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THE DEVELOPMENT OF CHOREOGRAPHIC ART IN TERNOPIL REGION: A GEOGRAPHICAL PERSPECTIVE ACROSS CENTURIES

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Choreography, as one of the oldest and most expressive forms of art, represents a vital component of the cultural heritage of every nation. Dance traditions, with their rich symbolism and stylistic diversity, not only reflect historical and social processes but also serve as a means of preserving and transmitting cultural identity. Ternopil Region, with its unique geographical location and centuries of cultural influences, exemplifies an area where choreography has evolved into a powerful medium of self-expression and collective creativity.

Situated at the crossroads of diverse historical and cultural pathways, Ternopil Region has absorbed influences from Ukrainian, Polish, Jewish, Moldovan, Hungarian, and other cultures. These influences are evident in the distinctive character of its local choreography. The region's folk dances, such as arkan, metelytsia, kolomyika, and hutsulka, are notable for their vivid expressiveness, rhythmic precision, and symbolic depth. The movements of these dances are often inspired by the region's natural environment, from the expansive Carpathian mountain ranges to the plains of the Podolian Uplands.

The geographical conditions of the Ternopil region have significantly influenced the development of its dance traditions. The Podolian hills, the Dniester and Seret rivers, and the surrounding forests created an environment conducive to the emergence of dances that convey a sense of freedom, harmony with nature, and collective unity. Dance elements such as jumps, turns, and hand movements often mimic the dynamics of natural phenomena: the waves of a river, gusts of wind, or the motion of birds.

In the villages of Ternopil, dance was an integral part of community life. It accompanied ritual events such as weddings, caroling, and the Green Holidays. Dances were performed at fairs, church celebrations, and traditional evening gatherings (vechornytsi). Choreography not only fostered aesthetic self-expression but also served

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as a means of communication, social identification, and the transmission of values to younger generations.

For centuries, dance in the Ternopil region has played a vital role in people's lives, accompanying rituals, celebrations, and daily activities. It reflected the worldview, daily life, traditions, and aspirations for self-expression of the local population. However, the choreographic heritage of Ternopil has not yet been comprehensively studied, particularly in terms of its geographical determinants.

The aim of this research is to conduct a comprehensive analysis of the evolution of choreographic art in the Ternopil region within a historical and geographical context.

Systematizing the choreographic heritage of Ternopil requires an interdisciplinary approach that considers not only artistic aspects but also the geographical, historical, and ethnographic features of the region. Examining the development of choreography through the lens of geographical context allows for a deeper understanding of how the natural environment, economic conditions, and cultural exchange influenced the formation of dance traditions.

Ternopil is part of Western Ukraine, which has shaped the unique development of choreography under the influence of regional traditions, particularly the Galician cultural heritage. Due to its proximity to other regions and Central European countries, the area became a hub of interpenetration of Ukrainian, Polish, Austrian, and Czech choreographic traditions.

As the administrative center of the region, Ternopil has served as a hub for the development of choreography. It is here that theaters, cultural institutions, and artistic ensembles have provided a platform for creative expression. The accompanying table highlights the concentration of the life paths and professional activities of numerous choreographers around this city.

The choreographic art of Ternopil region is distinguished by a synthesis of traditional Ukrainian folk dances and modern European styles. Folk dances that reflect local culture, such as Arkan and Hutsulka, along with festive choreographic rituals, are particularly widespread in the region. The table identifies artists who dedicated their work to preserving and promoting these regional elements.

The education of choreographers was often linked to institutions in major cultural centers such as Lviv or Kyiv. This points to interregional interaction and underscores Ternopil's role as an integral part of the broader Ukrainian cultural process. The table illustrates how artists utilized their training to advance local choreography.

Some of the artists listed in the table were born or worked outside the Ternopil region, indicating active cultural exchange. For instance, the work of Vasyl Avramenko extended beyond Ukraine, popularizing Ukrainian dance on the international stage.

The geographical features of the region — the hilly landscapes of the Podolian Uplands, abundant natural resources, and ethnographic diversity — have influenced the themes and stylistics of its choreographic art. This influence is evident in productions inspired by natural or historical narratives characteristic of the region.

The table not only serves as a source of information about the work of choreographers but also as a tool for exploring the cultural and geographical aspects of Ternopil's development. The analysis reveals how local traditions, proximity to other

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cultures, migration, and urbanization have shaped the choreographic art of the region, in table.1.

Table 1.

Geographical Dynamics of the Development of Choreographic Art in the Ternopil Region: A Comparative Analysis of the Works of Prominent Masters
Compiled by the authors based on the data [1-19]

| Name, Surname; <i>Lifespan;</i> <i>Period of Active Creativity</i> | Main Workplaces <i>Most Notable Productions</i> | Genres, Styles; <i>Awards, Honors</i> | Contribution to the Development of Choreography |
|---|--|--|--|
| 1 | 2 | 3 | 4 |
| <p>Vasyl Pochynok [17]; <i>05.05.1935 – 26.05.2022;</i> <i>1958-2022</i></p> <p>Novograd-Volynskiy, Zhytomyr Region</p> <p><i>Kyiv Institute of Theatre Arts, 1974</i></p> | <p>Zhytomyr Folk Choir "Lyonok", "Polissia" Ensemble, "Vatra", "Promin", "Oberih", "Neopalyma Kupyna"</p> <p><i>"Rejoice, Earth", "Fun and Dances of Ternopil Region", "The Bells of Molotkov", "On Yuriv's Dew"</i></p> | <p>Folk Dance, Synthesis of Traditional and Contemporary Choreographic Art</p> <p><i>Honored Worker of Culture of the Ukrainian SSR (1967), Laureate of the Decade of Ukrainian Art (1960), All-Union Amateur Artistic Competitions (1967, 1977)</i></p> | <p>Restoration and popularization of folk dances of Ternopil region, training new generations of dancers</p> |
| <p>Volodymyr Baka [2]; <i>02.07.1934 — 03.02.2022;</i> <i>1959–2022</i></p> <p>Kalush, Ivano-Frankivsk Region</p> <p><i>No specific mention of education</i></p> | <p>Soloist of the "Nadzbruchanka" ensemble, "Dnister" pop group, leader of the "Yunyst" and "Prolisok" ensembles, choreographer at Kalush City Culture Center</p> <p><i>"Greek Dance" (1969), "Czech Polka" (1974), "Oh, I Am Black, Black" (1975), "Student's Quickstep" (1980), "Podilskiy Pair" (1981), "Springtime" (1984)</i></p> | <p>Folk Dance, Arrangements of Podilian Folklore, Choreographic Pictures</p> <p><i>Honored Artist of the Ukrainian SSR (1973)</i></p> | <p>Author of arrangements of Podilian dance folklore, popularizing folk dance</p> |

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Continuation of Table 1.

| 1 | 2 | 3 | 4 |
|--|--|--|---|
| <p>Andriy Medetskyi [11]; <i>29.09.1961 — Present;</i> <i>1959-2022</i></p> <p>Budaniv, Chortkiv District, Ternopil Region</p> <p><i>Kyiv Institute of Culture (1988), Choreographic Courses at Lublin University (2006)</i></p> | <p>Leader of the "Slavnozvit" Ensemble, teacher at Iharts, teacher at KOGPI, founder of the "Horytsia", "Barvinok" ensembles</p> <p><i>Dance compositions for "Horytsia", "Barvinok"; productions for "Kremenets Barvinky"</i></p> | <p>Folk Dance, Choreography for Children's Groups</p> <p><i>Industry awards</i></p> | <p>Training new generations of choreographers and dancers, popularizing Ukrainian dance</p> |
| <p>Mykola Venislavskyi [5]; <i>28.10.1930 — 04.06.2006;</i> <i>1951–2006</i></p> <p>Riasnyky, Hoshchansky District, Rivne Region</p> <p><i>Ballet Courses at Kyiv Opera and Ballet Theatre (1954)</i></p> | <p>Rivne Regional Musical Drama Theatre, Ternopil Regional Musical Drama Theatre</p> <p><i>Dances for the productions "Wedding in Malinivka", "Tear the Chains", "Free Wind", "Muddy Springs"</i></p> | <p>Ballet Master's Activity in Theatre Productions, Photographic Art</p> <p><i>Theatre Art Awards and Honors</i></p> | <p>Contribution to the development of theatrical choreography in Ukraine, creation of a photographic chronicle of the theatre</p> |
| <p>Liliya Velhyan [4]; <i>06.08.1979 — Present;</i> <i>1998–Present</i></p> <p>Baykivtsi, Ternopil District, Ternopil Region</p> <p><i>Terebovlia Higher Culture College (1998), Rivne Humanities University (2003, teacher of ballroom choreography)</i></p> | <p>"Nadzbruchanka" Dance Ensemble of the Ternopil Regional Philharmonic, Artistic Director of the "GloriaBai" Ensemble</p> <p><i>Author of more than 20 dance compositions, folk dances</i></p> | <p>Folk Dance, Ballroom Choreography</p> <p><i>Cultural Awards, "Nadzbruchanka" Ensemble Awards</i></p> | <p>Contribution to the popularization of folk dance and ballroom choreography in Ukraine</p> |
| <p>Viktor Marushchak [10]; <i>02.06.1946 — Present;</i> <i>1965–Present</i></p> <p>Kozova, Ternopil Region</p> <p><i>Kirovograd Pedagogical Institute (1969)</i></p> | <p>Leader of the "Stepivchanka" Folk Dance Ensemble, Leader of the Honored "Polisanka" Dance Ensemble</p> <p><i>"Pavlivska Kadrylya", "New Ukrainian Polka", "Polissia Greets", "Hustyna", "Hopak", "Polissian Patterns"</i></p> | <p>Folk Dance, Ukrainian Folklore</p> <p><i>Honored Artist of Ukraine (1999), People's Artist of Ukraine (2009), Order of Merit 3rd class (2007)</i></p> | <p>Impact on the development of Ukrainian folk dance, creation of dance productions with a folkloric focus</p> |

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Continuation of Table 1.

| 1 | 2 | 3 | 4 |
|---|--|---|---|
| <p>Oksana Piliarchuk [15]; <i>09.10.1982 — Present;</i> <i>2003–Present</i></p> <p>Vyshnivets, Zbarazh District, Ternopil Region</p> <p><i>Kremenets Regional Pedagogical College, Kremenets Regional Humanities-Pedagogical Institute</i></p> | <p>Leader of the "Orkhidea" Dance Collective at Vyshnivets Cultural Center, Teacher of Choreography at Butynska Secondary School</p> <p><i>Creation and choreography of dance compositions for "Orkhidea"</i></p> | <p>Contemporary Choreography, Pop Dance</p> <p><i>Silver Diploma at the First All-Ukrainian Junior Vocal and Conducting Competition (2002), "Honored Figure of Pop Art of Ukraine" (2011), numerous diplomas and cups at national and international festivals</i></p> | <p>Trained many winners of choreographic competitions</p> |
| <p>Maria Chaika [18]; <i>30.04.1919 — Present;</i> <i>1944–1970s</i></p> <p>Lysva, Perm Region, russia</p> <p><i>Sverdlovsk Choreographic School (1938)</i></p> | <p>Leader of Dance Collectives in Chortkiv, Choreographer of the Folk Dance Ensemble</p> <p><i>Productions for Folk Amateur Dance Ensemble, tours in various cities and countries</i></p> | <p>Folk Dance, Ensemble Dance</p> <p><i>Honored Worker of Culture of the Ukrainian SSR (1973), Certificate of the Presidium of the Supreme Council of Ukraine, Order of the Red Banner of Labor</i></p> | <p>Trained several generations of dancers and choreographers, worked with youth</p> |
| <p>Yaroslav Chuperchuk [19]; <i>17.03.1911 — 2004;</i> <i>1920s–1980s</i></p> <p>Kryvorivnya, Verkhovyna District, Ivano-Frankivsk Region</p> <p><i>V. Avramenko Dance School (Ternopil, 1926–1928), Warsaw Cadet School (Poland, 1920s)</i></p> | <p>"Dnipro" Bandura Ensemble, Theatres of V. Blavatsky, P. Karabinevych, M. Sadovsky, I. Stadnyk, State Hutsul Ensemble of Song and Dance, "Chornohora"</p> <p><i>Over 100 choreographic compositions, productions for the Hutsul Ensemble, "Chornohora"</i></p> | <p>Hutsul Dance, Folk Choreography</p> <p><i>Laureate of the International Competition (1969, France), Author of the book "Golubka" (1972)</i></p> | <p>Founded several dance groups, created the foundations of Hutsul choreography</p> |
| <p>Mykhailo Magdij [9]; <i>06.02.1906 — 03.11.1983;</i> <i>1920s–1980s</i></p> <p>Sosniv, Ternopil District, Ternopil Region</p> <p><i>Ternopil Teacher's Seminary, Conductor School in Kielce (Poland, 1925)</i></p> | <p>Ternopil, Stanislav (Ivano-Frankivsk), Philharmonic</p> <p><i>"Two Brothers", "The Boy Walks by the Window", "Above the Cheremosh", "Oleksa Dovbush", "Farewell to the Mountain"</i></p> | <p>Musical Composition, Choral Art, Vocal-Choreographic Music</p> <p><i>Honored Artist of the Ukrainian SSR (1956), Folk Song Arrangements, Methodologist at the House of Folk Creativity</i></p> | <p>Collected musical folklore, recorded choreography of dances and games</p> |

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Continuation of Table 1.

| 1 | 2 | 3 | 4 |
|--|--|--|--|
| <p>Myroslav Pomoryanskyj [16]; 20.10.1925 — 16.11.2002; 1940–2000s</p> <p>Kopychyntsi, Chortkiv District, Ternopil Region</p> <p><i>Chortkiv Gymnasium (1943)</i></p> | <p>Chernivtsi, Stanislav (Ivano-Frankivsk)</p> <p><i>"Bukovynian Wedding", "Verkhovyna Circle", "The Woodcutters"</i></p> | <p>Ukrainian Folk Dance, Ethnography</p> <p><i>Honored Worker of Culture of the Ukrainian SSR (1967), Awards for Ethnographic Activity</i></p> | <p>Studied Hutsul and Bukovynian choreographic folklore, recorded folk dances</p> |
| <p>Orest Pyeknyj [14]; 14.04.1946 — 17.01.2007; 1971–2000s</p> <p>Yagilnytsia, Chortkiv District, Ternopil Oblast</p> <p><i>Terebovlia Cultural and Educational College (1971)</i></p> | <p>Chortkiv, Kremenets, Chortkiv Pedagogical College</p> <p><i>"Kremenchanka" dance ensemble, "Apple Blossom"</i></p> | <p>Ukrainian folk dance</p> <p><i>Honored Culture Worker of the Ukrainian SSR (1988), USSR Ministry of Culture Award (1982)</i></p> | <p>Focused on revitalizing regional Ukrainian folk dance traditions</p> |
| <p>Pavlo Bojko [3]; 22.07.1981 — Present; 1991–Present</p> <p>Ternopil</p> <p><i>Lviv School of Culture and Arts, Lviv Institute of Sports and Ballroom Dance, Lviv Institute of Management</i></p> | <p>Dance Club "Malvy" (Ternopil), Dance Center "Style", Ukrainian Federation of Modern Dance</p> <p><i>Vice-Champion of Ukraine in Latin American Ballroom Dance (2007), Festival and Competition Organizer</i></p> | <p>Ballroom dancing, modern dance</p> <p><i>Golden Award "Organizer of the Year" (2007), Vice-Champion of Ukraine in Ballroom Dance (2007)</i></p> | <p>Actively developed modern dance in Ukraine, organized festivals</p> |
| <p>Alla Konechna [7]; 09.12.1960 — Present; 1983–Present</p> <p>Zalishchyky</p> <p><i>Terebovlia Cultural and Educational College (1979), Kyiv Institute of Culture (1983)</i></p> | <p>Culture House of the "Ternopil Combine Plant", Choreographic School of P. Virsky Dance Ensemble</p> <p><i>Presidential Certificate of Honor (2007), Gold Medal at 2nd International Delphi Games in Arts (2008)</i></p> | <p>Ukrainian and folk-stage dance</p> <p><i>Presidential Certificate of Honor (2007), Gold Medal at 2nd International Delphi Games (2008)</i></p> | <p>Created over 30 dances, developed 3 concert programs, influenced the development of children's choreography</p> |

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Continuation of Table 1.

| 1 | 2 | 3 | 4 |
|---|--|--|---|
| <p>Vasyl Moskva [12]; <i>21.01.1935 — 03.03.2020;</i> <i>1958–1999</i></p> <p>Sapohiv, Borshchiv District, Ternopil Oblast</p> <p><i>Trained young choreographers at Moscow's Gorky Theatre for Young Audiences</i></p> | <p>Borshchiv District Culture House, Pacific Song and Dance Ensemble</p> <p><i>Choreographer for "Evening in Nadzbruch", "Canada", "Arkan", "Kaperush"</i></p> | <p>Ukrainian, Bukovynian, Hutsul, Moldovan, Belarusian, Hungarian dances</p> <p><i>Head of Choreographic Group at Borshchiv District Culture House</i></p> | <p>Founded the "Zbruchany" Song and Dance Ensemble, choreographed over 10 compositions</p> |
| <p>Roman Dlugash [6]; <i>06.02.1947 — Unknown;</i> <i>1964–2008</i></p> <p>Dobryvody, Zbarazh District, Ternopil Oblast</p> <p><i>Terebovlia Cultural and Educational College, Dance Group Leaders' Studio</i></p> | <p>Dobryvody Culture House, Vyshnivets Culture House</p> <p><i>Author of the song "In Dobryvody Barvynok", repertoire for "Dobryvody Wedding", folklore performances</i></p> | <p>Ukrainian folklore, ethnographic performances</p> <p><i>Collected folk songs, rhymes, games; author of folk songs</i></p> | <p>Created amateur ensembles, worked with folklore, organized rituals and celebrations</p> |
| <p>Vasyl Avramenko [1]; <i>10 (22).03.1895 — 06.05.1981;</i> <i>1919–1981</i></p> <p>Stebliv, Cherkasy Oblast</p> <p style="text-align: center;">-</p> | <p>Canada, USA, New York, Europe, Australia, Israel</p> <p><i>Founder of the Ukrainian National Dance School, created "Avramenko Ballet", author of a textbook, global tours</i></p> | <p>Ukrainian folk dances, ballet compositions</p> <p><i>Founded a film studio in New York, created the V. Avramenko Fund</i></p> | <p>Promoted Ukrainian national dance in the USA, Canada, Europe</p> |
| <p>Ihor Nykolyshyn [13]; <i>25.07.1962 — 22.10.2017;</i> <i>1980–2017</i></p> <p>Rohatyn, Ivano-Frankivsk Oblast</p> <p><i>Terebovlia Cultural and Educational College, Kyiv Institute of Culture</i></p> | <p>Terebovlia, Kyiv, Ternopil</p> <p><i>Honored Worker of Culture of Ukraine, leader of the "Lyubystok" Ensemble, Artistic Director of "Nadzbruchanka" Ensemble</i></p> | <p>Folk dance, choreographic performances</p> <p><i>Honored Worker of Culture of Ukraine (1999)</i></p> | <p>Contributed to the development of choreography in Ternopil region, founded the "Lyubystok" folk ensemble</p> |
| <p>Lyudmyla Schur [8]; <i>19.06.1977 — Present;</i> <i>1996–Present</i></p> <p>Borshchiv, Ternopil Oblast <i>Chortkiv Pedagogical College, Ternopil National Pedagogical University</i></p> | <p>Ternopil, Chortkiv, Borshchiv</p> <p><i>Leader of the "Vesnyanka" Dance Ensemble, Associate Professor in Musicology Department</i></p> | <p>Choreography, music, pedagogy <i>Pedagogical work at Ternopil National Pedagogical University, research on Ukrainian choreographic art</i></p> | <p>Founder and leader of the 'Vesnyanka' Ensemble, studies the role of choreography in education</p> |

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The table provided contains information about significant figures in the field of choreography and culture from the Ternopil region and other parts of Ukraine, who worked in various directions of folk and stage dance. Each of them made a substantial contribution to the development of Ukrainian choreographic art, particularly through their work with folk dances, choreographic pieces for ensembles, and through their pedagogical activities, educating new generations of choreographers and dancers.

Most of the choreographers received their education at specialized institutions such as the Kyiv Institute of Culture, the Ternopil College of Culture, and various schools and courses for choreographers. This highlights the important role of education in the development of dance culture. However, it is also noteworthy that some individuals, such as Volodymyr Baka, had limited information available regarding their educational background.

Some figures worked abroad, contributing to international exchange and the promotion of Ukrainian dance (e.g., Vasyl Avramenko, who advocated for Ukrainian dance in the USA and Canada).

Almost all dancers focused on folk dances, but some individuals, such as Liliya Velhan, also worked in the field of ballroom choreography. Many of them engaged in the synthesis of folk traditions and contemporary choreography, which is an important aspect of the development of the Ukrainian dance scene, as seen in the work of Vasyl Pochynok, for example.

Dance was not only a means of artistic expression but also a way to preserve and promote folk traditions. In this context, it is worth highlighting the work of Myroslav Pomoryansky, who conducted ethnographic work, studying Hutsul and Bukovinian folklore.

Many of these figures also actively worked with youth and created new dance groups. For instance, Mykola Venislavskyi was a ballet master and photographer for theatrical performances, which also reflects his significant contribution to the cultural heritage.

Most of the individuals in this list received high titles and awards for their work, underscoring their influence on the development of choreography. Notable distinctions include titles such as "Honored Worker of Culture," "People's Artist of Ukraine," as well as international awards, such as recognition at the Delphic Games.

Many of these figures had a significant impact on the preservation and popularization of traditional Ukrainian dances through tours, creating choreographic works, and participating in festivals. The revival and promotion of folk dances from the Ternopil region (as in the case of Vasyl Pochynok) is an important direction for preserving cultural heritage.

Choreographic art in the Ternopil region has undergone a long and rich development, forming a unique cultural heritage that combines folk traditions with innovations in choreography. Throughout the 20th and 21st centuries, prominent choreographers worked in the region, not only developing local dance art but also actively influencing its spread across the country. Let us examine the key stages of this development through the lens of the creativity of individual figures.

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From the very beginning of the 20th century, choreographic art in the Ternopil region was closely linked to folk traditions. Local dances, rituals, and customs became the foundation for further choreographic productions. During this period, organized dance ensembles had not yet been established, but there was already a growing need for the systematization and preservation of folkloric traditions.

In the post-war years, particularly during the 1950s and 1960s, active work began on the formation of choreographic groups and ensembles, which became the main centers for the development of choreographic culture in Ternopil. One of the key figures of this period was Vasyl Pochynok (1935-2022), who devoted much of his life to popularizing the folk dances of Ternopil. His productions, such as "Rejoice, O Earth" and "Festivities and Dances of Ternopil," became milestone works in the history of folk dance in the region. Under his leadership, traditional dances were revived, which gave impetus to the renewal of the region's cultural practices.

During this same period, Volodymyr Baka (1934-2022) was actively engaged in the arrangement of Podilian folklore. His choreographic works, such as "Greek Dance" and "Czech Polka," were noted for their synthesis of folk traditions and contemporary choreographic language.

Institutionalization of Choreographic Art (1970s-1980s). The 1970s and 1980s marked a period of institutionalization of choreography in the Ternopil region. During this time, numerous amateur and professional ensembles were created, which became important cultural centers. Among these figures, it is worth highlighting Mykola Venislavskyy (1930-2006), who made a significant contribution to the development of theatrical choreography. His works for performances such as "Wedding in Malinivka" and "Tear the Chains" were distinguished by their great creative exploration, combining folk traditions with the latest choreographic techniques.

At this time, Mykhailo Mahdiy (1906-1983), a renowned Ukrainian choreographer, was actively working. He became one of the first to popularize Ukrainian national dance on international stages, including in the United States and Canada.

Rise of Folk Choreography and Folkloric Traditions (1990s-2000s). The 1990s marked a period of revival for folk choreography following Ukraine's independence. During this time, there was an active restoration of folk dances in Ternopil, particularly with the help of choreographers who worked extensively with folkloric materials. Viktor Marushchak (1946-present), who became one of the leading choreographers in Ukraine, created a number of dance productions with a folkloric focus, such as "Pavlivska Quadrille" and "Polissia Cutouts." These works, recognized with numerous awards, became a foundation for the development of Ukrainian folk dance on stages across various theaters.

Contemporary Achievements and the Development of Choreography (2000s-present). In the 21st century, choreographic art in Ternopil has undergone significant development, thanks to contemporary choreographers who preserve folk traditions while introducing innovative elements. A key figure in this development is Oksana Pilyarchuk (1982-present), who has created over 30 dances that actively promote Ukrainian choreography. Her work with the dance ensemble "Orkhideya" has brought local choreography to a new level.

During this period, choreographers such as Lyudmila Shchur (1977-present), who leads the dance ensemble "Vesnyanka" and is actively engaged in scientific research in Ukrainian choreography, are also making significant contributions.

The development of choreographic art in Ternopil is the result of the long and fruitful work of numerous individuals who, over the course of a century, made significant contributions to the development and preservation of Ukrainian dance traditions. From the initial stages of its formation to contemporary achievements, choreography in the region has evolved from folk rituals to a professional art form that continues to develop actively today.

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