans of the last decade and pearls were still in fashion, but the image itself had signs of a more sophisticated femininity. Hats with wide brims, fur, and

elbow-length gloves appeared in the wardrobe (Fig. 2). The stylisation of the 1930s era was manifested in the fashion of the 21st century in wedding and evening wear.



Figure 2. Fashion of the 1930s

Source: Google Photo

The use of military themes dates back to the 1940s (Schibik *et al.*, 2022). The military style became popular, featuring strict jackets and simple dresses with buttons. Scarves, hats, gloves, as well as certain additions with elements of plastic and wood were in fashion. Skirts were being made shorter, jackets with wide shoulders were becoming popular, resembling military uniforms (Fig. 3). Late 1940s – elements of military costume, wide skirts, hats with bows, veils, and artificial flowers became fashionable.



Figure 3. Fashion in the style of the 1940s

Source: Google Photo

In the early 1950s, women's everyday clothing consisted of long draped dresses, wide hats, and gloves (Armstead & McKinney, 2022). The pin-up style was gaining popularity (Fig. 4): small hats, pearls, brooches, decorative belts.



Figure 4. Pin-up style

Source: Google Photo

In the 1960s, mini-skirts, colour combinations that did not match, and accessories in the form of geometric shapes became fashionable (Fig. 5). The fashion motifs of the 1960s were also reflected in the works of 2020 fashion designers, namely in vintage leisure suits and casual clothing collections. The fashion of the 1970s was characterised by the appearance of overalls, flared trousers, and shirt dresses from the 1930s (Fig. 6). A vintage element from the 1940s, the fashion for platform shoes, was emerging. Bright shades were still popular. A new wave of interest in vintage style was the fact that ethnic themes and massive accessories were becoming fashionable. In 21st century fashion, the style from the 1970s was manifested in vintage summer clothing (Armstead & McKinney, 2022).



Figure 5. Fashion of the 1960s

Source: Google Photo



Figure 6. Fashion of the 1970s

Source: Google Photo

The 1980s were characterised by an excessive combination of colours and shapes. Women's costumes were distinguished by large shoulder pads on blouses, jupes, and jackets, a waist accentuated by a belt, and tight-fitting leggings (Fig. 7). Massive accessories made of wood, plastic, and stones were in fashion. In the early 1990s, fashion designers and stylists began to add restored vintage clothing to their collections, altered and complemented by modern trends. Vintage elements in the collections of such fashion designers as B. Hulanicki, V. Westwood, Z. Rhodes, J. Galliano were filled with bright and diverse vintage elements, giving clothes a distinctive character and originality (Fig. 8). The rapid growth of interest in the use of vintage components in the 20th-21st centuries was marked by a certain protest against the constant monotony, unification, and technicism of mass production of clothing.



Figure 7. Clothing style of the 1980s

Source: Google Photo



Figure 8. J. Galliano's vintage dress, 1996

Source: Google Photo

However, as an independent trend, vintage style in clothing began in the 1990s with the emergence of fashion for old things from grandmothers' jewellery boxes, retro accessories, and vintage interior items.

NOSTALGIA AND COMBINATION OF VINTAGE ELEMENTS IN MODERN FASHION

The term "nostalgia" was coined in the late 17th century, but it originated in ancient times. The word comes from the Greek words *νόστος* (nostos, "return") and *ἄλγος* (algos, "longing"), which means that the term can be interpreted as "suffering and desire to return home". Until the 1700s, nostalgia was considered a neurological disease, and then in the 1800s and 1900s it began to represent signs of melancholy or depression, and to be associated with homesickness (Moorhouse & Moorhouse, 2018). Nostalgia is the dominance (affection, favourable influence) of objects or phenomena that were common, popular, or fashionable when a person was younger. Nostalgia has a positive effect on self-esteem and social relationships and recreates sentimental and idealistic memories of the past.

In terms of fashion dynamics, retro trends substantiate its cyclical nature, which has no absolute repetition and is intertwined with the new socio-cultural reality of certain images, colours, designs, shapes, and plastics. Through the lens of culture, this appeal to the past reflects its contextual

features. The psychological feature of retro trends in fashion design is the repeated explanation of the present through the future and the past, the establishment of a "connection of times", characterised by the distant intervals of compensatory, value-forming functions, and their combination with positive associative components. Guided by nostalgia, fashion designers and stylists of the 21st century are still interested in using vintage items when creating clothing collections. The most popular element is the use of artificial flowers, rosettes, vintage bags, fans, hats, and pins. This fashion trend is part of the culture of the 21st century.

A popular trend among designers and fashion designers is the "suit with a story". Not only the clothes of a bygone era serve as a source of inspiration, but also photography, cinema, actors, music, fashion designers, inventions, etc. The construction of a new image is always based on previous experience, where the old is rethought and improved. This means analysing and synthesising past experience and searching for new functions. In the fashion collections of designers, there is a return to the elements of fashion from the 1940s to the 1980s, which is what vintage fashion is all about. Vintage style in clothing includes all elements and items of clothing, footwear, and accessories made in the 1940s-1980s, but which are popular in terms of fashion trends of the 21st century (Renfrew & Lynn, 2021). The older a vintage item or piece of clothing is, the higher it is valued in the fashion industry. This includes, for instance, the fact that certain mechanical damage to things is not a disadvantage but an advantage, and therefore it is carefully emphasised and highlighted.

Even a certain vintage element or accessory from an image can be valued higher than the image itself from the latest fashion collections of the most famous couturiers. An outfit made up of vintage style elements will look the most stylish and fashionable. The influence of retro motifs on modern fashion trends is especially great, as modern fashion largely uses vintage elements. The task of fashion designers is not only to use vintage elements and components competently and successfully in creating an image, but also to shape promising fashion trends and contribute to the fashion industry and the expansion of the fashion market, based on their inherent advantages.

The fashion of the 21st century dictates several varieties of vintage style. For example, combined vintage, which helps to match retro wardrobe items with new ones that match the cut, colour, and style. Aficionados of trash vintage look for and exchange inexpensive items. If vintage conveys the high quality of an antique item, then even darned clothes that are larger than necessary are used to create a trash vintage look. Vintage styling is also popular in fashion. This means that modern things are created using old patterns. The use of old fabrics, patterns, and ornaments complements the new models, giving them the sophistication and individuality of the time they have lived in.

The vintage style covers all areas of fashion and gives designers the opportunity to copy models from old magazines, create unique looks, pushing the boundaries of established fashion. However, there is the concept of "pseudo-vintage" (models made from artificially aged fabrics with a certain "worn" effect). Sometimes, the only way to tell the difference between a pseudo-vintage and a genuine one is by the age of the thread of the stitched label. Models are made

from vintage fabrics according to precise authentic vintage patterns, resulting in clothes that will never be worn, or vice versa, modern styles are used to meet fashion trends.

In the terminology of retro style, there are several basic terms that denote the quality and value of a product. The term “mint” refers to a thing that has not been used, to its perfect condition, as at the time of creation. This item is a great find among collectors and connoisseurs of vintage clothing and is exceedingly rare. An item with the conditional marking “excellent” is an item that has been preserved almost exactly to the original, with some minor imperfections, as it has been worn or used for only a certain period of time. “Very good” – the product is in decent condition, with certain characteristic defects (dirt, stains, scuffs), but suitable for wear.

MODELLING VINTAGE COSTUME ELEMENTS AND PREVAILING FASHION TRENDS IN 2024

Vintage fashion began in the 2000s (Ailsa & Santosa, 2023). This skilful combination of wardrobe items with clothes, accessories, and shoes from the past with modern ones is the goal of designers to emphasise and show what was fashionable in the past. The process of democratisation of the 21st century costume began in the 20th century, when there was a transition to global industrial production of clothing, which led to changes in the structure of the costume according to the requirements of modern life. The 21st century is witnessing rapid changes in fashion trends, as well as vintage decoration and accessories. Textiles are an indispensable component of a costume. Shawls, scarves, and headscarves are decoratively finished and complemented by artificial ageing.

Modelling vintage costume elements in the structure of sets (things that are combined in style, time, finish, and material) is a common technique among designers. Vintage-style accessories combined with 21st century clothing create interesting compositional effects. The creation of such accessories stays at the peak of fashion. The assortment is diverse, mainly including bags, necklaces, scarves, bows, rings and earrings, and artificial flowers. To imitate the vintage style, the image uses surface treatment of materials in the techniques of wear, cutting, scuffing, burning, discolouration, decoupage, tinting, patina, etc.

Using modern materials, original elements and surface decoration techniques, the designers creatively and skilfully create promising collections of outfits with elements of vintage style. The effect of wear and tear can be achieved by painting, mechanical impact, heat treatment, and discolouration. For a worn effect, sandpaper, felt, or stone are used. Heat treatment is the process of heating a material to a certain temperature in a furnace to give an item a yellowed appearance and achieve the effect of fading the fabric. The fabric can be dyed with natural (tea, onion peel, plant juices) or artificial dyes. Chlorine-based bleaches are used to discolour the fabric. Decoupage is used to imitate painting with a special glue varnish. It can be different: direct, reverse, painted or tinted, decopatched, three-dimensional. The patina technique is used to create a darkening and tintured effect. Acrylic patina is a versatile patina used mainly on buttons, bags, brooches to imitate the texture of metal or gold. Nostalgia ruled the main fashion trends in 2023-2024 (Table 3). It brought back the minimalism of the 1990s, bows, sequins, sparkles, preppy polos, etc.

Table 3. The key trends of vintage in modern fashion

Areas	
Minimalism in the style of the 1990s	Understated chic is making a comeback: maxi skirts, oversized suits, pencil skirts, turtlenecks, white shirts, classic jeans from Proenza Schouler, Max Mara, Gucci, and the colour scheme is becoming more sophisticated.
Neo-preppy	Neo-preppy models with a relaxed aesthetic: striped button-down shirts, polo shirts, blazers with Polo, Ralph Lauren logos.
Business casual	Business style with an emphasis on monochrome looks: a well-tailored jacket, oversized silhouettes. The fashion collections presented a wardrobe that skilfully combines feminine and masculine: jacket and skirt suits, blazers, shirts in the most epic proportions.
Sports	Sports jackets, windbreakers, bicycles, loose trousers, oversized hooded sweatshirts, T-shirts, baseball caps, white sneakers and plimsolls are becoming popular.
Microshorts	Street-style micro-shorts have become a massive trend, with celebrities like Beyoncé and C. Jenner following suit.
High waist	Since the 1960s, the high waist in pants, skirts, shorts, and trousers has been visually lengthening the legs. Famous fashion shows presented collections with them (Louis Vuitton, Hermès, Saint Laurent).
Colour	
White	In the spring-summer 2024 fashion season, the designers' shows featured white colours, which combine sophistication and simplicity. These include see-through white skirts, white trouser suits, shirts, and blouses. Everything has moved away from the bright shades of the Barbie 2023 style and pastel colours.
Beige	The Michael Kors and Max Mara fashion shows feature chic outfits in caramel beige shades.
Red	The red and wine shade is trendy in the summer-autumn 2024 season, reflecting the high quality of the product, which will be noticeable to everyone.
Green	All shades of green are trendy in 2024 (grass, pistachio, khaki, sea wave, etc.).
Prints	
Coloured stripe	A bright trend throughout the year. The coloured stripe is combined on trousers, basic blouses, and shirts.
Polka dot	Nostalgia dictates the fashion for polka dots. It is mega popular and complements the style, adding a touch of 1970s charm. The fashion shows feature polka dot dresses by Dolce & Gabbana, coats by Maison Margiela, midi skirts by Vivetta.

Table 3. Continued

Fabrics and textures	
Sequins/paillettes	The 2024 trend is borrowed from the 1920s. Being nostalgic, designers dictate the fashion for sequins and sparkles, which in the distant 1920s were an attribute in the image for parties, but in modern fashion they are found even in office style.
Transparency	The fashion shows of Dior, Hermès, Chanel, Prada demonstrate transparent clothes that are gaining popularity off the catwalk (Ferrari skirts, a long transparent skirt by Louis Trotter for Carven), these are elegant dresses with a transparent bottom, blouses with transparent inserts, tops, socks.
Leather	Designers present leather clothes at fashion shows in a new look, appearing at premieres with updated colours, style, and cut (jackets, skirts, dresses, tops).
Knitwear	Sweaters, cardigans, extra sleeves, draping around the elbows – all this was presented by the fashion houses Fendi, Erdem, Proenza Schouler, Brandon Maxwell, Commission. They showed capes, retro-style knitted dresses, tops that evoke nostalgia and a desire to start crocheting. Long skirts, dresses with collars, pyjamas with lace and embroidery, inspired by the 1930s, also became trendy.
Decor and some details of the look	
Flowers	Designer Olivier Rousteing for Balmain and Chloé showcase dresses with voluminous flowers made from recycled plastic bottles. S. Burton presented a dress in the shape of a black and red flower for the Alexander McQueen brand.
Bows	The trend will continue in spring 2025, as it is popular. At the Sixdo and Aknvas fashion shows, dresses and blouses are decorated with large bows. Bows add to the image of girlishness – they decorate hair, clothes, and jewellery.
Fringe	Prada's spring fashion collection features fringe, eyelets, and crystals on dresses, skirts, trousers, blouses, and T-shirts, which have returned from the 1920s jazz era.
Drapery	Fabrics with pleats and draperies have been in fashion since the Victorian era. Designers define this kind of clothing as one of the most comfortable, it accentuates the figure of the wearer.
Accessories	
Large-size bag	The trend of the spring-summer 2024 season. They are comfortable to wear, elegant, and can be used for any event. Bottega Veneta, Max Mara, Tibi, and The Row are the representatives of this trend.
Flat-soled shoes	Sneakers have been replaced by sandals, ballet flats, and flat-soled slippers. They fit any look, are comfortable and trendy.
Pearl jewellery	Pearls are coming back from the past, and designers are proving that they are timeless. Kate Spade, Theory, DSquared2, Jonathan Cohen, Anna Sui, Kimhekim, and Sixdo presented classic pearl necklaces, pendant earrings, and rings at their fashion shows. Versace, Sportmax, Dries Van Noten, Givenchy are also adding this trend to their collections for the spring-summer 2024 season.
Glasses	Aviator glasses are in fashion, and the “kitten look” successfully emphasises the look of 2024.

Source: compiled by the author of this study based on E Balloni *et al.* (2024)

When creating fashion collections, 21st century designers study old fashion magazines, watch classic films, look for photographs, look at museum exhibitions of past decades, skilfully combine elements of vintage style, and combine things from different eras in their looks. Fashion from the 2020s onwards is also complemented by such vintage elements as lingerie (bustier, non-wired bra, bandeau, top bra, corset); denim from the 1980s and 1990s (dresses, shorts, trousers, overalls); flared trousers; puffy sleeves from the 1940s and 1950s. The vintage look of the 2020s is clothing with a combination of accessories: bags, hats, jewellery, leather belts, glasses, scarves, headbands, scarves.

The growth in the consumption of vintage goods is caused by a boycott of the principles of fast fashion and what is in its concept. Consumers seek to express themselves through the choice of attributes. Self-expression in individualistic cultures is highly valued through the concept of freedom and individuality. Self-expression through clothing is more meaningful when the product is rare. Consumers of antique goods are interested in rarity to form an individual identity. That is, vintage style aficionados recognise retro fashion as an embodiment of authenticity, which differs from the interpretation of vintage items in fashion trends. By choosing vintage, the consumer aims to stand out from the crowd. Thus, retro

style in the fashion industry is an influential and important phenomenon that allows fashion brands and designers to experiment with classic items and add a modern meaning to them. This reference to classic items and the artistic aesthetics of the past allows designing memorable and unique looks that will attract the consumer's attention and inspire them for a long time.

CONCLUSIONS

The results of this study showed the development of retro trends, vintage style, its influence on modern fashion and human identity. The study analysed the main retro trends (historicism, eco-trend, vintage) and identified fashionable vintage trends for 2024. The trends covered included minimalism of the 1990s, neo-preppy, business casual, sporty style; colour schemes; prints; materials and textures of fabrics; decor and details in the look; and relevant accessories. The study described the modelling of vintage costume elements by designers. The findings confirmed that nostalgia often dictates fashion trends. The specific feature of retro trends in fashion is the repeated explanation of the present through the future and the past, characterised by the compensatory, value-forming functions, and their combination with positive associative components. The phenomenon of a trend in fashion,

which denotes a certain general vector, a tendency to expand in the modelling of clothes, hairstyles, accessories, is a sign of the multi-structured nature of fashion, and the term “trend” itself is a means of predicting and conceptualising fashion tendencies. The main distinctive feature of vintage style is the age of the item. Vintage is neither a century-old antique, nor a modern product made in recent decades, but a thing that belongs to a certain time and used by designers in modern fashion trends. A style with vintage features is intended to reflect fashion trends to the fullest. A true vintage has profound aesthetic characteristics that identify the manner of its time and the fact that a certain item was made by a well-known brand.

The study offered a preliminary idea of the revival of vintage in contemporary fashion, the influence of nostalgia and retro motifs on it, and provided some recommendations on how to successfully combine vintage in a look: to avoid choosing only vintage items in creating an overall look. For instance, to wear a top under a wool jacket with classic jeans, or add a narrow belt and skinny jeans to a trench coat, combine a short dress with a leather jacket or blazer; choose comfortable shoes, ballet flats or flat-soled sandals, and choose accessories based on the principle of

combining elements of a vintage look. A look at the history of adding vintage items to the culture of consumption makes it clear that the clothing trade was a major component of the cultural and social preconditions for the development of fashion in most countries and should be studied in the context of the transformation of fashion trends. Therefore, it appears valuable to further investigate the impact of vintage and new collections on consumer preferences. Since vintage consumers choose authenticity in clothing, individuality, emphasising differences in preferences and self-expression due to the different availability of vintage clothing, future topics for consideration may include how retro style influences consumer choice, what are the means of transforming vintage code tools, what designers use when creating a fashion look, what are the implications of the vintage style revival in the fashion industry and what is responsible for revising fashion trends.

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CONFLICT OF INTEREST

The author of this study declares no conflict of interest.

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Відродження вінтажу: дослідження ностальгії та ретро-естетики в сучасній моді

Анотація. Робота виконана з метою дослідження процесу відродження вінтажного та ретро стилів у сучасній моді. Для цього проаналізовано як ностальгія впливає на споживчий вибір та на переосмислення історичних модних тенденцій. Розглянуто феномен тренду в сучасній моді, чинники, що впливають на модні тренди, описано сутність і походження вінтажного стилю, його становлення в моді, вплив ретро мотивів на сучасну моду. У статті висвітлено поняття «вінтаж», «вінтажна мода», «тренд», «ностальгія». Проаналізовано особливості моделювання вінтажних елементів костюма, охарактеризовано види ретро трендів та їх реалізацію у творчості дизайнерів. Було виділено головні тренди вінтажу в моді 2024 року (напрями, принти, тканина, фурнітура, декор та аксесуари). Приділено увагу огляду декоративних вінтажних елементів костюма різних періодів. У роботі висвітлено техніки обробки матеріалів для створення вінтажних ефектів у сучасному костюмі. За результатами роботи визначено вплив ретро трендів, а також способи, у які ностальгія диктує модні тенденції. Підкреслено, що споживачі старовинних товарів обирають раритет для формування власної ідентичності. Тобто, любителі цього стилю визнають ретро моду як втілення автентичності, що відрізняється від трактування вінтажних речей у модних тенденціях. Обираючи вінтаж, споживач має на меті виділитися з маси. Проведене дослідження дало зрозуміти, що ретро мотиви в сучасній моді мають великий вплив, здебільшого тому, що мода використовує елементи вінтажу. Завданням дизайнерів модної індустрії є не лише грамотне та вдале використання вінтажних деталей та компонентів у створенні образу, але й опираючись на їх обов'язкові переваги, формувати перспективні тенденції моди та сприяти діяльності fashion-індустрії та розширенню модного ринку

Ключові слова: автентичність; fashion-ринок; популярні тенденції; перероблений текстиль; оновлений бренд



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From the street to the gallery: Evolution and influence of street art on contemporary art culture

Abstract. The purpose of this study was to investigate the mechanisms and consequences of integrating street art into formal art institutions and urban projects, as well as its impact on the development of the contemporary art market. The study included a survey of students of the Faculty of Arts at Kryvyi Rih State Pedagogical University. The results of the study highlighted the significance of street art as a means of visual expression of social, political, and cultural issues. Street art, specifically graffiti and murals, acts not only as an art form, but also as a platform for intensifying social dialogue and protest. The study found that street art has been successful in addressing concerns associated with human rights violations, political injustice, and environmental issues, thus mobilising social movements. The study confirmed that street art is an essential tool for conveying social and political messages that influence public opinion and promote social change. The use of public spaces to express ideas on topical issues enables street art to serve as a visual manifesto of contemporary social consciousness. The integration of street art into the gallery context reinforces its cultural and social impact, ensuring the recognition and preservation of works. This process fosters cultural dialogue and heritage creation, expanding the boundaries of traditional art and enhancing its impact on contemporary society. The study also confirmed that the commercialisation of street art has both positive and negative impacts. While it increases the accessibility and professional opportunities for artists, it can also threaten the authenticity and critical acuity of the art form. Maintaining a balance between commercial interests and cultural values is important to ensure its long-term relevance in the modern world. The analysis of the feedback from the students of the faculty of art confirmed that the use of latest technologies in street art opens wide opportunities for innovation in artistic practice and interaction with the public, which contributes to its development and influence on the cultural and social sphere

Keywords: graffiti; public spaces; street art; murals; innovations

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INTRODUCTION

Understanding the phenomenon of street art is important for identifying how artists use urban space to communicate and transform social consciousness. The study of the evolution of street art contributes to a better understanding of the dynamics of change in artistic culture. Moving

from illegal graffiti to legitimate gallery exhibitions, street artists are creating new forms and styles that push the boundaries of traditional art. It is important to investigate how urban art is integrated into the official art space and how this affects the general perception of art. The study of

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street art is of immense importance for understanding the interaction between art and society. Street art often emerges as a response to social and political issues and researching it can reveal how artists use their art to express protest, support social movements, or cultural identity. This will help to understand how street art contributes to social change and influences the collective consciousness. It is important to explore the economic and cultural aspects of the commercialisation of street art. The involvement of street artists in galleries and art markets opens new opportunities for their financial security and professional development but can affect the authenticity and original purpose of their art. Investigating these aspects will help to strike a balance between preserving the authenticity of street art and its integration into the official art space.

The commercialisation of street art has created problems for the study of the impact of street art on contemporary art culture. On the one hand, the transfer of works from the streets to galleries contributes to a change in their original context and meaning, which affects the authenticity and perception of these works. On the other hand, commercialisation helps to provide financial support for artists, but it also leads to the adaptation of their art to market requirements, which distorts the original idea and reduces social relevance. Street art evokes different, sometimes opposite, reactions in different social groups. Analysing these reactions required a comprehensive approach, considering the socio-cultural context, which was also reflected in the research questions.

In the scientific sphere, street art is considered an important socio-cultural phenomenon that includes graffiti and other forms of public expression. According to A. Gaubert (2024), graffiti serves as a means of expression for both ordinary people and elites, covering both literate and illiterate populations. The researcher emphasises that graffiti functions as socio-cultural objects and direct testimonies, allowing all segments of society to express their thoughts and feelings. On the other hand, D. Karlander (2024) notes that graffiti forms an integral part of public space both within cities and beyond their borders. They influence the perception of the urban environment and contribute to the formation of its unique identity.

Researchers investigate the variety of interpretations of street art and its role in shaping urban space. M. Zhihaylo (2021) emphasised the multifaceted interpretations of urban art in the context of the urban environment. He outlined promising areas for integrating this art into the cultural landscape of Ukrainian cities, such as creating a distinction between the terms “street art” and “vandalism” at the legislative level, using urban art in the design of urban spaces and creating a city brand, digitising authorised street art objects and including them in tourist routes, and holding urban festivals. The analysis of street art objects by N. Provotar *et al.* (2021) showed trends towards decentralisation of their location in the urban environment and regionalisation of street art. The researchers are convinced that the main motive for creating new street art objects is the coincidence of interests of local communities and authorities in improving and renovating urban space and individual buildings and territories.

In the 21st century, the impact of street art on public sentiment and its role in public discourse is being actively

studied. C. Pollmanns and F. Asbrock (2023) indicated that even a small presence of right-wing graffiti can substantially affect participants’ perceptions of their surroundings and interactions with participants of diverse political orientations. J. Marine (2023) emphasised that street art is a prominent means of public debate, as it allows social and political views to be expressed through artistic forms. J. Zapata and É. Pérez (2023) argued that street art reflects historical identity, emphasising its significance in the context of the cultural and historical identity of communities. They emphasised that street artworks can convey cultural narratives and historical events that shape the collective memory of a society.

Researchers are actively investigating methods of preserving street art and integrating it into official art spaces. According to S. Abram (2024), the significance and necessity of preserving street art is undeniable, as it plays a vital role in the cultural and social life of cities. P. Weill (2022) noted that one of the key aspects of graffiti conservation is its transfer to galleries and the art market. This approach allows not only preserving these works, but also giving them the status of legitimate art that can be recognised and appreciated in the art world.

Despite the considerable amount of research that has already been conducted, there are still many unexplored aspects of street art. Specifically, there is a need to explore the impact of graffiti on social dynamics in diverse cultural contexts, as well as to investigate how graffiti is changing under the influence of digital technologies and globalisation. This will offer a better insight into the role of street art in contemporary society and its potential to promote social change. Further investigation of the impact of street art on the socio-cultural dynamics of cities is also an important task. Effective methods of integrating this art into urban projects should be explored, considering the interests of different social groups. Furthermore, it is important to continue studying the interaction of street art with various political, social, and cultural factors, as well as its impact on public opinion and identity. It is also necessary to investigate the processes of preservation and commercialisation of street art in greater depth, as well as their impact on the authenticity and social significance of these works. This will help to find the best ways to preserve street art, ensuring that its original spirit and cultural value are maintained.

The purpose of this study was to investigate the mechanisms and consequences of including street art in official art institutions and urban projects.

The study, conducted among students of the Faculty of Arts of Kryvyi Rih State Pedagogical University, aimed to determine their attitude towards the most promising forms and technologies in street art of the 21st century. The survey included 100 students aged 18 to 24 (65 women and 35 men). The study was conducted from 1 May 2024 to 31 May 2024 to collect qualitative data that reflects students’ current perceptions and preferences regarding street art.

The survey included the following questions:

What modern forms and technologies of street art do you consider the most promising in the 21st century?

What advantages and challenges do you see in using different forms of street art? How does the use of technology change conventional graffiti and its perception?

The study followed the standards of the American Sociological Association Code of Ethics (1997), the International Code of Market, Community and Social Research and Data Analysis ICC/ESOMAR (2016), and the European Commission's Guidelines on Ethics and Data Protection (2021).

FEATURES OF STREET GRAFFITI ART

From its origins on city walls and underpasses, street art has become a valuable form of artistic expression that has influenced a wide audience and drawn public attention to important social, political, and cultural issues. Graffiti and murals have played a vital role in shaping street art, influencing its aesthetics, techniques, social context, and public perception. Graffiti originated in the 1960s and 1970s in New York City as a form of youth expression (Ferrell, 2021;

Andron, 2023). Writing on walls, trains, and other urban surfaces has become a way to make one's presence known and gain recognition among one's peers. Murals, on the other hand, have older roots, but in the modern context they can be traced back to Mexican muralists such as Diego Rivera, José Clemente Orozco, and David Siqueiros, who used walls to convey political and social messages. According to L. Hughes *et al.* (2021), graffiti is an important means of street communication. The researchers emphasised that graffiti is often used to express social commentary and protest, analogous to the findings of a study that points to the role of graffiti as a voice for marginalised groups. Graffiti introduced new drawing techniques that allowed for the rapid creation of large inscriptions and drawings (Table 1).

Table 1. Techniques for creating graffiti

Technique	Description
Spray painting	The main technique that uses aerosol paint cans. Allows quickly applying paint to large surfaces. Requires control over the pressure on the spray button to create different lines and effects.
Templates	Use of cut-out templates to apply images or text. It allows quickly and accurately reproducing complex shapes and details. Often used for political or social messages.
Tags	Simple signatures or pseudonyms written in quick movements. Use of a marker or an aerosol can. The basis of graffiti culture, demonstrating the artist's individuality.
Plays	Intricate, multi-coloured works with detailed letters, shapes, and effects. They require more time and technical skills. Display a great level of skill.

Source: developed by the author of this study

Murals are usually made using more conventional methods, such as latex or acrylic-based paints, but using a large format that allows for detailed compositions. Graffiti has become a voice for marginalised groups that have used urban space as a canvas to express their identity, protest, or social commentary. Murals are often more formal in nature, commissioned or funded by public organisations, governments, or individuals, and they often reflect cultural, historical, and social themes important to the local community. Graffiti has influenced the development of street art aesthetics through the use of bright colours, complex fonts, and abstract shapes (Carastathis & Tsilimpounidi, 2021; Fransberg *et al.*, 2023). Murals added elements of classical and contemporary art to street art, using a variety of styles and techniques to create complex and often large-scale compositions. Graffiti is often associated with vandalism, which is why it has a controversial reputation. However, over time, some graffiti artists have gained recognition in the art world, which has helped to change attitudes towards this art form. Murals, on the other hand, are usually received positively, as they decorate urban spaces and are often created in collaboration with communities or local organisations.

Graffiti and murals became the basis for the development of street art as a multifaceted art movement. They opened the door to other forms of street art, including installations, stencils, and digital art. Street artists such as Banksy, Shepard Fairey, and Jean-Michel Basquiat have successfully integrated graffiti and mural elements into

their works, helping to increase the popularity and legitimacy of street art in the wider culture. Street art, including graffiti and murals, is a powerful form of self-expression and protest, reflecting a wide range of social and political themes. This art form often becomes a voice for those who are unable to express themselves through conventional channels and serves as a platform for expressing thoughts and emotions on acute social issues. I. Muharremi *et al.* (2023) also emphasised the significance of street art in the context of social communication and social impact. Their study confirms that street art is an effective tool for addressing social and political issues, as well as for supporting and mobilising social movements.

One of the main social themes reflected in street art is the struggle for human rights. Artists use city walls to draw attention to the problems of discrimination, racism, gender inequality, and the rights of the LGBTQ+ community (Wheatley, 2022; Lewin & Jenzen, 2023; Cox, 2023). These works can have both local and global contexts, but in both cases, they contribute to raising awareness and stimulating dialogue in society. Political themes are also widely represented in street art. Artists often criticise corruption, authoritarian regimes, political injustice, and economic inequality. Street art becomes a form of protest against governments and systems that do not serve the interests of the people. It can also serve as a means of supporting revolutionary movements and activism by providing visual support for protests and rallies. Environmental issues are another important topic of street art. The artists

draw attention to climate change, environmental pollution, loss of biodiversity, and other environmental disasters. They use their works to inform the public and call for action to preserve the planet. Social inequality and urbanisation issues are also often reflected in street art. The artists highlight the problems of poverty, homelessness, social exclusion, and inequitable distribution of resources. They use their art to show the reality of life in marginalised communities and call for social change. War and violence are another prominent topic. The artists express their opinions on conflicts, military operations, and their impact on people. They often depict the suffering of war victims, expressing solidarity with the victims and calling for peace. Thus, street art as a form of self-expression and protest is a valuable tool for reflecting and understanding social and political issues. It raises awareness, stimulates dialogue, and calls for action, making a considerable contribution to the development of society.

Street art has a significant impact on public opinion and social movements, acting as a powerful medium for conveying social and political messages. Artists use public spaces to express their ideas and address a wide audience, influencing the consciousness and behaviour of society. Themes that include human rights, social inequality, racism, gender discrimination, environmental issues, and other topical issues are often reflected in street art (Ross, 2021; Kucukali, 2023). These artworks become visual manifestos that draw public attention to issues that may go unnoticed or ignored by conventional media. Street art also contributes to the mobilisation of social movements. Images that express support for certain ideas or movements can become symbols of resistance and solidarity. Famous examples include works that support civil rights movements, feminist initiatives, environmental actions, and anti-war campaigns. Such works can inspire people to take part in protests, rallies, and other forms of activism, helping to spread ideas and bring the community together.

The interactive nature of street art also increases its influence on public opinion. Many of the works are created with the possibility of interaction with viewers in mind, making them more accessible and understandable to a wide audience. Such works can provoke discussion and reflection, encouraging people to think about the issues raised in the artwork. Furthermore, street art can serve as a catalyst for change in local communities. Public art projects can engage residents in creative processes, improve the urban environment, and increase civic engagement. This can lead to stronger social ties, a better quality of life and the development of local culture.

Street art also can document social moods and historical events. It often reflects current events and reactions to them, creating a kind of visual archive of public sentiment and change. This makes street art an essential source of information and analysis for future generations. Considering the ability of street art to reflect and capture important social and historical moments, its integration into the gallery space becomes especially significant. There are several important reasons for this process, which reflect the interaction between traditional and non-traditional art forms, as well as changes in the perception of street art by society and the artistic community. One of the key reasons for integration is the desire to give street art official

recognition in the art world. Moving works out of the city and into galleries allows artists to gain professional recognition, and their works – to gain the status of legitimate art, appreciated by collectors and critics. Street works are often exposed to weather, vandalism, or dismantling. Galleries provide an opportunity to preserve these works in conditions that protect them from destruction (Campos & Leal, 2021; Hacer & Erdem, 2022). This is especially important for works of historical or cultural value. Exhibitions in galleries allow artists to sell their works, receiving financial support for further creativity. Street artists often work without pay, and therefore commercialisation through galleries helps to ensure the stability and development of their art.

MOVING STREET ART TO GALLERIES AND COMMERCIALISATION

Galleries and museums are visited by a variety of audiences, including collectors, critics, tourists, and students. This allows street artists to communicate their ideas to a wider public that may not encounter their works on the streets. Galleries often hold exhibitions accompanied by lectures, discussions, and educational programmes. This contributes to a better understanding and appreciation of street art, its context and significance. This approach helps to change attitudes towards street art and increase its cultural value. Integrating street art into the gallery space promotes cultural dialogue between different art forms. This allows investigating the interactions between traditional and contemporary art, expanding the boundaries of both fields, and contributing to their mutual enrichment. Street art often has a strong social and political message. Gallery spaces provide a platform for in-depth discussion and analysis of these topics, which contributes to raising public awareness and activism. Street art brings new aesthetic elements, techniques, and styles to the traditional art world. This contributes to the development of new forms and methods of artistic expression, enriching the art scene.

Thus, the integration of street art into the gallery space has a multifaceted nature, including legitimisation, preservation, financial support, audience expansion, educational value, cultural dialogue, raising the visibility of social and political issues, and aesthetic development. This process reflects the growing significance of street art in contemporary culture and its ability to influence social and artistic processes. These findings are supported by the research of A. Vieth (2023), who also emphasised the significance of street art as a valuable means of communication and influence on society. A. Vieth argued that street art integrated into the gallery space not only retains its authenticity, but also acquires new dimensions, contributing to cultural dialogue and social activism.

A prominent aspect is the commercialisation of street art. The commercialisation of street art has a complex impact on its authenticity and spirit (Gonçalves, 2022). On the one hand, it opens new opportunities for artists, but on the other hand, it can lead to a loss of the original idea and social relevance of this art form. Commercialisation helps artists receive financial support and recognition, which allows them to develop professionally. Selling artwork, taking part in exhibitions, and collaborating with brands can provide a steady income and resources to create new projects. This helps to spread street art and raise

its status in the art community. Through commercialisation, the works of street artists become accessible to a wider audience, including those who may not have access to street art in its natural environment. Galleries, museums, and other commercial spaces can become a platform for promoting this art, helping people to better understand and appreciate its significance. However, commercialisation also has negative aspects. When street art becomes a commercial product, it can lose its authenticity and original purpose. Street art has always had a rebellious spirit, reflecting social and political issues and criticising social norms. Transferring this art to a commercial context can reduce its poignancy and make it more adaptable to market demands. Artists who collaborate with brands or galleries may face demands to adapt their art to commercial interests. This may lead to a change in the style, subject matter, or content of their works, which may adversely affect their creativity and ability to express independent ideas. According to B. Dobratz and L. Waldner (2021), street artists' works often become a valuable tool for commercialising their activities. They argued that commercialisation allows artists to obtain resources for further creativity, but, like the present study, they noted the risk of losing the authenticity and social relevance of street art.

Street art often has a social mission – to address social problems, inspire change, and protest injustice. Commercialisation can diminish this mission by turning art into a commodity sold for profit rather than for social change. Mass replication of street artworks, their transformation into merchandise or advertising campaigns can lead to the loss of originality and uniqueness of street art. This can reduce its cultural value and significance for society. Thus, the commercialisation of street art has both positive and negative consequences. It can provide support and recognition for artists, but it also threatens to lose the authenticity and social relevance of this art. It is important to strike a balance between commercial interests and preserving the original spirit of street art so that it continues to be a powerful means of self-expression and social criticism.

RESULTS OF THE STUDY OF ARTISTS' POSITIONS ON THE PROSPECTS OF STREET ART IN THE 21ST CENTURY

It is worth noting the results of a survey of the younger generation of artists about promising forms and technologies in street art in the 21st century (Fig. 1).

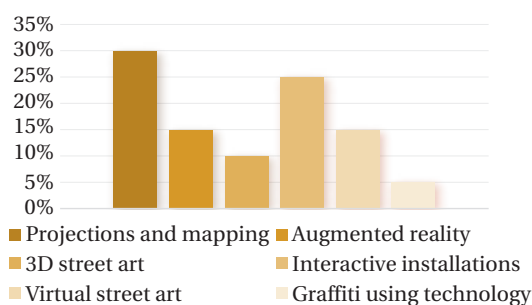


Figure 1. Results of the analysis of students' opinions on promising forms of street art

Source: compiled by the author of this study

The survey participants noted the prospects of virtual street art, seeing in it a significant potential for the development of contemporary art. The respondents also stressed the significance of technology in graffiti, seeing massive potential for improving technical aspects and visual expression. The respondents consider mapping technology important because of its ability to create temporary installations that interact with the architecture and environment of the city. Projections can transform the space and enhance the experience of art objects, engaging viewers in participation and reflection. Projections and mapping in contemporary street art are a vital element that attracts the attention of art students because of their innovation and potential to transform urban space. This technology allows for the creation of temporary installations that interact with the architecture and landscape of the city, changing the perception of space and the atmosphere in it. The main advantage of projections is their ability to influence the aesthetic perception of art objects, making them more impressive and encouraging viewers to take an active part and reflect. Projections in street art are used to create unique visual effects that need to be built promptly and used for interactive communication with the urban environment. This can include not only projecting images, but also playing them in real time. A. Buchanan (2021) noted that street art, especially projection works, is unique because of its ephemeral nature and ability to change urban forms through light projections. A. Buchanan emphasised that projections can temporarily transform physical surfaces, creating new visual effects without damaging the architecture. Students also consider projections important for creating temporary installations. A. Hatzipapas and K. Teligadis (2023) emphasised the importance of projection graffiti and film projection graffiti as the most relevant trends in street art.

Augmented reality (AR) is a technology that allows overlaying virtual objects on real scenes that can be seen through the screens of mobile devices or special glasses. This technology is becoming especially attractive in the context of street art, as it provides an opportunity to create interactive stories and virtual objects that exist in the real world. AR technologies allow artists and curators to organise exhibitions that are not limited to physical objects, but include dynamic, variable, and virtual elements. According to the respondents, this not only expands the boundaries of traditional art, but also makes it more accessible and interesting for young people and the general public, who actively use mobile applications and social networks. AR can be used to create interactive city tours where viewers can interact with virtual objects, adding a new level of engagement and participation in the artistic process. Augmented reality helps to improve the perception and retention of information, as it stimulates several sensory systems of the viewer at the same time. This makes AR a particularly effective tool for education and dissemination of cultural and social messages through street art. Furthermore, AR's interactive capabilities can be used to create personalised experiences tailored to the user's individual preferences and context, making art even more inclusive and accessible.

The students emphasised that this technology allows creating the illusion of depth and realistic images that

capture the attention of viewers and create the effect of “live” art right on the streets. As 3D street art uses optical illusions and trompe l’oeil techniques to create 3D images on flat surfaces such as pavements, walls, or buildings. This approach allows artists to create exceptional visual effects that make viewers perceive two-dimensional objects as three-dimensional and realistic. Such street art often becomes the centre of attention, attracting passers-by to interact with the art, take photos, and discuss it. 3D street art can considerably increase audience engagement through its ability to visually deceive and engage. Psychological research shows that people tend to be more interested in and engage with art that creates the effect of surprise or arouses wonder. This makes 3D street art a powerful tool for attracting attention and spreading cultural and social messages. Furthermore, 3D street art contributes to the development of the urban environment, adding to its aesthetic appeal and uniqueness. Considering that modern cities often face the problem of visual monotony and lack of creative spaces; such installations can become an important element of urban design. They not only decorate the urban landscape but also contribute to the cultural level of the community by creating places for gathering and discussing art. Thus, 3D street art is a significant trend in contemporary art that combines technological innovations with conventional artistic techniques, creating an interactive and engaging experience for a wide audience.

Interactive installations, according to the respondents, allow for the creation of art that viewers can interact with physically or through technology, making the process of perceiving art more dynamic and engaging. The students note that interactivity in art allows the audience to be actively involved, forcing them not only to observe but also to become part of the artistic process. According to research, this can happen through physical interaction with installations, such as touching, moving, or using sensory elements, or through digital means, such as mobile applications, and other augmented reality technologies (Gwilt & Wilde, 2022; Clarke, 2022). Interactive installations create a unique experience that changes depending on the viewer’s actions, making each interaction unique. Interactive art projects promote deeper audience engagement and improve the emotional perception of art. Interaction with the arts can help develop critical thinking, increase creativity, and enrich cultural experience. Interactive installations can also serve as a means of social commentary, as they allow artists to convey complex ideas and provoke reflection in viewers through their personal experience of interacting with the art object. Furthermore, interactive installations can attract a wide audience, including those who may not be interested in traditional art forms. Due to their originality and the ability to create unique experiences, they can help to increase interest in the arts among young people and other demographic groups who are accustomed to the active use of modern technology in everyday life. Thus, interactive installations are a promising area in street art that combines traditional art forms with the latest technologies, creating new opportunities for expression and audience engagement.

Virtual street art, which uses augmented reality (AR) and virtual reality (VR) technologies, opens new opportunities

for creating and displaying art in the digital space, which is especially attractive to the younger generation and those who are used to technology in their daily lives. The students believe that virtual street art allows artists to experiment with new forms and concepts that may be difficult or even impossible to implement in the physical world. With AR and VR technologies, artists can create interactive and immersive virtual installations that viewers can explore through mobile applications or special glasses. This opens endless possibilities for creativity and innovation, enabling the fulfilment of the most daring artistic ideas. Furthermore, virtual street art has immense potential to attract a wide audience. AR and VR technologies are actively used by young people and other groups that are already integrated into the digital environment. These technologies can make art more accessible and understandable, attracting those who may not have been interested in traditional art forms before. Virtual art objects can be placed anywhere and at any time, enabling the creation of unique art projects that can be viewed and interacted with regardless of geographical limitations. Virtual art installations can foster critical thinking and creativity in viewers, as well as raise awareness of important social and cultural issues. Virtual street art can serve as an effective tool for spreading social messages and ideas, creating new platforms for dialogue and discussion. Thus, virtual street art is a promising trend that integrates art with advanced technologies, offering new forms of expression and audience engagement. This area has exciting potential for development and expansion, creating new opportunities for artists and viewers in the digital age.

Respondents believe that modern technology allows for more complex interactive or multimedia installations on the streets, making street art more innovative and dynamic. Students note that technology, such as digital projectors, drones, 3D printers, and special software tools, can substantially change the approach to graffiti creation. These tools allow artists to work with high precision and detail, which was previously difficult or even impossible using conventional methods. For instance, digital projectors can be used to transfer complex images onto large surfaces, which greatly facilitates the process of creating large murals and frescoes. The use of drones in street art opens new possibilities for creating art objects in hard-to-reach places or at high altitudes. This allows artists to experiment with new forms and scales of work, pushing the boundaries of what is possible in street art (Bonadio & Egeland, 2022). Furthermore, drones can be used to film and broadcast the graffiti creation process in real time, adding another layer of interaction with the audience. 3D printers allow creating 3D graffiti elements that can be integrated into traditional wall art, creating hybrid installations that combine two-dimensional and three-dimensional elements. This allows for the creation of multi-layered, more complex, and more interactive artworks that can communicate with the environment and viewers in new ways. Furthermore, special software tools and applications allow artists to plan and visualise their projects before they are implemented. This allows experimenting with colours, shapes, and composition, improving the final result and ensuring a prominent level of quality. Thus, the use of modern technology in graffiti opens new

horizons for creativity and experimentation, allowing artists to create more complex, interactive, and multimedia installations on the streets. This increases the level of viewer engagement and makes street art more accessible and attractive to a wider audience.

These trends in street art reflect the rapid development of technology in art and its potential role in the perception and interaction with contemporary audiences. Students actively explore and experiment with these technologies to discover new ways to express and communicate through art. Most students said that the use of technologies such as projections and mapping, as well as augmented reality, substantially enhanced their artistic expression. Traditional graffiti, which was previously limited to physical materials, can now include digital elements, making it more dynamic and interactive. Students noted that interactive installations and virtual street art allow viewers to interact with art directly. This adds a new dimension to the perception of graffiti, where the viewer becomes an active participant in the creative process. According to the survey participants, the use of technology changes not only the art itself, but also the space in which it exists. Specifically, projections and mapping can transform buildings and other urban objects into canvases for art, creating new visual illusions and realities. Virtual street art and graffiti using technology have become more accessible to a wider audience thanks to the Internet and social media. The students noted that this helps to spread street art and attract new fans. Some students believe that technology raises the aesthetic level of graffiti, allowing artists to use more complex techniques and methods. On the other hand, there are opinions that this may lead to a loss of authenticity and spirit of traditional street art. According to the students, technology is changing the perception of graffiti as art. It is becoming more acceptable and legitimate in society as the integration of technology gives it a new status and expands its capabilities. The survey results demonstrate that technology is substantially changing traditional graffiti, expanding its capabilities and influence. This is reflected in the way art is created and presented, as well as in the way the audience perceives it. The use of modern technologies in street art contributes to the emergence of new forms of artistic expression and interaction, making street art even more dynamic and exciting.

As a result of the study of the feedback from the students of the Faculty of Art, it can be concluded that various forms and technologies in street art are significant and promising. Projections and mapping are recognised by most students as a major area of study, due to their ability to transform space and create interactive installations that actively interact with the architecture of the city. Augmented reality and virtual street art have also attracted considerable interest as they open new possibilities for virtual interaction with art and attract the younger generation. 3D street art, interactive installations, and technology-enabled graffiti are also making an impact, using technical innovations to create spectacular visual experiences. These technologies not only expand the possibilities of art itself but also stimulate discussions about the future of artistic practice and its impact on contemporary culture. They show how rapid technological changes are affecting

the artistic process and the perception of art, opening new ways for creativity and interaction with the public.

CONCLUSIONS

The study found that street art has evolved from its origins on city walls and underpasses into a significant form of artistic expression that not only attracts the attention of a wide audience but also raises important social, political, and cultural issues. Graffiti and murals have played a vital role in shaping street art, changing its aesthetics, techniques, and public perception. Graffiti emerged as a way for young people to express themselves in the 1960s and 1970s in New York City, while murals have their roots in Mexican muralists. These art forms have influenced the aesthetics of street art through the use of bright colours, complex fonts, and abstract shapes. Although graffiti is often associated with vandalism, it has become a voice for marginalised groups, using urban space to express identity and social commentary. On the other hand, murals are more likely to be formal and reflect cultural, historical, and social themes that are important to local communities. Together, graffiti and murals became the basis for the development of street art as a diverse art movement, opening the door to other forms of street art and helping to change the perception of this type of creativity in the wider culture.

As the study found, the commercialisation of street art has a complex impact on its authenticity and social mission. While it opens new opportunities for artists and contributes to their professional development, it can also lead to a loss of the original spirit and critical acuity of the art. Commercialisation makes street art accessible to a wider audience, but it also makes it more susceptible to adaptation to market conditions. Maintaining a balance between commercial interests and preserving the cultural and social value of street art is an important task to ensure its long-term impact and significance in the modern world.

Based on the results of the study of feedback from students of the Faculty of Art, it can be concluded that latest technologies are significant and promising in street art. Projections and mapping are recognised by the majority of students as a promising area, as they can transform space and create interactive installations that actively communicate with the architecture of the city. Augmented reality and virtual street art have also attracted considerable interest as they open new possibilities for virtual interaction with art and attract the younger generation. 3D street art, interactive installations, and technology-enabled graffiti are also making an impact, using technical innovations to create spectacular visual experiences. These technologies not only expand the possibilities of art itself but also stimulate discussions about the future of artistic practice and its impact on contemporary culture. They show how rapid technological changes are affecting the artistic process and the perception of art, opening new ways for creativity and interaction with the public. These trends not only add originality to artistic practice, but also promote innovation in interaction with the viewer, increasing the accessibility and attractiveness of street art to a wider audience. Thus, the use of innovative technologies in street art has a powerful potential for the development of art, changing the way it is perceived and interacts with the public. The lack of access

to the specifics of many types of street art, including graffiti, made it difficult to conduct the research. Further research should focus on how legislation and local public policies regulate street art, and what mechanisms exist for its dissemination, including graffiti and other forms of street art.

None.

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CONFLICT OF INTEREST

The author of this study declares no conflict of interest.

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Від вулиці до галереї: Еволюція та вплив вуличного мистецтва на сучасну художню культуру

Анотація. Мета дослідження полягала у вивченні механізмів і наслідків інтеграції вуличного мистецтва у формальні мистецькі інституції та міські проекти, а також його вплив на розвиток сучасного арт-ринку. У дослідженні було виконано опитування студентів Факультету мистецтв Криворізького державного педагогічного університету. Результати дослідження підкреслили важливість вуличного мистецтва як засобу візуального вираження соціальних, політичних та культурних питань. Вуличне мистецтво, зокрема графіті та стінописи, виступає не лише як мистецька форма, але і як платформа для активізації соціального діалогу та протесту. У роботі виявлено, що вуличне мистецтво успішно привертає увагу до прав людини, політичної несправедливості та екологічних проблем, мобілізуючи громадські рухи. Дослідження підтвердило, що вуличне мистецтво є суттєвим інструментом передачі соціальних і політичних меседжів, що впливають на громадську думку та сприяють соціальним змінам. Використання громадських просторів для висловлення ідей щодо актуальних тем дає йому можливість служити візуальним маніфестом сучасної соціальної свідомості. Інтеграція вуличного мистецтва у галерейний контекст підкріплює його культурний та соціальний вплив, забезпечуючи визнання і збереження творів. Цей процес сприяє культурному діалогу та створенню спадщини, розширюючи межі традиційного мистецтва і підсилюючи його вплив на сучасне суспільство. Дослідження також підтвердило, що комерціалізація вуличного мистецтва має як позитивний, так і негативний вплив. Хоча вона збільшує доступність і професійні можливості художників, вона може загрожувати автентичності й критичній гостроті цього виду мистецтва. Збереження балансу між комерційними інтересами та культурними цінностями важливо для забезпечення його довгострокової значущості в сучасному світі. Аналіз відгуків студентів художнього факультету підтвердив, що використання нових технологій у стріт-арті відкриває широкі можливості для інновацій у мистецькій практиці та взаємодії з публікою, що сприяє його розвитку та впливу на культурну та соціальну сферу.

Ключові слова: графіті; громадські простори; стріт-арт; стінопис; інновації

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