CONTENTS

SECTION 1. THE METAPHOR OF THE PSYCHO-EMOTIONAL STATES OF UKRAINIANS IN THE SYMBOLS OF BIRDS EVIDENCE FROM THE BOOK EDITION "WHO HAS THE WINGS" (Babkina O. I., Kramarchuk Kh. P.)
SECTION 2. THE ROLE OF ART THERAPY PRACTICES IN THE CONDITIONS OF THE RUSSIAN-UKRAINIAN WAR (Berlach O. P.)
SECTION 3. ENVIRONMENTAL ISSUES IN THE ACTIVITIES OF GRAPHIC DESIGNERS OF THE XX–XXI CENTURIES (Derman L. M., Vovk A. A., Zhang Liwei)
SECTION 4. SHEVCHENKIANA IN THE ART OF BANDURA PLAYERS OF THE UKRAINIAN DIASPORA: REPERTOIRE, PERFORMANCE, RECORDING (TO THE 210TH ANNIVERSARY OF TARAS SHEVCHENKO'S BIRTH) (Dutchak V. H.)
SECTION 5. DISCOGRAPHY AND RECORDINGS OF SACRED CHORAL MUSIC IN THE UKRAINIAN DIASPORA AS A TYPE OF CULTURAL AND ARTISTIC PRACTICE (Karas H. V.)

SECTION 6. STUDY OF THE INTERACTION OF SPACE DESIGN	
PROBLEMS WITH INTERIOR TYPES IN THE CONTEXT	
OF THE APPLICATION OF WORKS OF FINE ART (Pylypchuk O. D.).	100
1. Theoretical analysis of the use of objects of fine art in interior design:	
prehistory and modernity. Determination of research methodology	102
2. Interaction of interior design problems with the use of works of fine art.	
Results and discussion	107
SECTION 7. PRINCIPLES AND METHODS OF INTRODUCING	
SCULPTURAL PLASTICITY INTO THE OBJECT-SPATIAL	
ENVIRONMENT (Polubok A. P.)	120
1. Directions, tactics and applied methods to solve the research tasks	122
2. Principles and methods of implementing sculptural plasticity	
in the object-spatial environment	130
SECTION 8. IMPLEMENTATION SPECIFICS AND RESULTS	
OF TESTING INNOVATIVE TECHNOLOGIES (LASER CUTTER,	
3D PRINTER, MILLING MACHINE, PERSONAL COMPUTER,	
SPECIALIZED GRAPHIC EDITORS) (Kharlamenko V. B., Shatova O. V.).	139
1. Formulation of the problem and justification of its expediency	
2. Presentation of a technology lesson using modern	
innovative (digital) technologies	147
SECTION 9. PERFORMATIVE MULTILEVEL ARTISTIC EXPRESS	SION
AS AN ENERGY IMPULSE, MANIFESTATION, EXPERIENCE,	
PRESENCE, PROCESS (Shumakova S. M.)	158
1. What does performance have to do with theater?	159
2. Performance art in the settings of postmodernism	
3. Categorization of modern performative practices	169