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Traditional styles of artistic and industrial art in global practices

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Abstract. Despite the growing interest in arts and crafts, there is no systematic typology of its stylistic and technological characteristics that would be used to integrate local traditions into the global artistic discourse. The study aimed to analyse key trends and identify leading authorial techniques and traditional styles in 21st-century industrial art, using the creative practices of contemporary foreign artists as examples. The study used comparative, historical-cultural, content and discourse analysis. The main results of the study showed that industrial art is under the powerful influence of globalisation processes and technological transformations, but at the same time is increasingly returning to craft traditions. The study revealed that master craftsmen, working in an open transcultural space, reinterpret traditional styles not as archaic or outdated forms, but as a means of forming new cultural codes. Traditional craft techniques and materials are acquiring the status of conceptual tools capable of conveying complex meanings, deep-rooted identities and historical memory. At the same time, technological innovations (digital media, automated production, 3D printing, etc.) contribute to the formation of new formats of creativity that combine aesthetics, functionality and sustainability. The factors that shape contemporary aesthetic guidelines, sociocultural strategies and craft practices in a transcultural environment have been summarised and systematised. The analysis of the effect of combining innovative technologies and traditional techniques on the emergence of new artistic languages and models of interaction between art and society was emphasised. The study proved that the combination of authorial techniques and craft approaches with modern technologies creates the basis for the renewal of artistic and industrial art and the formation of its competitiveness on the world stage. The results can be used to develop concepts for integrating traditional stylistics into contemporary artistic practices, which is particularly relevant in the processes of preserving cultural identity

Keywords: author's technique; cultural identity; conceptual thinking; globalisation; craft techniques; innovative technologies

INTRODUCTION

In an era of intense globalisation, artistic and industrial art are adopting new forms and meanings that reflect the complex transformations of the cultural environment. Contemporary creative practices are increasingly characterised by blurred geographical and stylistic boundaries, active digitalisation of production processes, multiculturalism, hybridisation of visual codes, and institutional mobility of artists. These phenomena form a context in which artistic and industrial art appear not only as a collection of artistic objects with artistic value, but also as a communicative tool. Despite powerful integration processes, one of the key features of

the contemporary art era is reflection on local identity, a return to authenticity, craft techniques and stylistic canons inherent in specific cultural environments. This desire to preserve and revise tradition enables the formation of a new quality of authorial expression, which simultaneously actualises national contexts and enters into dialogue with global trends.

A review of contemporary scientific literature demonstrated the multidirectional movement of research into traditional stylistics in artistic and industrial art: from digital innovations and Industry 4.0 methodologies to the political, educational and tourism

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dimensions of crafts. In this context, the study by N. Bortolotti (2023) was revealing. Analysing the transformations in Italian production, the study proved that the development of Design 4.0 creates conditions for rethinking the creative value of crafts, combining technological evolution with the preservation of craftsmanship and material knowledge. In an interdisciplinary vein, D. Andansari *et al.* (2023), drawing on Indonesian material, described models of innovation for batik products and craft practices in the paradigm of co-creation, digital design and supply chain integration. The study demonstrated that digitisation does not destroy tradition but sets new contours for the market and aesthetics. At the meta-analysis level, D. Bellver *et al.* (2023) performed a bibliometric mapping of the scientific field, proving that “creative crafts” structurally correlate with local development and social capital. The study clarified the clusters of topics (heritage, sustainable development, education) that set the framework for further empirical studies.

The Ukrainian segment is represented by a study by N. Beniakh & O. Patyk (2024), which examines the place of contemporary decorative art in the system of professional education based on material from the Department of Artistic Woodworking at the Lviv National Academy of Arts. The study recorded the transformation of educational programmes towards project-based interdisciplinarity, while preserving the technical and technological continuity of craft practices. Similar trends are consistent with the conclusions of E. Kapkın & S. Joines (2021), emphasising the key role of material and tactile knowledge in shaping contemporary educational approaches in the field of art and design, particularly the need to integrate craft techniques into project methodologies to maintain cultural continuity and innovative potential. The tourism and heritage aspects were analysed in detail by M. Curkovic (2021). The study viewed traditional crafts as intangible cultural heritage that shapes competitive advantages in the global cultural tourism market. The need for authenticity certification and community participation was emphasised. The historical and theoretical dimension of the Arts & Crafts movement heritage was updated by I. Hart (2023), tracing the legacy of May Morris and Dorothy Walker through interior design practices. The article demonstrated how gendered and material interior policies influence contemporary interpretations of “craft” modernism.

In the field of convergence between technology and craft, the collection by T. Oksala *et al.* (2022) was key, conceptualising the tripartite axis of “craft-technology-design”. A model was proposed for integrating digital manufacturing, materials science, and design research methods into practices derived from traditional stylistics. In the same technological direction, V. Ferraro (2023) proposed a method of designing with new materials based on a three-phase model of

“understanding-shaping-applying”, which forms systematic materials science thinking in designers. The researcher proved that emerging materials combine traditional craft skills with experimental digital methods, expanding the possibilities of artistic and industrial practices. In turn, M.R. Azari *et al.* (2023) conducted an intercultural and morphological analysis of geometric ornaments. The review articulated the principles of applying Islamic geometric patterns in computer technologies, combining historical and aesthetic foundations with algorithmic approaches and parametric modelling.

Collectively, these studies outlined a shift from normative “traditional” to hybrid modes of production and representation; confirmation of the socio-economic significance of crafts for territorial development and cultural identity; expansion of methodological tools through digital and political-cultural studies. The study aimed to analyse the development of artistic and industrial art in the 21st century, analysing its key trends, leading authorial techniques, and the preservation of traditional stylistic approaches among contemporary foreign artists.

MATERIALS AND METHODS

This study employed a comparative-analytical approach, which involved comparing contemporary artistic practices in the field of 21st-century industrial art, with an emphasis on traditional styles, craft techniques, and innovative form-creating strategies. This approach comprehensively analysed the specifics of artistic discourse in a globalised cultural space and identified the mechanisms of interaction between local identities and global trends. The materials for analysis included curatorial projects, museum exhibitions, installation works, critical publications, interdisciplinary studies, and scientific articles representing European, Asian, North American, and Ukrainian cultural contexts. Such a broad source base was used to consider artistic and industrial art as a multi-vector phenomenon combining social, cultural, technological, and political components.

First, a structural-semiotic analysis of art objects was applied, which was used to study the semantics of artistic forms and visual codes in the context of their historical and cultural determinism. The semiotic approach was used to trace how traditional ornaments, techniques, or materials acquire new symbolic meaning in contemporary authorial practices. The second relevant methodological tool was a discursive analysis of authorial narratives, aimed at identifying the rhetorical and conceptual strategies through which artists position their work in the global art field. Within this approach, curatorial statements, critical reviews, and scholarly interpretations were analysed, enabling the reconstruction of contextual connections between artistic expression and its public reception.

The third stage of the methodological procedure was a qualitative study of empirical cases presented in professional exhibition environments, academic publications, and design platforms. Particular attention was paid to interdisciplinary projects that integrate traditional craft techniques with the latest digital media, as well as exhibition practices that emphasise the socio-cultural significance of craft as a form of cultural memory and identity.

The application of these methods identified key formative strategies that characterise the artistic and industrial art of the 21st century, and traced the interaction between traditional styles and innovative technologies. Thus, the methodological framework of the study combined semiotic, discursive and comparative levels of analysis, ensuring the integrity and multifaceted nature of the study of artistic and industrial practices in the contemporary cultural space. The use of interdisciplinary materials not only describes the formal characteristics of art objects but also interprets them in a broader sociocultural context, which emphasises the relevance of the study for contemporary art history.

RESULTS AND DISCUSSION

The art of the 21st century, particularly artistic and industrial art, is frequently regarded as a reflection of everyday life, as it has the ability not only to aestheticise, but also to critically reflect on the realities and problems inherent in a specific historical moment. This art is created in close connection with everyday experience, as artists draw inspiration from familiar practices, everyday scenes, social conflicts, political challenges, cultural shifts, and collective traumas. In this context, the use of traditional stylistics, which is reinterpreted through the prism of individual experience, often with the help of unique authorial techniques, was central. Since the key features of 21st-century society are new technologies, globalisation, and digitalisation, these same characteristics are organically integrated into contemporary artistic practices. Innovation is a key characteristic of contemporary art and industrial art of the 21st century, manifested in the use of the latest technologies, interactive formats and interdisciplinary approaches. The key components of innovative design are shown in Figure 1.

Integration of digital technologies	3D printing, laser cutting, CNC, augmented/virtual reality.
New materials	Bioresins, eco-friendly composites, recycled raw materials, nanostructures.
Interdisciplinarity	Combining craftsmanship with science, biodesign, sociology, and ecology.
Interactivity	Audience engagement, reactive objects, installations that change when touched.
Modularity and adaptability	Assembled structures, flexible objects that change shape/function.
Innovative cognition	Experiments with function, deconstruction of traditional forms, changing the role of the object.
Social immersion	Reflection of current issues, participation, co-creation.
New forms of authorship	Collective creativity, shared platforms, open-source approaches.

Figure 1. Components of design innovation

Source: compiled by the author based on D. Andansari *et al.* (2023), N. Beniakh & O. Patyk (2024)

For example, Liliane Lijn's exhibition *Arise Alive* at Tate St Ives showcased a combination of kinetic art, light installations and feminist themes, creating a meditative space that brings together science, technology and spirituality (Fig. 2). This approach can be interpreted as an interdisciplinary platform that integrates artistic practices with elements of scientific thinking, promoting critical reflection on the interrelationships between technological progress, spiritual quests, and sociocultural constructs. Another example is Libby Honey's *Ent-* installation, created in 2025,

which uses quantum computing to reinterpret classical images such as Bosch's *Garden of Earthly Delights* through interactive digital environments (Fig. 3). Xu Bing's exhibition *Gravitational Arena* at the Museum of Art Pudong in Shanghai experiments with the visual perception of text, creating an installation where words change depending on the viewer's position, evoking a sense of gravitational distortion (Fig. 4). The change in the form and legibility of signs in space simulates the effect of "semantic gravity", where meaning appears to be distorted under the influence of visual parameters.



Figure 2. Composition at the Arise Alive exhibition
Source: Sylvia Kouvali (n.d.)



Figure 3. Ent- installation
Source: Libby Honey (n.d.)



Figure 4. Xu Bing's Gravitational Arena installation
Source: J. Wang (2022)

These examples highlighted how contemporary artists are pushing the boundaries of traditional art by integrating innovative technologies and concepts to reflect the complexity and diversity of the modern world (Smith, 2014). T. Oksala *et al.* (2022) analysed the interaction between craftsmanship and digital technologies, viewing traditional techniques as a flexible platform for innovation in design. The researchers emphasised that it is the integration of the latest materials and tools that ensures relevancy of cultural heritage in a global technocultural context. According to researchers M. D'Arcy & M. Nilges (2015), the main characteristic of

contemporary art is its ability to combine global trends with individual authorial techniques and local styles. Despite the dominance of globalisation processes that lead to the unification of forms and content, artists actively turn to authentic sources of national traditions, regional technologies, and craft practices to emphasise the importance of the local in the global cultural field. The study articulated the issue of inequality, remaining sensitive to the social landscape, while introducing both innovative and traditional technologies that enhance the meaning of their works.

The study by C. Yijing & S. Sharudin (2023) traced the strategy of rethinking cultural heritage through its integration into the design of modern products. The study interpreted traditional symbols as a source of innovation, emphasising the importance of visual code for the formation of cultural identity in the context of globalisation. Thus, contemporary industrial art emerges as a complex multidimensional phenomenon, within which individual and collective practices, traditional artistic paradigms and experimental technological approaches, as well as global cultural trends and local contexts, intersect. This process can be used not only to express individual aesthetic ideas but also to engage in a broader cultural discourse, reflecting both internal shifts in society and transnational processes that determine the configuration of contemporary culture.

In the 21st century, artistic and industrial art represent a wide range of trends that express the social, technological and cultural transformations of modern society. These features are evident in numerous contemporary trends and movements that determine the dynamics of decorative and applied art in a globalised cultural context. One of the leading trends is contemporary craft, which involves a thoughtful combination of authentic technologies with the latest materials and aesthetics. The exhibition *This Present Moment: Crafting a Better World*, presented at the Renwick Gallery of the Smithsonian American Art Museum, has become a landmark example of this trend. The exhibition featured 171 decorative art objects, including works in textiles, glass, metal, wood, and ceramics, which demonstrated not only technical mastery but also deep socio-cultural meaning. The artists featured in the exhibition raised questions of identity, environmental awareness, community experience and personal history (Fig. 5).

L.J. Roberts & S. Zapata (2017) viewed traditional craft as a multidisciplinary artistic practice that goes beyond functional application and becomes a form of critical expression. The study emphasised the interaction of craft techniques with contemporary visual formats, particularly installations; therefore, craft can be used for the representation of social identity. N.G. Wiggers (2016) addressed a similar issue, drawing attention to the political and ethical nature of manual labour in contemporary art, positioning craft as opposed to industrial production and as a means of social influence.



Figure 5. Portrait of Resilience, Sharon Kerry-Harlan
Source: Smithsonian American Art Museum (n.d.)

Another striking phenomenon is craftivism, which combines craftsmanship with activism. Founded in 2009, the Craftivist Collective movement, led by Sarah Corbett, uses traditional techniques such as embroidery and hand sewing as tools for soft protest and social dialogue. In this case, decorative and applied arts are not just a form of aesthetic self-expression, but a means of critically reflecting on social inequality, human rights and environmental responsibility. Key contemporary craftivism technologies are shown in Figure 6.

The development of modular art, in which art objects can be used for variability and intervention by the viewer, deserves special attention. This art form is becoming an open, changeable, participatory process. Such practices reflect general trends towards

co-creation, individualisation of cultural experience and decentralisation of artistic authorship. In this context, it is worth mentioning the revival of the principles of the Arts and Crafts movement. Although it emerged in the 19th century as a reaction to industrialisation, its ideas are gaining new life in the 21st century. Contemporary designers, such as Jonathan Anderson in the Loewe brand, have consciously turned to handicrafts, traditional technologies, and local craft practices, introducing them into high design. In this way, the role of craftsmanship in modern society is being rethought as a resource that is not only aesthetic but also ethical and ecological (Vinterior, 2025). Another significant trend is innovation in the field of materials. London Craft Week 2025 featured objects created using bioswabs, recycled wood and the latest eco-friendly composites. Artists are experimenting not only with form, but also with materiality, redefining the boundaries between natural and artificial, traditional and man-made (Fig. 7).

In the context of contemporary artistic and industrial art, there is a substantial trend: to make a name for oneself in the globalised art space, it is not enough for an artist to possess high technical skills or aesthetically appealing forms. Given the growing competition caused by the blurring of geographical boundaries and the mobility of artists, especially within international exhibition platforms, it is becoming increasingly relevant not just to create art, but to articulate meaningful social messages through it. Attention to the problems of the community, city or even nation substantially increases the visibility and resonance of artistic expression in an oversaturated visual field.

Embroidery	Used to create political messages, personalised stories and memorial texts.
Sewing	The practice of “repairing” as a metaphor for care, healing, and social restoration.
Textile appliques	Formation of critical statements through a combination of visual and text fragments.
Street-craft	Exhibiting textile works in public spaces as a form of non-violent protest.
Hand weaving	Collective weaving as a social act, a way of engaging communities in dialogue.
Screenprinting	Mass reproduction of political images on fabrics, flags, posters.
Quilting	Used to archive collective memory, particularly in LGBTQ+ and feminist initiatives.
Textile installations	Material objects that evoke emotional or physical resonance in the viewer.
Use of household materials	Transforming everyday items (clothing, napkins, towels) into carriers of social messages.
DIY-aesthetics	Conscious imperfection as a sign of subjective authorship, resistance to standardisation.

Figure 6. Craftivism technologies

Source: compiled by the author based on London Craft Week (n.d.)



Figure 7. Installation created for the Entrance Hall at WOW!house

Source: London Craft Week (n.d.)

Contemporary art is a social indicator, and artists are increasingly using it to reflect on crises, trauma, social inequality, and political repression. One striking example of this artistic stance is the work of Thai artist Jakkai Siributr, who continues to work in the field of textile art, integrating complex socio-cultural narratives into his work. Starting with an academic interest in sewing, embroidery, and textiles, Siributr has consistently developed a distinctive artistic language that combines introspection, participation, and a deep political context, particularly related to the situation in Thailand and the Southeast Asian region. The installation 78 (2004), a conceptual memorial to the victims of the Tak Bai incident, where 78 Muslim protesters were killed as a result of brutal treatment by the Thai army, is an example of how textile art can be transformed into a space of collective memory. The structure, which refers to the Kaaba, incorporates Thai script stylised as Arabic calligraphy and framed by elements reminiscent of takrut amulets. Inside are multi-level bamboo beds, each containing clothing embroidered with words in the Arabic-Malay jawi script. This visual ambiguity of the text transforms it into an image that functions as both a carrier of memory and protest, blurring the boundaries between the artistic and the ritual (Fig. 8).

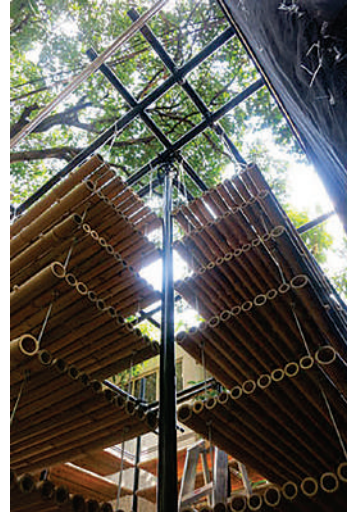


Figure 8. Installation 78 (2004)

Source: The First Art Newspaper on the Net (n.d.)

In 2022, Siributr's works were included in the international exhibition *Garmenting: Costume as Contemporary Art*, organised at the Museum of Arts and Design (New York). Particular attention was paid to the *Blind Faith* series, which continues to explore the theme of violence and conflict in southern Thailand. In this series, Siributr used military uniforms covered with thick layers of Buddhist amulets, talismans, yantra fabrics, and bullet casings. These elements not only decorate the clothing but also create a unique shell that transforms the uniform from a symbol of state violence into an object of sacred protection. In this way, the artist refers to the experience of young men from rural areas who sought protection from the horrors of war in religious practices embodied in material amulets.

This example is not unique; it is just one of many that illustrate how deeply contemporary art and industrial art are rooted in the social, cultural and political realities of our time. Artists around the world are increasingly turning to forms of local heritage, craft traditions, and personal and collective experiences as sources of inspiration for creating relevant artistic expressions. In this context, the annual Loewe Craft Prize

is indicative, as it not only honours the significant contribution of artists and craftspeople to contemporary society, but also demonstrates that the significance of artistic and industrial art is determined by its ability to be a bearer of cultural memory and identity, and a means of critical reflection on the state of the modern world (Gutierrez, 2017).

British artist Celia Pym, in turn, demonstrated how the seemingly utilitarian practice of mending can be used to make subtle socio-cultural reflections. The Norwegian Sweater, saved from destruction at a recycling warehouse, becomes an act of “return” both as an object and as the human experience it symbolises. Darning with white thread functions not only as a restoration technique, but also as a metaphor for the lasting, personal, intimate connection between people and objects that bear witness to stories that often remain outside the realm of artistic discourse (Fig. 9).



Figure 9. Norwegian Sweater (2010)

Source: C. Pym (n.d.)

The unifying factor for all these practices is a combination of deep respect for the material and technique, with the actualisation of social or cultural content. The value of such art is determined not only by visual or functional parameters, but above all by its narrative, ethical and anthropological function. It is created not “for” the market, but through it as a space for communication, memory, representation and protest. Thus, contemporary artistic and industrial art emerges as a form of intellectual activity that reveals the multiplicity of identities, undermines dominant cultural codes, and affirms the significance of traditions as a dynamic resource for creating the future.

In the context of researching contemporary authorial techniques and traditional styles of artistic and industrial art, the study determined that the formative processes of the 21st century are determined not only by political or social determinants. Cultural events, festivals, fashion trends and current market challenges also have a significant impact on artistic practices. At the same time, there is a growing aesthetic and ideological rehabilitation of craft techniques as a source

of cultural authenticity, identity and innovation. One substantial example of the interaction between artistic practices and cultural events is the phenomenon of global festivals, in particular the Festival of India, which has had a significant impact on the formation of aesthetic consciousness among representatives of the South Asian diaspora. As P.N. Corey (2016) noted, a new generation of artists recognises that it is precisely such events that have helped them establish a connection with traditional craft forms, identify themselves as part of the post-colonial cultural heritage and incorporate these elements into unique techniques. Recognition of local visual codes, from ornaments to specific materials, can be used to create art objects that are highly conceptual and appealing in the global art space. As emphasised by I. Nesen (2024), the attribution of folk artworks requires a clearly structured methodology that combines historical-geographical, semiotic and comparative analysis. The researcher emphasised that it is the comprehensive application of these approaches that can identify the authentic morphological features of folk crafts and form a holistic awareness of their origin and cultural context. Such scientific tools are essential for the interpretation of traditional techniques as a living component of contemporary artistic practices.

This process is particularly significant in the context of growing interest in traditional styles and techniques among contemporary artists. As K. Robertson & L. Vinebaum (2016) note, more artists, regardless of gender, are incorporating craft into their practices: Ghada Amer, Tracey Emin, Liza Lou, Grayson Perry, Theaster Gates, and others are actively working with forms such as tapestry, embroidery, ceramics, wood-working, and beadwork, integrating them into highly artistic authorial statements. This trend is accompanied by a gradual overcoming of the historiographical vacuum in Western art history, where decorative and applied media associated with “domesticity” and women’s labour were previously systematically ignored. In this context, feminist art historians, particularly in North America and Europe, highlight the significance of craft as a space for critiquing the social order and representing cultural memory (Andansari *et al.*, 2023). As G. Franger (2024) has shown, feminist museological and “craftivist” practices are capable not only of deconstructing the “art/craft” binary but also of creating spaces for the recognition of indigenous and women’s textile practices as full-fledged carriers of cultural memory and political subjectivity.

This connection between aesthetics and identity can also be traced in artistic practices that integrate ritual forms. For example, Balinese ceremonial gifts, sculptural compositions made of flowers and food, function in art as indices of place, heritage, and religious culture. In contemporary contexts, they can be incorporated into artworks not as ethnographic attributes, but as means of decolonial identification in dialogue with

Western canons, rather than in opposition to them. Furthermore, craft often becomes a mechanism of nation-building, as seen in the case of batik in Malaysia or lacquer painting in Vietnam, where these techniques were officially institutionalised as elements of national art after decolonisation, despite their complex colonial heritage (Soon, 2016). In this way, craft functions not only as an aesthetic practice but also as a political strategy for modernisation. E. Manzini (2025) highlighted that in contemporary socio-cultural conditions, design emerges as a field of interaction between “diffuse” and “expert” design, where creative practices become a tool for shaping new models of collaboration and social innovation. A similar logic of interaction between craft, social innovation and sustainable development was also traced by A.M. Ferreira & D. Sendra (2021), viewing Craft and Design as a tool for entrepreneurial engagement of local communities and strengthening their cultural and economic agency. J. Bryan-Wilson (2017) revealed the political agency of textiles, demonstrating how “grassroots” techniques produce aesthetics of resistance and redefine the boundaries between art and craft in global contexts.

Global artistic and industrial art of the 21st century is dominated by styles that combine innovation with a deep respect for materials and tradition. Among the leading trends are neo-minimalism, which emphasises purity of form, natural materials and functionality; hybrid art, which integrates craft techniques with digital media and 3D technologies; and craftivism, a style in which craft becomes a means of social and political expression. These styles reflect artists’ desire for aesthetic novelty, local authenticity, and critical reflection on the present. Thus, in the 21st century, traditional styles and authorial techniques of artistic and industrial art are gaining new strength as means of critical analysis, aesthetic invention, and cultural autonomy. Their popularity is due not only to the influence of social processes or the institutional market, but also to their relevance to contemporary artistic language, which seeks to communicate through local experience in a global dialogue.

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CONCLUSIONS

The study analysed contemporary trends in artistic and industrial art through the prism of the creative practices of contemporary foreign artists. The study determined that 21st-century art is shaped by globalisation processes, technological innovations and socio-cultural transformations. The study proved that contemporary artists actively interact with the global cultural space, working in an open environment without geographical and disciplinary restrictions. The study found that, despite technological advances, artists actively turn to traditional styles and craft techniques, integrating them into the context of contemporary artistic thinking. The study proved that such authorial techniques, based on local aesthetics, cultural memory and material characteristics, perform the function of cultural expression, where each visual element acquires symbolic meaning.

The study also determined that, at the international level, artistic practices that combine conceptual richness with a high level of material execution are gaining recognition. The study proved that the modern key criterion for the value of a work of art is not only its aesthetic form, but also its authenticity, depth of content and rootedness in the cultural identity of the author. Thus, traditional stylistics, adapted to the challenges of modernity, is transformed into a conceptual language of art that represents a new paradigm of artistic thinking. Prospects for further research lie in expanding the comparative analysis of international artistic and industrial practices, studying the influence of local traditions on global art processes, and investigating the role of craft as a tool for visual communication in the post-digital era.

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Традиційні стилістики художньо-промислового мистецтва у світових практиках

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Анотація. Незважаючи на зростаючий інтерес до художньо-промислового мистецтва, відсутня систематизована типологія його стильових і технологічних характеристик, яка дозволила б інтегрувати локальні традиції у глобальний мистецький дискурс. Мета статті полягала в аналізі ключових тенденцій і виявленні провідних авторських технік та традиційних стилістик у художньо-промисловому мистецтві XXI століття на прикладі творчих практик сучасних зарубіжних митців. У дослідженні використано порівняльний, історико-культурний, контент- та дискурс-аналіз. Основні результати дослідження засвідчили, що художньо-промислове мистецтво перебуває під потужним впливом глобалізаційних процесів і технологічних трансформацій, але водночас все активніше повертається до ремісничих традицій. Виявлено, що майстри, працюючи у відкритому транскультурному просторі, переосмислюють традиційні стилістики не як архаїчні чи застарілі форми, а як засіб формування нових культурних кодів. Традиційні ремісничі техніки та матеріали набувають статусу концептуальних інструментів, здатних передавати складні смисли, укорінені ідентичності та історичну пам'ять. Водночас технологічні інновації (цифрові медіа, автоматизоване виробництво, 3D-друк тощо) сприяють формуванню нових форматів творчості, які поєднують естетику, функціональність та сталість. Узагальнено й систематизовано чинники, що формують сучасні естетичні орієнтири, соціокультурні стратегії та ремісничі практики в умовах транскультурного середовища. Особлива увага приділена аналізу того, як поєднання інноваційних технологій та традиційних технік сприяє появі нових художніх мов і моделей взаємодії між мистецтвом та суспільством. Доведено, що поєднання авторських технік і ремісничих підходів із сучасними технологіями створює підґрунтя для оновлення художньо-промислового мистецтва та формування його конкурентоспроможності на світовій арені. Результати можуть бути використані для розробки концепцій інтеграції традиційної стилістики в сучасні мистецькі практики, що є особливо актуальним у процесах збереження культурної ідентичності

Ключові слова: авторська техніка; культурна ідентичність; концептуальне мислення; глобалізація; ремісничі техніки; інноваційні технології