MINISTRY OF CULTURE AND STRATEGIC COMMUNICATIONS OF UKRAINE
KHARKIV STATE ACADEMY OF DESIGN AND FINE ARTS
Department of Theory and History of Art

ANNA PETROVA

FEATURES OF THE REPRESENTATION OF UKRAINIAN VISUAL ART IN THE CULTURAL SPACE OF GERMANY (BASED ON 2022—2024 MATERIALS)

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АНОТАЦІЯ

Петрова Анна Сергіївна. Особливості репрезентації українського візуального мистецтва в культурному просторі Німеччини (на матеріалі 2022—2024 рр.). Кваліфікаційна робота на правах рукопису.

Дослідження присвячене аналізу способів репрезентації українського візуального мистецтва в культурному середовищі Німеччини в умовах глобальних і соціокультурних змін, спричинених війною 2022–2024 років. У роботі виявлено специфіку взаємодії між українськими митцями, кураторами й інституціями, а також проаналізовано ключові виставкові проєкти й мистецькі ініціативи, які формують сучасний міжнародний образ України. Окрему увагу приділено кураторським практикам і діяльності українських галеристів у Німеччині. Результати дослідження сприяють поглибленню розуміння ролі мистецтва як інструменту культурної дипломатії та формування національної ідентичності.

Ключові слова: українське мистецтво, візуальна культура, Німеччина, кураторські проєкти, виставки, культурна дипломатія, війна.

ANNOTATION

Petrova Anna. Features of the Representation of Ukrainian Visual Art in the Cultural Space of Germany (Based on 2022–2024 Materials). Qualification work as a manuscript.

This study examines the representation of Ukrainian visual art in the cultural space of Germany amid the global and sociocultural transformations caused by the 2022–2024 war. The research identifies the specifics of interactions between Ukrainian artists, curators, and institutions and analyzes key exhibition projects and artistic initiatives shaping Ukraine’s modern international image. Particular attention is given to curatorial practices and the activities of Ukrainian gallerists in Germany. The findings contribute to a deeper understanding of art as a tool for cultural diplomacy and the formation of national identity.

Keywords: Ukrainian art, visual culture, Germany, curatorial projects, exhibitions, cultural diplomacy, war.

IMPRESSUM

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LIST OF ABBREVIATIONS

EU - European Union

Germany - Federal Republic of Germany

DAAD - Deutsche Akademische Austauschdienst (German Academic Exchange Service)

BKP - Berliner Künstlerprogramm des DAAD (Berlin Programme for Artists of the German Academic Exchange Service)

UN - United Nations

RF - Russian Federation

UFU - Ukrainian Free University

UMAA - Ukrainian Artists in America Association

NAMU - National Art Museum of Ukraine

MTMKM - Museum of Theatre, Music and Cinema Arts

GDR - German Democratic Republic

MUR – Ukrainian Artistic Movement

INTRODUCTION

Relevance of the topic. At the present stage of globalisation and intensification of cultural exchange, the representation of Ukrainian visual art in Germany is of exceptional importance. The events of 2022-2024, in particular the full-scale invasion of Russia, not only contributed to increased interest in Ukraine as a cultural and political entity, but also created new opportunities for the fixation of Ukrainian artistic identity in the international arena. In the context of cultural diplomacy, when art becomes a tool for dialogue between nations, the study of this phenomenon is essential for the modern scientific community.

Ukrainian artists, curators, and gallerists are actively shaping a contemporary visual narrative that resonates with global challenges while retaining local specificity. This requires professional reflection and systematisation. Through such research, scholars can not only record these processes but also support their development, providing a theoretical basis for the further expansion of Ukrainian art into the international arena. Germany, Ukraine's key partner in the region, plays a special role in this context, as it has become a platform for numerous art exhibition projects, art events, and professional discussions.

In 2022, Ukrainian cultural figures who began to act in Germany faced a serious challenge: for most German audiences, Ukrainian art was absent from the ‘cultural map of the world’. Even among the educated public, the level of awareness was critically low. However, Ukrainian art was present in Germany throughout the twentieth and twenty-first centuries. Ukrainian artists were members of German associations (N.Glushchenko as part of Neue Sachlichkeit), gave lectures and were published in Bauhaus publications (K. Malevych), and received commissions for public art projects (V. Sidur, «Den Opfern der Gewalt [Monument to the Victims of Violence]», 1978 Kassel; «Frau und Stahl [Woman and Steel]», 1978 Hagen; «Treblinka [Treblinka]»,

1979 West Berlin, etc.), participated in programme events such as documenta Kassel (K. Malevich, D. Vertov, S. Parajanov, I. Kopystiansky, V. Lamakh, etc.), held personal and collective exhibition projects.

However, Ukrainian art, like a space satellite, was caught up in the tidal wave of a larger cosmic body in German art history - the term «Russische Kunst». In the 1920s, another umbrella term, «Sowjetische Kunst», was added to it, which was instantly equated with its predecessor. For decades, everything - from Chisinau to Sakhalin, from Tallinn to Yerevan and Dushanbe - was titled «Soviet» and understood as «Russian». For many, the situation has not changed over time, even after the collapse of the USSR and independence.

The aim of the study is to determine the features of the representation of Ukrainian visual art in the cultural space of Germany based on the analysis of exhibition projects, cultural events, and media platforms in the period of 2022-2024. The aim of the study is to determine the following **tasks**:

- to collect and systematise professional literature on the chosen topic, to determine the state of scientific research on the topic;

- to analyse the nature of Ukrainian-German relations in the cultural discourse of 1991-2022

- to identify the leading forms of representation of Ukrainian art in 2022-2024;

- to study the key curatorial projects of this period, to identify their evolution and thematic repertoire;

- to describe the activities of Ukrainian gallerists in the context of international art positioning.

The object of the research is Ukrainian visual art in the cultural space of Germany. **The subject of the research** is the peculiarities of the representation of Ukrainian visual art in Germany based on exhibitions, cultural events and media platforms in the period of 2022-2024.

Territorial and chronological boundaries. The study covers the visual art of Ukraine presented in the cultural space of Germany, in particular in Berlin, Munich, Frankfurt am Main, from the beginning of Russia's full-scale war against Ukraine to the present day.

Research methodology. The research methodology is based on an interdisciplinary approach that combines art historical, cultural and historical aspects, which allows for a comprehensive understanding of the phenomenon of representation of Ukrainian visual art in Germany in 2022-2024. Historical and cultural analysis was used to trace the evolution of artistic forms and curatorial approaches, a comparative method to match Ukrainian and German strategies for organising exhibition projects, and a contextual approach to assess the impact of the socio-cultural environment on the processes of representation.

The empirical component included the collection and analysis of questionnaires and interviews with curators and artists, which provided an understanding of current trends in the interaction between Ukrainian and German institutions. Hermeneutics was also used to analyse the semantic aspects of artworks. The holistic system of methods allowed us to integrate empirical precision with substantive analysis, contributing to a deeper understanding of complex processes in the global cultural context.

Scientific novelty. The scientific novelty of the work is determined by a comprehensive approach to the analysis of the representation of Ukrainian contemporary art in Germany in 2022-2024. The systematic analysis of the exhibition activities of Ukrainian artists of this period is the first to be carried out. Based on a chronological analysis, the key artists and curators are identified, and the most important institutions that contributed to the formation of artistic discourse and the international presence of Ukraine are outlined. Particular attention is paid to the analysis of significant joint projects that influenced the cultural exchange between the two countries in 1991-2022. The contribution of prominent artists, curators, and gallerists whose activities played an

important role in shaping the representational discourse of Ukraine in Germany is revealed. For the first time, a periodisation of the curatorial activity of Ukrainian contemporary art projects in Germany in 2022-2024 is proposed. The author identifies three stages in the development of curatorial practices, each of which is characterised by specific narrative and storylines. This division provides a structured view of the evolution of exhibition strategies and their relevance to the socio-cultural conditions and challenges of the wartime period. Thus, the work significantly enriches the knowledge about the representation of Ukrainian art in the global context, creating a basis for further research in the field of cultural diplomacy and art history.

Testing of the research results. Some of the research results are presented in the articles for the catalogues of the original exhibition projects ‘Goldnarben / Golden Scars’ (2023, Berlin) [77] and ‘Erinnerungen an die Zukunft / Memories of the Future’ (2024, Berlin) [78].

Personal contribution of the applicant. Organisation and conduct of two exhibition projects ‘Goldnarben / Golden Scars’ at the Schönhausen Museum-Palast, Berlin (12.05 - 05.11.2023); ‘Erinnerungen an die Zukunft / Memories of the Future’ at the Schönhausen Museum-Palast, Berlin (18.05 - 10.11.2024).

Structure of the paper. The thesis consists of an introduction, 3 chapters and subsections, conclusions to them, general conclusions, a list of references (124 items), appendices, a list of illustrations, an album of illustrations (89 in total). The total volume of the thesis is 181 pages.

CHAPTER 1
THE STATE OF SCIENTIFIC RESEARCH ON THE SUBJECT. METHODOLOGY AND SOURCE BASE OF THE STUDY

1.1. State of scientific research on the subject

The «short twentieth century» [69] was an era of creating new borders. After the collapse of the multinational German, Austro-Hungarian, Ottoman, and Russian empires, the world was swept by a new state-building theory - the nationalist theory, which demanded that the right of nations to self-determination and the creation of their own nation-state be satisfied. In contrast, the twenty-first century has become an era of border depression. The trend of globalisation is closely linked, on the one hand, to the fall of the Iron Curtain and China's integration into the world economy, and, on the other hand, to the rapid development of information technology and its availability. As sociologist R. Robertson notes: «The world is becoming a common place, accompanied by a growing awareness of how it is shrinking» [80]. The open world, the end-to-end exchange of information, the emergence of the «world market» and international coordination organisations have deprived cultures claiming to be successful of the right to localism. Since then, the fate of a contemporary artist has been shaped by his or her ability to participate in global transformations and to feel a kind of «international style» [7]. At the same time, the new paradigm of post-geographical art does not deny the artist's anthropological roots, inspiring him to find a specific language for a double dialogue - a special formula for «talking about the local in a global way».

Appealing to this issue, A. Benito Oliva outlined the emergence of the so-called idiolect - a visual language that is common, but with dialectal differences [6]. Artists respond to the challenges of globalisation not by defending the authentic nature of their work, but by creating a certain fusion of the two - not global vs. local, but glocal. In

relation to Ukrainian art, this dual construct was formulated by N. Burrio in 2006. «The key to success for Ukrainian contemporary artists», the French researcher noted, «lies in the double dialogue they maintain with their specific history, on the one hand, and with the world of contemporary art, on the other» [9].

Ukraine has long remained a kind of terra incognita on the cultural map of the world. Until recently, it was difficult to find at least a dozen museum labels in foreign museums that included Ukraine in the «country of origin of the author» column. The creative intellectuals who produced material culture were mostly dissolved in other national identities. Due to the long incorporation of the territory of Ukraine into the Russian, Polish, Austro-Hungarian, and Soviet states, the heritage of Ukrainian artists rather enriched the culture of their host country. These historical conditions have been reflected in art history and museum practice for centuries. They have a significant impact on the state of representation of Ukrainian art today. It was only in the 1960s that Ukrainian exhibition projects began to appear around the world, often inspired by diaspora communities. Such important centres as the Ukrainian Free University (Munich), the Ukrainian Association of Great Britain (London), the Association of Ukrainian Artists in the United States, and others contributed greatly to laying the foundation for today's Ukrainian international artistic network [34].

So, today, a visible presence on the global art market is not just a «nice bonus» to the country's international image, but a vital necessity. Understanding its position and prospects on the market gives the country's cultural community the opportunity to correct its mistakes and improve its strengths. Such an external assessment is of particular value for cultural diplomats who aim to effectively communicate their country's current creative achievements.

Despite the importance of studying the aspect of international representation of contemporary art, the issue of the presence of Ukrainian art in the global artistic context

is still rather underdeveloped. This is due to a lack of information sources, poor work on recording and archiving foreign art projects, and weak contacts with foreign institutions.

The basis of the source base is formed by individual articles in periodicals [4, 10, 13, 18, 25, 26, 27, 53, 54, 66, 72, 81, 82], exhibition catalogues [56, 64, 65, 68, 77, 78, 84] and, due to the emergence of digitalisation, online publications [27, 55, 74, 90, 98, 99, 105, 109, 110, 112, 116, 119, 120, 121, 122]. References to international projects can be found in specialised independent journals: «Terra Incognita» (1993-2001, edited by H. Vysheslavsky: H. Vysheslavsky «Days of Kyiv in Toulouse» [11]; O. Sydor-Gibelinda «The Nature of Video Art - Woody Wasulka's View» [30], «Breasts of the Metropolitan» [31]; K. Stukalova «São Paulo Biennale. Brazil, October-December 1994» [44], «Container-96. Art Across Oceans. Copenhagen, Denmark, May - August 1996» [45]; Uyma M. «Steppes of Europe» [46], etc.), «Kinets kintsem» (1998 - 2009, ed: Y.Arndrukhovych «Contemporary Art of Ukraine? Contemporary Art of Eastern Europe and Ukraine?» [5], R.Koternil «Interview with V.Misiano» [15], «Museum of Radiation» [14]; O.Sydor-Hibelinda «New Wave - Island of the Dead» [32], etc.), «ARTUKRAINE» (2007 - 2018) and «Art Cursive» (2010 - 2024: N. Shpytkovska «Light will win: The National Academy of Arts of Ukraine at the 120th Salon le salon d'automne in Paris» [50]; V. Burlaka «Nostalgia for Metaphysics» [8]; V. Kulikova «Sculpture by the Sea. On the Beach of Cottesloe» [16], «Daily Bread by Zhanna Kadyrova» [17]; K.Tsyhykalo «KALEIDOSCOPE OF (HI)STORIES. UKRAINIAN ART 1912-2023» [48]; N.Matsenko «A square for every house! Mykola Matsenko's Performance at the German Museum» [20], «Home beyond the Dawn» [21], «Records Of Resistance. Ukrainian exhibition in Oberhausen, Germany, on the occasion of the anniversary of the full-scale invasion» [22], etc,), almanac «Contemporary Art» (2004 - present: O. Chepelyk. «Ukrainian Projects at the Biennale. Manifesta 14. and .Ars Electronica.: The Problem of Subjectivity in the Cultural and Political Context of War» [49]; N. Musienko «Art in the Context of Cultural Diplomacy: Theoretical Foundations

and Contemporary Practices» [23], «Travelling Exhibition of Ukrainian Artists: Dedication to Maidan» [24]; O.Avramenko «Venice Biennale 2015. An overview report of the exhibition with elements of criticism and analysis» [3], etc.).

Among the electronic resources, the Pinchuk Art Centre's (PAC) Research Platform plays an invaluable role in the study of international presence.

The topic of Ukrainian international projects, as an integral part of the consideration of contemporary art in the context of the global world, has been touched upon by Ukrainian art historians in their attempts to examine the path taken by Ukrainian contemporary art in the twentieth and early twenty-first centuries.

For example, in his book «Turbulent Gateways» (2006), O. Solovyov [37] refers to the topic of international representation of Ukraine several times. In the article «The West is the West, the East is the East» [37, p. 74], the author defines the Ukrainian-German project «Postanastasia. Dialogue with Kyiv», which took place in Munich in 1993, as an attempt to integrate Ukrainian contemporary art into the international context. O. Solovyov emphasises that the project was experimental in nature and was supported by the German side financially and organisationally. The researcher criticises the established notion that Ukrainian contemporary art must necessarily be folklore or ethnographic, and emphasises that such a one-sidedness prevents an adequate assessment of other forms of creativity. In general, the text is a defence of the right of Ukrainian artists to seek their own path in art, even if it does not meet established expectations, and a call for a more balanced approach to criticism that takes into account the specifics of the contemporary cultural dialogue between East and West. In his article «The Art of Ukraine in the 1990s» [37 p. 31], O. Solovyov emphasises that the period of the 1990s was the beginning of an intensive search for identity, including through artistic experiments. In the context of these processes, Ukrainian art took advantage of certain opportunities that opened up thanks to the Western initiative, but these efforts did not bring long-term recognition in the international arena. Solovyov notes that

exhibitions organised with the participation of Western diplomatic structures, such as «Postanesthesia» in Munich (1992) or «Angels Over Ukraine» in Edinburgh (1993), although important and worthy of attention, did not lead to significant aesthetic or political recognition of Ukraine. These events remained episodes in «art tourism» rather than part of a systematic integration process. Ukrainian artists have participated in major international events such as the São Paulo, Johannesburg, Sydney and Manifesta in Rotterdam. However, these sporadic appearances failed to remove the feeling of «claustrophobia» - isolation from the international artistic context. The author emphasises a certain confusion and lack of a strategic approach. Unlike other cultural initiatives, such as the Slovenian group NSK, Ukrainian artists have not created a recognisable «collective body» that could represent the country on the global stage. Solovyov also points out that the mid-1990s was a period of intensified international contacts due to the opening of the Centre for Contemporary Art with the support of the Soros Foundation. However, the gradual winding down of its activities, as well as the decline of artistic initiatives in Kyiv, such as the Paris Commune, highlighted a systemic problem: the lack of a stable platform for international recognition.

V. Sydorenko in his monograph «Visual Art from Avant-Garde Movements to the Newest Trends» (2008) [33, p. 88] devotes a separate chapter to the topic of Ukrainian Art in the World, which highlights the breadth and versatility of Ukrainian art in exile, its influence on international culture and the preservation of national identity. The author emphasises that with the establishment of Soviet rule, many talented artists were unable to fit into the ideological formats of the totalitarian system and were forced to emigrate from Ukraine. Sydorenko calls for considering their creative heritage abroad as part of the overall Ukrainian artistic process. The author mainly focuses on the activities of the Ukrainian emigration in America (he mentions O. Archipenko, D. Burliuk, the Ukrainian Artist's Association in the USA, and the Ukrainian Institute of Contemporary Art in Chicago). In the chapter «Visual Art and its Prospects» [33, p. 95], Sydorenko

highlights the evolution of the presentation of Ukrainian art in the international arena, focusing on the gradual transition from occasional initiatives to more systematic and conceptually balanced projects. In his opinion, in the 1990s, when international exhibitions were often organised with the assistance of foreign partners, the main focus was on introducing Ukrainian art to the world. The author emphasises that the participation of Ukrainian artists in such important forums as the Venice Biennale or São Paulo was an important step in expanding the country's visibility. Sydorenko also notes that despite the progress, Ukraine's participation in the global art context remains uneven. He points to the need to further strengthen cultural policy to help increase Ukraine's presence in the global artistic dialogue.

A. Lozhkina in her book «Permanent Revolution» (2019) [19] examines the international aspect of the existence of Ukrainian contemporary art through the problem of migration. Lozhkina focuses on the phenomenon of mobility, which is becoming crucial for the contemporary artist, and draws attention to the historical tradition of cultural migration from Ukraine, which is repeated in our time. From young artists of the early twentieth century who travelled to Europe in search of modernism to contemporary artists who enroll in foreign art schools or settle abroad, Ukraine is constantly losing part of its cultural potential. This trend is explained by the lack of quality art education and weak institutional capacities within the country. However, Lozhkina notes that modern technologies are changing the nature of this loss. Thanks to the development of digital means of communication, artists who are physically outside Ukraine remain part of the local artistic context. In both «Permanent Revolution» (2019) [19] and «The art of Ukraine» (2024) [76], Lozhkina mentions numerous international projects: Ukraine's participation in the Venice and Sao Paolo Biennials, the European Biennale Manifesta, and describes the role of international curators: M. Kuzma, Y. Onukh, N. Filonenko, O. Solovyov, etc.

In his book «Contemporary Art of Ukraine - From the Underground to the Mainstream» (2020) [12], H. Vysheslavskyi raises the issue of intra-Ukrainian artistic competition as a significant obstacle to Ukraine's representation in the international field [12, p. 119]. The researcher describes the complex dynamics of the development of contemporary Ukrainian art in the mid-1990s, including the monopolisation of the cultural space by the Paris Commune and New Art groups. The author emphasises that these groups concentrated access to information about grants, competitions and international exhibitions, which significantly limited the opportunities for other artists. Artists who remained outside these circles had to either accept the established rules of the game or find themselves on the margins of artistic life. This restriction hindered the wider development of the cultural environment. On the one hand, the members of these groups were able to represent Ukraine at prestigious international forums, such as the São Paulo Biennial or Manifesta, which increased the visibility of Ukrainian art abroad. On the other hand, the monopoly of these groups led to a distortion of ideas about the history and development of contemporary Ukrainian art, reducing it to a single version that ignored alternative trends and new generations of artists. The author emphasises that the struggle for dominance between the representatives of these groups weakened Ukraine's position in the international cultural context.

Describing the key exhibition projects of the 1990s and 2000s, H. Vysheslavskyi focuses on the international aspect of Ukrainian contemporary art through the activities of galleries and associations such as UKV, TIRS, New Art, etc. He notes that these institutions played a key role in shaping the Ukrainian artistic mainstream of the 1990s, promoting artists' works both domestically and internationally. In particular, the UKV Gallery actively cooperated with international partners, organising exhibitions in Finland and other countries, and its curators focused on transavant-garde artists, creating a new mythologised image of Ukrainian art that was to be accepted by an international audience. These processes were not only aesthetic, but also political, as contemporary

art was seen as a way of representing Ukraine's cultural modernisation on the world stage.

The issues of representation of Ukrainian art in the contemporary international space were addressed by A. Lozhkina in her scientific research together with O. Solovyov in a series of publications in the TOP10 magazine under the general title «Point Zero» (2010). In the first article «Modern History of Ukrainian Art. The New Wave, Part I. 1987-1989» [38], the authors recall the story of the first major foreign acquisition - the sale of Savadov and Senchenko's Cleopatra's Sorrow to the French artist and collector Armand. In Part II, «The Generation in the 1990s-Mid-1992» [39] emphasises the role of Parkomuna in the international promotion of Ukrainian art. Lozhkina and Solovyov note that the squat became an important place not only for creativity, but also for communication with Western curators who began to take an active interest in new trends in post-Soviet art. The text mentions an article in the American magazine Art News, which confirms the attention to the Ukrainian art scene. In the third issue, «Summer 1992 - Summer 1994: The Temptation of Europe and the Sunset of Paris» [40], the authors focus on the participation of artists in the first serious international projects, such as exhibitions in Munich, Leipzig, Warsaw, and Edinburgh. In their opinion, the participation of Ukrainian artists in these exhibitions demonstrates the first steps of integrating New Wave art into the Western art context. These projects opened up Ukrainian artists to an international audience and helped them to get acquainted with current trends such as installations, new media and spatial experiments. The article highlights that attending documenta IX in Kassel was a turning point that inspired artists to modernise their approach to creativity. The article also focuses on the project «Steppes of Europe» in Warsaw (1993), led by Józef Onukh, as an important example of a synthetic curatorial approach that combined transavant-garde, decorative naïve and installation. This exhibition highlighted the theme of nomadism, which corresponded to the search for identity in contemporary Ukrainian art.

The features of the representation of Ukrainian visual art in the cultural space of one of its key European partners, Germany, is a topic that has not yet been subject to a focused scientific examination. The period of the full-scale invasion, which became the time of the most active Ukrainian-German exhibition interaction, is currently in the process of accumulating and systematising information. The present study is the first attempt to introduce the collected statistical and analytical data into international scientific discourse.

1.2. Methodology and source base of the study, practical implementation of the topic.

The research is aimed at identifying the specific features of the representation of Ukrainian visual art in the cultural space of Germany in the period of 2022-2024. The main goal is to study the mechanisms of interaction between artists, curators and institutions, as well as to form an idea of the peculiarities of the perception of Ukrainian art in the German cultural environment. To achieve this goal, analytical, comparative, historical and cultural methods are used to identify the dynamics of the development of artistic forms and curatorial approaches.

The research methodology is based on an interdisciplinary approach that combines art historical, cultural and historical aspects. This ensures a comprehensive understanding of the topic under study, as the representation of art is simultaneously an artistic, social and political phenomenon. The main components of this approach are historical and cultural analysis, comparative method, contextual approach, and the use of empirical research tools.

The historical and cultural analysis traced the evolution of the representation of Ukrainian art, from the early efforts of diaspora communities to popularize Ukrainian culture to modern large-scale curatorial projects. This method provided insights into

how historical conditions, political processes, and cultural policies shaped representational discourse.

The comparative method was pivotal in examining the differences and similarities between Ukrainian and German approaches to organizing exhibition projects. Comparing curatorial strategies, artistic forms, and audience perceptions revealed shared trends and distinctive features characteristic of Ukrainian art.

The contextual approach assessed the impact of cultural, social, and political environments on art representation. The study considered the influence of globalization, European integration, and war on the positioning of Ukrainian art in Germany.

The empirical component included collecting and analysing statistical data on the number and quality of exhibition projects, the participation of Ukrainian artists in German cultural events, and conducting surveys and interviews with curators, artists, and gallery representatives. This provided insights into current trends and mechanisms of interaction between Ukrainian and German cultural spheres.

Additionally, elements of hermeneutics were used, which allowed us to analyse the semantic aspects of artworks, their symbolism and interpretation in different cultural contexts.

All these methods complement each other, forming a holistic system that provides a deep understanding of the research topic. This approach allowed us to combine empirical precision with substantive analysis, which is necessary to reveal the complex processes of art representation in the globalised world.

The source base of the research consists of several groups. The main group includes direct reflections, in particular, introductory articles in catalogs and collections that outline conceptual approaches to exhibition projects. Materials of art criticism presented in Ukrainian and German media are important. These include articles in professional magazines such as «ARTUKRAIN»E and «Kinec' Kincem», as well as in

the German press, for example, in «Süddeutsche Zeitung» or «Berliner Zeitung». Reviews published in popular and specialized media made it possible to trace the public perception of Ukrainian art in Germany.

An important part of the source base consists of online resources, among which the research platform of the PinchukArtCentre is especially noteworthy, where information about Ukrainian exhibition projects is accumulated. Within the framework of the research, social networks Instagram and Facebook played an important role, where announcements and reports on implemented events were published, as well as the websites of host locations: museums and galleries, key sponsors.

The criteria for selecting sources include their relevance, scientific reliability, and representativeness in the context of the study of the international representation of art. The selected sources provide a multifaceted analysis, covering both empirical materials (exhibition catalogs, archival documents) and theoretical approaches (analytical articles and monographs). The comprehensiveness of this base allows not only to explore the features of the representation of Ukrainian art in the German cultural space but also to determine its influence on the formation of modern Ukrainian cultural identity.

Practical implementation of the topic was realized through the author's direct participation in representing contemporary Ukrainian art in Germany through the organization of numerous exhibition projects, including «Goldnarben» (2023) and «Erinnerungen an die Zukunft» (2024). In 2024, the author conducted a large-scale study of the representation of Ukrainian artists at documenta Kassel compared to representatives of other Eastern European countries (1955–2022) based on the documenta Archive.

Conclusions to Chapter 1.

Thus, it was established that Ukrainian art, despite a long period of insufficient representation on the international stage, is gradually gaining significance through the

institutionalization of exhibition activities, the activity of diaspora communities, and the growing globalization of cultural processes. The development of a theoretical base, presented in publications by Ukrainian and foreign art historians, has laid the foundation for further understanding of the phenomenon of Ukrainian artistic identity in the context of global cultural changes.

The methodological approach to the research revealed that today's representation of Ukrainian visual art in the cultural space of Germany is the result of the systemic interaction of various factors: historical prerequisites, modern institutional initiatives, analysis of artistic forms, and critical reflection. The source base consists of exhibition catalogs, critical reviews, analytical articles, media publications, and electronic resources, which together reflect the dynamics of art development.

Particular attention should be paid to the growing importance of an interdisciplinary approach, which allows combining cultural, art historical, and socio-political aspects of the research. The analysis of the representation of Ukrainian artists at key cultural events in Germany indicates the formation of a unique discourse that integrates national identity into global artistic trends.

Thus, the conclusions of this chapter outline further research directions, including the study of curatorial practices, the evolution of exhibition narratives, and the influence of Ukrainian art on cultural diplomacy on a global scale.

CHAPTER 2
ART OF INDEPENDENT UKRAINE ON THE CULTURAL MAP OF GERMANY (1991-2021)

2.1. Ukrainian-German relations in the cultural and historical discourse.

On Mecklenburgische Straße 73 in Berlin, there is a building whose facade features a stylized depiction of the Ukrainian trident with a sword (Ill. 2.1). Since 1931, this building housed the Ukrainian press service, doubling as a center of Ukrainian life. Although the shared history of the two nations can be traced back to the 3rd century, when the territories of modern Ukraine were part of the Gothic kingdom, or to the 11th–13th centuries, when Kyiv princes actively maintained diplomatic and dynastic ties with German states, the 20th and 21st centuries have had the greatest influence on the current state of political and cultural relations.

Turning to history, it is worth recalling that during the liberation struggle of 1917–1918, Germany acted as a key ally in the establishment of the Ukrainian state. Diplomatic relations between the German Empire and the Ukrainian People's Republic (UPR) were established after the signing of the Treaty of Brest-Litovsk on February 9, 1918, by which Germany recognized the UPR as an independent state. That same year, embassies were exchanged [85]. Under the concluded convention, a military corps was deployed to assist in the fight against the Bolsheviks, which at its peak numbered up to a million soldiers [79]. It was with their support that P. Skoropadsky's Hetman coup took place.

Following the defeat of the Central Rada and the Hetman government, many Ukrainian political figures emigrated to Germany. In Berlin, Skoropadsky founded and personally headed the Ukrainian Scientific Institute (1926–1945). Among other activities, from 1933 to 1940, the institute published a periodical «Ukrainische

Kulturberichte» (Ukrainian Cultural Reports), edited by Z. Kuzelya and M. Masyukevych [1].

As a result of World War II (1939–1945), Germany became home to the largest number of «foreign» Ukrainians—residents of DP (Displaced Persons) camps, including former forced laborers, concentration camp prisoners, captured Red Army soldiers, and civilians fleeing the Soviet army [98]. Most of them were concentrated in Mittenwald, Bavaria. Cultural life in the camps was actively supported by organizations such as the Ukrainian Artistic Movement (MUR), which united talented artists in exile. Its strategic goal was to modernize Ukrainian culture and bring it closer to a global level.

After the war, the Ukrainian Free University was relocated to Munich, Bavaria, where it continues to be a recognized institution of higher education in Germany.

After Ukraine declared independence, Germany was one of the first G7 countries to recognize its sovereignty (December 26, 1991) and established diplomatic relations on January 17, 1992. The German Embassy was the first Western embassy in Ukraine. Two years later, in 1993, the Ukrainian-German Cultural Exchange Agreement was signed, leading to the opening of the Goethe-Institut and the office of the German Academic Exchange Service (DAAD) in Kyiv.

Most official Ukrainian-German cultural projects organized before 2014 were «days», «weeks», or «festivals» of culture: Ukrainian Culture Days in Germany (2000), Ukrainian Culture Week in Bavaria (2008), Ukrainian Film Festivals in North Rhine-Westphalia (2009) and Bavaria (2009), Ukrainian Poetry Evenings in Berlin (2009), the first Ukrainian festival in Berlin, «Ukrainale 2009», and the 10th Berlin International Literature Festival focusing on Ukraine (2010), among others [2].

Since 1996, with support from the Bavarian Ministry of Culture, an educational exchange program was established between students from Kharkiv and Nuremberg. The annual exchange culminated in a joint exhibition. Within the partnership between Celle

and Sumy in the late 1990s, the Sumy Art Museum became a space for annual joint exhibition projects.

Munich's Art Circolo office, headed by Dr. Inge Lindemann in collaboration with the Goethe-Institut in Kyiv, initiated artist exchanges. Ukrainian artists' residencies were funded by the Heinrich Böll Foundation at the Heinrich Böll House in Langenbroich near Cologne, as well as by the Gustav Stresemann Institute in Bonn, which, together with the IFA Gallery, repeatedly provided opportunities for Ukrainian artists to exhibit their works free of charge [70].

2.2. Ukrainian art in the German project and exhibition field.

Perhaps it is the exhibition projects, whether individual or collective, that can be considered catalysts for interest in Ukrainian visual culture (some of these projects, held even during Soviet times, notably featured Ukrainian rather than Soviet attribution of works).

One of the most prominent projects, which, in our opinion, introduced the phrase «Ukrainian contemporary art» into Germany's cultural sphere, was the project of the same name, «Contemporary Art from Ukraine: An Exhibition of Painting, Drawings, and Sculpture» (1979) in Munich. The organizers — Belgium-born U.S. citizen I.Tsyshkevych and his wife, art historian M. Mudrak — visited the Soviet Union in 1977 as part of the IREX exchange program. During their visit, the couple managed to assemble a significant number of «transportable» works by Odesa nonconformists, created on paper and cardboard (each artist provided two paintings with a dedication reading «To Ihor for his birthday»). These works were transported to Europe by S.Porter, the wife of a U.S. government representative, under the pretense of establishing a U.S. consular office [34].

The works of A. Solomukha, A. Antonyuk, V. Basanets, I. Bodnar, N. Haiduk, M. Hrytsiuk, S. Hetia, Y. Kovalenko, R. Makoyev, V. Maryniuk, I. Marchuk, V. Naumets, S. Sychev, O. Stovbur, and V. Strelnikov were showcased in 12 exhibitions of Ukrainian nonconformism across Europe and the U.S. The debut exhibition took place in Munich, supported by the Ukrainian Free University (UFU) and its rector, Professor V. Yaniv, and ran for three weeks — from June 15 to July 7 — in the halls of the UFU.

The entrenched myth in Western art criticism about so-called «Russian nonconformism» excluded centers of nonconformism such as Kyiv, Odesa, Lviv, Tallinn, and Riga, with their nationally tinted art. Hence, the aforementioned project can be considered the first step in diversifying Soviet art within the German context and uncovering the «intricacies» of its Ukrainian branch as a distinct artistic phenomenon.

As Western interest in late and post-Soviet art grew, European art historians and curators essentially declared the Ukrainian cultural scene a space for «hunting new talents» [40]. This led to several projects, such as the «Postanaesthesia: Dialog with Kyiv. Eight Ukrainian Artists in Munich» exhibition, held in autumn 1992. Initially showcased at the Villa Stuck in Munich, it later moved to the gallery on Lothringerstraße in Munich and the Grassimuseum in Leipzig (Ill. 2.2). The exhibition was part of a residency program organized by Spielmotor München e.V. (BMW) at Munich Airport, with the Kyiv Art Committee overseeing the Ukrainian side. The project aimed to represent «new» Ukrainian art as a symbol of a «new» country awakening from a prolonged medicinal slumber following the collapse of the USSR (Ill. 2.3).

The works for the exhibition were selected by Munich art historian K. Wiedemann (Ill. 2.4). O. Solovyov recalls, «Although the project's objectives were primarily creative, geopolitical and situational motives were also evident: such as the discovery of the «unknown land» — contemporary Ukrainian art of a new state». «These motives», the researcher notes, «became especially relevant after waves of «Perestroika art» from

the former Soviet Union, mainly Moscow's underground, flooded the West, including Germany» [36].

As the curator of «Dialog», K. Wiedemann visited about 80 artists' studios of both traditional and experimental orientation. As a result, a core group of Parcommune artists and those close to them traveled to Germany: A. Savadov, H. Senchenko, O. Hnylytsky, O. Holosii, P. Kerestey, as well as affiliated Odesa artists O. Roitburd, D. Dulfan, and Kyiv graphic artist O. Druhanov (Ill. 2.6).

The four months spent in the old terminal building at Munich Airport (December 1992 – January 1993) marked an important phase for the artists, most of whom had never crossed the Soviet Union's borders before. The first month of the residency was dedicated to visiting the Alte and Neue Pinakothek, the city gallery, and other numerous museums and galleries in Munich, culminating in a significant group trip to the 9th Documenta.

The vast gap between their art (primarily easel painting) and the Documenta exhibits — presented as installations, photography, video art, and more—prompted Ukrainian artists to focus on «internal modernization» [40] (Ill. 2.5.1, 2.5.2).

The artists turned their attention to new media. The duo A. Savadov and H. Senchenko prepared a series of installations, including «St. George the Victorious» (part of a papier-mâché sculpture of Donatello), a schematic model of Notre Dame Cathedral made from shoe boxes taped together, and a book-shaped tunnel traversed by a toy train (Ill. 2.7). O. Holosii created an almost suprematist space where canvases, unexpectedly placed, acted as peculiar «decorations», engaging the viewer in a shared imaginative field. O. Hnylytsky (Ill. 2.8) presented exquisite graphics and grisaille works with large untouched white areas on the canvas.

D. Dulfan's contributions included large works such as «Echo» (Ill. 2.9), «Untitled» (Ill. 2.10), and others, balancing between the whimsical and the real, the childlike and the mature. P. Kerestey showcased the painting «Bade mich / Bathe

Me» (Ill. 2.11). Meanwhile, O. Roitburd presented one of his iconic cycles, *"Ludwig,"* inspired by Bavarian history (Ill. 2.12).

In 2002, the Rebell Minds Gallery in Berlin hosted the Ukraine Berlin project (07.02 - 02.04.2002), which brought together the art of V. Tsagolov, H. Katchuk, D. Dulfan, I. Tsiupka, K. Protsenko, M. Zinets, O. Vereshchak, and O. Hnilytskyi. Among other things, there was a series of wood-burned works by K. Protsenko 'It's good alone, but even better together!' (ill. 2.14), 'It's good together, but even better in three!' (ill. 2.15), 'We all feel good together!' (all - 1995) (ill. 2.16), installation by D. Dulfan 'Laboratory of Light' (1997) (ill. 2.17). Among the works presented in the exhibition, a large photo series of 'criminal chronicles' by V. Tsagolov 'Forced Violence (Criminal Week)' (1994, ill. 2.13) is worthy of attention. Using the cinematic language of crime films, in particular those by R. Rodriguez and C. Tarantino, Tsagolov created a kind of slide film of 30 colour and black-and-white photographs (film frames) 60×60 cm, supplemented by 'subtitles' written by the artist in a deliberately rude language that imitated the rhetoric of gangster films. For the first time in Ukrainian art, the problem of aestheticising the 'cruel and terrible' through the media was raised [51]. The protagonists of the film Tsagolova were the artist himself and his friends from the artistic environment [29]. The shooting, which was carried out by M. Trokh, partially took place within the walls of a squat on Paris Commune Street (Kyiv).

Probably the most significant event for Ukrainian art in the 'noughties was donumenta 2003 (27.09 - 09.11, Regensburg). Last year, under the leadership of the artist R. Hellwig-Schmid, a new contemporary art festival, donumenta, was founded, raising the issue of the culture of the Danube countries. The debut project of donumenta was dedicated to Ukraine [68] (note 5). Among the 30 exhibition projects, including performances and installations, the works of four artists from Lviv were integrated into the city's public space: V. Kaufman, N. Shymin, A. Sydorenko, and S. Yakunin. The first project of the festival's exhibition series, Crimean Champagne, Chornobyl,

Klitschko Brothers - Everyday Life in Ukraine and the Search for Cultural Identity, was opened in the graphics hall of the Kunstforum Ostdeutsche Galerie, the concept of which was developed by Professor Dr. D. Draschek, Head of the Department of Comparative Cultural Studies at the University of Regensburg in cooperation with the Ukrainian Free University in Munich. Large-scale works by O. Roitburd (The Everyday Life in Pompeii 1996-1998), A. Sahaidakovsky (The Pair of Quite Healed Legs 2003, Morgenrot 2001, There is no Dinner without Soup 2003) and O. Hnilytsky (Skirts 2002, Eine Idee mit zwei Hosen 2002, Rote Schuhe 2002, Mongolisches Kleid 2002, Zoetrope 2002) were presented in the large exhibition hall. Salzstadel opened a large exposition of media art with Life is Pain (2002) by S. Bratkov, Leader's favourite Toys (1998) and Evident Unavoidable (1998) by O. Chepelyk, Song (2001) by I. Chichkan, Dolphins (1999) by D. Dulfan, Mind the Bullock (2000) and Bloody Mary (1999) by N. Holibroda, Desire (1998) by I. Isupov, Melies-2000 (1999) by G. Katchuk, and their joint projects with O. Kashymbekova Antikaraoke (2001) and Good Luck Chain Videocassette (2002), a series of works by M. Kulchytskyi (Gagarin, Beat about the Bush, Blow up: New Evidence, Empire of Passion, Office, The Heart of Lagerfeld), Wires' Dancing (2003) and PapaGup (2003) by I. Tsupko and A. Artemenko. Leerer Beutel's exhibition at 9 Bertholdstrasse featured K. Hlynitska's photo project Auto-Cellulite (2003) (ill. 2.18) and D. Dulfan's light installation Laboratory of Light (1999-2001), which is already familiar to German viewers. Two exhibitions opened on 3 October at Atelier Am Wiedfang 5 and Kirche St. Oswald worked with the theme of the Chornobyl tragedy: the project ‘Museum of Radiation’ [14] (Ill. 2.19), in which the couple .19), in which the couple J. Janowski and V. Naydenova (Ill. 2.20) contrasted the relics of the inhuman industry with photographs of their own bodies, and the photo exhibition by V. Marushchenko (series ‘Chornobyl’) and A. Glyadelov. Today, Viktor Marushchenko's Chernobyl photo series is an internationally recognised classic of Ukrainian contemporary photography. It is dedicated to the people who survived the 1986

Chernobyl accident. Marushchenko's work reflects the large-scale man-made disaster, its impact on human lives and socio-political changes in Ukraine. For several years, the author has been recording life in the exclusion zone, devoting about twenty exhibitions in Europe and Ukraine to this topic (Ill. 2.21, 2.22, 2.23). Glyadyelov's lens captured the compulsory resettlement in the Narodytskyi district, in the village of Velyki Klishchi, and the forced relocation of his close friend's parents.

In parallel with the above-mentioned collective exhibitions, numerous personal projects of Ukrainian artists were realised: an exhibition by D. Kavsan and L. Vartivanov (1992, ifa Galerie, Bonn), a series of exhibitions by O. Plisiuk as part of an artistic exchange between the Kyiv National Academy of Arts and the Munich Academy (1992, Hof), a personal exhibition by O. Tartakovsky (1996, Schwarzheide) and a multimedia artist O. Chepelyk (1999, Osnabrück). In 2000, Chepelyk was invited to the Bauhaus Dessau as part of the Complex City programme, where she realised two projects with video installations and films. The same year, O. Vereshchak and M. Sinets became guests of the Bauhaus Dessau Foundation as part of the Event City programme. S. Bratkov had solo exhibitions (‘In the Haystacks’ 1995, ‘The Daily Journal of Chicatilo’ 1997, Galerie in der Brotfabrik, Berlin; ‘Djeti - Kinder - Kids’ 2002, Kunstverein Rosenheim, Rosenheim [86]; ‘Birds’ 2005, Galerie Anita Beckers Frankfurt; ‘CHAPITEAU MOSCOW’ 2013, Galerie Diehl, Berlin (Ill.2 .24) and B.Mikhailov (‘Salt Lakes’, 1993, Galerie in der Brotfabrik, Berlin; ‘Photomania’, 1997, DAAD Galerie, Berlin; ‘Schau auf me, ich schau aufs Wasser, oder Perversion der Ruhe’, 2007, Sprengel Museum, Hanover; ‘Boris Mikhailov: Time is out of joint. Fotografien’ 2012, Berlinische Galerie, Berlin) and others.

It should be noted that the separation of Ukrainian art into independent projects was the exception rather than the rule. For the most part, Ukrainian artists became part of a large thematic exhibition. For example, V. Bazhay's participation in the International Exhibition of Art Glass (1984, Düsseldorf and 1991, Erfurt), V. Yarych's

participation in the Sculpture Symposium ‘Menhirs of Europe’ (1993, Merzig), V. Bazhay's participation in the 4th International Festival of Contemporary Art (2004, Magdeburg), etc. The key difficulty in the work on the representation of Ukrainian contemporary art in the European cultural space until 2014 was the persistent absence of the Ukrainian dimension in the organised events. If we outline this situation with a Venn diagram, we will get the following: a relatively small circle of Ukrainian contemporary art will intersect with large and well-developed circles of so-called ‘Soviet’, ‘post-Soviet’, Eastern European art, etc. Often, due to the disproportionate size of these circles, caused by the lack of expertise in the ‘Ukrainian’ issue, Ukrainian contemporary art was perceived by Western researchers as completely ‘fitting in’. The only exception was representation through exoticism: wreaths, carols, pysanky, and borshch with pampushkas.

The first major dimension with the lowest level of Ukrainian presence in it is the Eastern European dimension. This topic reached its highest relevance in Western art criticism during the fall of the so-called Iron Curtain and the subsequent collapse of the socialist superpowers: Czechoslovakia, Yugoslavia, and the Soviet Union. One of the first attempts to systematically comprehend these events was the project ‘Europe, Europe: das Jahrhundert der Avantgarde in Mittel- und Osteuropa’ (‘Europe, Europe: The Centenary of the Avant-Garde in Central and Eastern Europe’, 1994). The exhibition covered the entire twentieth century, trying to systematise and explain to the viewer the previously unknown context. There were many Ukrainian names on display, such as O. Exter, K. Malevych, O. Arkhypenko, and others. The Ukrainian present was represented by the Kharkiv photograph of B. Mykhailov (Zu: Soz Art, 1991) (Ill.2.25) [84, p. 466] and R. Pyatkovka (Geist von 1930 (Ukrainian: Phantom of 1930), 1988) (Ill.2.26) [84, p. 464]. An important project was the exhibition ‘Privatisierungen. Zeitgenössische Kunst aus Osteuropa in den Kunstwerken Berlin’ curated by B. Groys. Its concept addressed the issue of art in the post-communist countries of Central and

Eastern Europe. The exhibition showcased video art and installations, the main creative method of which at that time was appropriation: contemporary artists turned to the anonymous, collective, state cultural product of the socialist period to create their own artistic worlds and define their artistic identity. Among the Ukrainian artists involved are the names of Kharkiv residents: B. Mykhailov with his photo series 'Tea Coffee Cappuccino', 2000-2010 (Ill.2.27) [64, p. 57] and the Ukrainian-Bulgarian artist A. Georgieva with the installation 'Happy Birthday to you!', 2003 (Ill. 2.28) [64, p. 32].

The next common dimension of the exhibition of Ukrainian contemporary art in Germany is the 'Soviet' one. It is important to emphasise two points: 1) many Ukrainian artists had a Soviet identity, worked actively in the metropolis of that time, and are deeply inscribed in the history of the socialist era as official or opposition artists; 2) until recently, Western experts often identified Soviet with Russian. A number of projects dedicated to the phenomenon of Moscow conceptualism are a good illustration of the above state of affairs. In 1991, the MANI Museum hosted the exhibition '40 Moskauer Künstler in Frankfurter Karmeliterkloster' (1991) (MANI Museum. 40 Moscow artists in the Frankfurt Carmelite Monastery). Among the participants were, in particular, S. Anufriev, Y. Leiderman, O. Petrenko and L. Skrypkina (Peppers), L. Rezun-Zvezdochetova, and I. Chatskin. A similar composition of representatives of Ukrainian contemporary art (S. Anufriev, Y. Leiderman, B. Mykhailov) can be seen in the 2008 project at the Schirn Kunsthalle in Frankfurt am Main 'Die totale Aufklärung. Moskauer Konzeptkunst 1960-1990' (The Total Insight. Moscow Conceptual Art 1960-1990).

The joint trilateral project of Ukraine, Germany, and Poland 'Źródła wolności / The Source of Freedom' (1997, Berlin, Wroclaw, Lviv) is worth mentioning separately. The unifying theme of the international project was religion, namely the Christian concept of man and its inspiration for contemporary art. The exhibition was overseen by a large curatorial team: S. Badstrubner-Greger, M. Richter, L. Khrominska, A. Say, H. Spasivska, V. Stefanik, and O. Holubets. The exhibition featured works by 15 Ukrainian

artists: V. Bazhay, M. Bezpalkiv, A. Bokotey, V. Yarych, A. Lysyk, L. Medvid, I. Mykytyuk, O. Minko, R. Petruk, V. Rybotytskyi, R. Romanyshyn, B. Soroka, I. Stefiuk, M. Shymchuk, and K. Zvirynskyi [56].

Artists of Ukrainian origin also participated in such programme events in Germany as the documenta festival of contemporary art. Ukrainians could be seen at documenta II (1959) in the person of K. Malevich, at documenta VI (1977) in the person of A. Brusylovskyi, S. Parajanov and D. Vertov, at documenta XI (2002) in the person of I. Kopystianskyi, at documenta XIV (2017) with works by W. Lamach, Bruno Schulz and W. Sidur. In 2022, within the framework of documenta XV, the Ukrainian participants included Platform TU, Garage Contemporary Culture Centre, Totem and the Culture Lab with a three-day programme Citizenship Ukraine.

From 2006 to 2010, the Ukrainian gallery of L. Bereznitska, the Bereznitsky Gallery, operated in Berlin. At that time, it was the only gallery in Germany that specialised in Ukrainian art.

In the summer of 2007, the Bereznitsky Gallery opened the Ukrainian Pavilion Berlin project (20 June - 25 July), an unofficial addition to the Venice Biennale projects of that year, which the exhibition organisers criticised for their colonial approach. In their view, standardised conditions and criteria were too often established to determine what was ‘in fashion’ and what was ‘typical’, especially for cultures that seemed ‘exotic’ to Western audiences. This is evident in the perception of the East and Asia through the prism of Western stereotypes. The works of the exhibition participants (I. Chychkan, O. Pasayko, O. Petliura, R.E.P. Group (note 2), V. Logutov) worked with the problem of ‘national representation’: the works presented offered an alternative view of the cultural representation of Ukraine, focusing on the subjective vision of Ukrainians themselves. ‘Ukrainian Pavilion Berlin’ was the first episode of a series of group exhibitions that ran for months in parallel with solo exhibitions in the gallery's project space. The main goal of the series was to broaden the horizon of the presentation of

Eastern European art in the context of current events, political topics and geopolitical trends.

The Bereznitsky Gallery (Berlin) also hosted an ‘Apartment Exhibition’ curated by O. Reutburd and I. Husiev (Ill.2.29, 2.30), with the participation of Odesa residents (from S. Anufriev, who lived in Moscow at the time, to T. Skliar, who has been living in Berlin for many years). The curators tried to simulate the atmosphere of apartment exhibitions right in the gallery, using authentic furniture and attributes of the Soviet 1980s.

The year 2014 can be described as a truly crucial year in the history of Ukrainian-German cultural relations. The events of Euromaidan, the annexation of Crimea, and Russia's armed aggression in eastern Ukraine made headlines, arousing the curiosity of the German community and attempts to understand these incomprehensible conflicts of their eastern neighbours. It had to start with an introduction, and the first task of artists and cultural managers was to define the line of demarcation between Russian and Ukrainian history and culture, including art. ‘Ukrainian culture,’ wrote Heilwagen, ’is almost unknown in Germany. Although authors such as Y.Andrukhovych and K.Petrovska have found an audience in this country, contemporary art from Ukraine is still largely terra incognita. Although important representatives such as photographer B. Mikhailov and conceptual artist Y. Leiderman live in Berlin, they are rarely recognised as Ukrainians’ [103].

The struggle for cultural independence was also accompanied by the struggle for the right to convey one's point of view, including through artistic works. The demand for political, sincere artistic position was growing rapidly. A landmark project in the institutional optics of Germany is The Ukrainians, organised by the DAAD (note 1) in Berlin from May to June 2014 under the curatorship of B. Klein [107]. An interesting detail is that the opening of the exhibition coincided with the elections in Ukraine.

As stated in the official announcement, the exhibition was intended to add the perspectives of visual artists and writers who were directly affected by the events in Ukraine to the controversial debates that had been going on in the media for several months, as well as to numerous expert conversations about the situation in Ukraine [107].

The project participants were N. Kadan, J. Kadyrova, V. Kuznetsov, Y. Leiderman, O. Melnyk, L. Nakonechna, V. Ralko, M. Ridnyi, L. Khomenko, the R.E.P. group, the Fast Reaction Group (note 3).

The curatorial decision to include political art from different periods of Ukrainian history in The Ukrainians exhibition was intended to demonstrate to the viewer the development of the tradition of active political and civic position in Ukrainian visual art. Thus, the 'oldest' work in the exhibition was Three Letters (1994) by the Fast Reaction Group (Ill. 2.31). It is a small wooden box, lined with red velvet on the inside, which contains 3 brass-cast letters: Ґ, Є, Ї - a trio that distinguishes the Ukrainian and Russian Cyrillic alphabets. Next to it is a plaque with the text 'Boys, unite and girls, unite!'. The accompanying video documents a series of meetings between the authors and the administration of various state institutions: the police, a hospital, and a church. At these meetings, they proposed the creation of an altar to Ukrainian patriotism in each building, which would contain a group of sacred objects, including a box with three letters.

This provocative proposal ironically referred to the tradition of creating 'red corners' in which icons were placed in pre-revolutionary times, and after the communist 'abolition of God' a bust or portrait of Lenin was placed. The ease with which some officials were willing to accept this suggests that society's desire for shared values and rituals to celebrate them is a function that was once performed by religion but has now been taken over by the political situation.

A Kharkiv artist M. Ridnyi was also represented with video art. His one-minute video clip 'Seacoast' [120] from 2008 (1:00′) is a reflection on the creation of the

breakaway republics of Abkhazia and South Ossetia as a result of Russia's attack on Georgia in 2008 [95]. Symbolically, the clip was created in Crimea, which was also soon to experience Russian annexation. The footage depicts a static horizon dotted with figures of fishermen: the calm, picturesque surface periodically shudders from jellyfish falling to the ground. Over the image is an audio track recording the hum of a jet aircraft (Ill. 2.32).

The work Verkhovna Rada (ill.2.33) by the exhibition's initiator Yuriy Leiderman, created in 2007, belongs to the same time period of ‘Ukrainian political art’. The object consisted of a Ukrainian flag with watercolour portraits of former leading Ukrainian politicians of ‘pro-Russian’ orientation sewn onto it. The work was accompanied by a text on the wall, where all the depicted politicians were listed as ‘rats of the parliament’ who impeded Ukraine's pro-European path.

The theme of criticism of the system continued in the work Procedure Room, by N. Kadan (2009-2010) (fig. 2.34). On 8 souvenir porcelain plates with gilded edges, the artist literally illustrated the horrific methods of torture of his compatriots by the ‘police’ at that time (among the subjects are rectal rape with a stick, burning nipples with a cigarette, suffocation with a bag, breaking fingers with a door, etc.) The source of inspiration was the Soviet-era drawings of the People's Medical Dictionary, which always depicted patients as calm despite undergoing painful procedures. The artist explained: ‘The didactic nature of these drawings calls for the collective responsibility of those who remain silent, even if they know something is happening. The human body is at the mercy of professionals in uniform: the doctor knows what he is doing, and it is always what is best for us’ [107].

Naturally, most of the exhibition was devoted to the events on the Maidan in Kyiv (December 2013 - February 2014). M. Ridnyi's documentary ‘Fortress’, 2013-2014 (16,17') combines materials created during the Maidan events with aurally layered quotations from the history of the Middle Ages (in particular, from the works of J. Duby,

J. Oakeshott, G. Suso and others). The resulting thematic associations reveal unexpected parallels between the development of modern neoliberalism in post-Soviet countries and the systems of feudal monarchy in Europe; questions of aesthetics and ethics of contemporary political protest arise in the optics of the struggle of medieval free cities against their restless barons [113] (ill. 2.35).

An entire wall opposite the entrance to the exhibition was dedicated to the mural by the R.E.P. group Patriotism Chronology (2014), a literal step-by-step analysis of the events of Maidan encoded in 120 visual symbols (pictograms) (Ill. 2.36). The work was accompanied by a dictionary to help the viewer decipher the plot. For example, the word ‘action’ is depicted as a hand grasping a stone; ‘ancestor’ is represented by a gorilla; ‘abundance’ by a dressed chicken; ‘progress’ by a Neolithic hand axe; ‘conformism’ by a nut and bolt; ‘manipulation’ by a TV remote control; ‘exploitation’ by a whip; and ‘protest’ by a pitchfork.

The works of two Kyiv artists were presented as further documents of the era: ‘Kyiv Diary’ by V. Ralko (2013-2014) and “Drawing on the Maidan” (2013-2014) by L. Khomenko. Ralko's diary, created with a ballpoint pen and watercolour, consists of emotional sketches. The format of the diary - a quick genre - opened up the opportunity for the author to record what was happening ‘in the fresh traces’, to capture her own view of the eyewitness of the events, acting as one of the keepers of the memory of an important historical moment and its direct emotional perception (Ill. 2.37). In turn, Khomenko's ‘Drawing on the Maidan’ is a record of her presence and the presence of other specific people at the Maidan protests. The author sketched portraits of those around her, gave them as gifts and kept a copy for herself (Ill. 2.38).

O. Melnyk's I See Your Deeds (2014) ((ill. 2.39) in the context of the exhibition can be seen as both a painting and a historical object. Melnyk, a traditional artist who paints mainly religious and historical subjects, created a scaled image of eyes in the style of a religious icon. Since the beginning of the Maidan protests, Melnyk has appeared

with the painting, which he held as a poster above the crowd as a symbolic testimony. Both the work and its author were injured by rubber bullets fired by the police. The theme of injuries and deaths of Maidan activists was also articulated by L. Nakonechna's installation ‘Negotiation Table’: portraits of beaten demonstrators with improvised wounds were arranged on a coffee table in a circle, facing each other, forming an improvised round negotiation table [115].

The Berlin project also attracted Ukrainian criticism from the famous German curator K. Koenig. In 2014, Koenig curated the European Biennale of Contemporary Art Manifesta 10, which took place from 28 July to 31 October at the Hermitage Museum, St. Petersburg. Both the Ukrainian and Russian opposition cultural communities demanded a boycott of the project as an action that legitimised Russia's political crimes.

As part of ‘The Ukrainians’, Y. Leiderman presented ‘Statement by Kasper Koenig, Curator of the 1939 Manifesta’. The work included a modified version of König's statement, in which Leiderman identifies contemporary Russia with the Nazi regime, emphasising the moral gap between Western values that artists should defend and Russian barbarism. The idea was accompanied by a photo of Koenig himself with the Manifesta staff, signed with their real names. It should also be noted that some Ukrainian artists did take part in Manifesta 10: B. Mikhailov with his reportage series from Maidan, The Theatre of War, 2014, and A. Kakhidze with her work Where the Wild Things Are, 2014. M. Kulikovska appeared with her performance ‘254’ right on the steps of the Hermitage.

What was the significance of the exhibition ‘The Ukrainians’ for laying the foundation for the representation of Ukrainian contemporary art in Germany? It was the first Ukrainian-German project that aimed to introduce the positions and narratives of Ukrainian art into European art historical and socio-political discourses.

In 2014-2022, the dynamics of Ukrainian exhibition activity in Germany was not consistent: after a sharp spike in interest, attention and demand declined. If in 2015 we can still see bright anti-war projects, such as ‘Versöhnung, die wir verpasst haben / Reconciliation, which we lacked’ by E. Belorusets and ‘Anrufe vom Friedhof: Ausstellung gegen Krieg in der Ukraine / Calls from the Cemetery: An Exhibition Against the War in Ukraine’ by A. Kakhidze, the further we go, the less emphasis is placed on the military theme. However, this does not mean that Ukrainian art stops being exhibited. For example, in July 2018, the first part of N. Kadan's work ‘Inhabitants of the Colosseum’ was exhibited in Regensburg. More than two hundred people from different cities walked across the Regensburg Stone Bridge, the oldest stone bridge in Germany, wearing wooden shoes. From 19 March to 23 April 1945, the Colosseum theatre in Regensburg was a branch of the Flossenburg concentration camp, where hundreds of people were held in the former concert hall. Every day, prisoners in wooden shoes were led across the Stone Bridge to work in another part of the city and outside the city. The guards were Germans and Ukrainians from the former Ukrainian Auxiliary Police, who had withdrawn with the German troops to the west in 1944. The sound of the procession was recorded and used to create an audio installation that was exhibited at the site and in the exhibition space as the second and final part of the work.

Important projects of this period include a large personal retrospective of B. Mikhailov ‘Before Sleep / After Drinking’, which was held on the occasion of his 80th birthday at one of the specialised photography museums C/O Berlin (fig. 2.40). More than 400 photographs were shown, giving an idea of his entire oeuvre. Projections, framed photographs on the wall and tabletop displays emphasised the variability of his approach as well as the materiality of photography as an object. As a result, the curators succeeded in creating a dense formal, ideological and emotional dialogue with Mikhailov's work (fig. 2.41).

The celebration of the anniversary in the German capital is connected with the history of Mikhailov's emergence as an international artist. Until the 1990s, his works were rarely shown in public. It was only in 1994 that Mikhailov came to New York on a scholarship, and in 1996 to Berlin, where his work received international recognition.

Conclusions to the chapter 2.

This section attempts to highlight the activities of international partnership programmes, as well as the importance of individual and collective exhibition projects that have influenced changes in the identification of an independent vector of development of Ukrainian national culture.

Ukrainian art in Germany during the twentieth and early twenty-first centuries faced significant difficulties in self-determination and recognition, and for many years remained in the shadow of broader categories such as ‘Russian’ or ‘Soviet art’, which made it impossible to perceive it separately as an independent phenomenon. Although Ukrainian artists participated in key cultural events, such as exhibitions, festivals and exchange programmes, their work was often interpreted through the prism of a common Soviet identity.

The 1990s, with the declaration of Ukraine's independence, saw the first attempts to distinguish Ukrainian art in the international cultural space. This period was characterised by limited institutional support, the lack of a systematic approach to cultural diplomacy, and minimal support from the state. The first successful cases of exhibitions in Germany were based on the initiatives of enthusiasts and private curators who sought to present Ukrainian art in its authentic form.

Interest in Ukrainian art began to grow after 2014, when political events such as the Euromaidan, the annexation of Crimea and the war in eastern Ukraine drew international attention to Ukraine as a separate cultural entity. Exhibitions of this period

began to include works that directly or indirectly reflected on these events, emphasising Ukraine's political, historical and cultural uniqueness.

Thus, the chapter highlights the gradual evolution of the representation of Ukrainian art in Germany, which went from marginalisation to growing recognition. However, even in today's context, this representation remains a challenge that requires further efforts to consolidate Ukrainian art as a full-fledged and important element of the European cultural map.

CHAPTER 3
FULL-SCALE REPRESENTATION: VISUAL ART OF UKRAINE IN THE GERMAN CULTURAL SPACE 2022-2024

Since the Russian-Ukrainian war became full-scale, Germany has become one of the key hubs of Ukrainian artistic emigration. In Berlin, Munich, Cologne, Dresden, and other major cities, cultural communities began to emerge, exhibition projects of various sizes were opened, and cultural and diplomatic events were held. As a result of intensive cultural cooperation between the countries, the first foreign office of the Ukrainian Institute was opened in Berlin on 29 March 2023 [52]. The activities of the Vitsche organisation (especially its Vitsche Culture division), the Kyiv branch of the Goethe Institut [100], which was partially relocated to Berlin, and existing institutions such as the UFU (Munich) created the necessary media background for the development of artistic and exhibition activities. However, the historical and social context of Germany poses significant challenges for Ukrainian cultural diplomats and ambassadors who focus on the themes of war, collective responsibility of the aggressor, and the destruction of both the spiritual and physical life of the people. German society, deeply marked by memories of World War II, is particularly sensitive to topics related to war and aggression. Post-war Germany developed a strong social pacifist movement that has significantly influenced the country's modern foreign policy, with an emphasis on peacekeeping and diplomatic conflict resolution. This social pacifist stance complicates the perception of Ukrainian cultural projects in Germany, which are often aimed at highlighting the horrors of war and calling for active resistance to aggression.

This raises a number of important questions: will Ukrainian contemporary art be able to maintain its presence in the European art space in the future? Over these almost 3 years, have Ukrainian artists managed to unravel the formula of relevance for the European consumer and integrate into the complex institutional structure of the global

art world? And finally, how did the massive intersection with the European art and exhibition tradition affect Ukrainian artistic practice?

Almost immediately, the Goethe-Institut and the German Federal Cultural Foundation established an emergency aid programme for Ukrainian artists, which provided one-time assistance of €2000. Artists at Risk and DAAD organised residencies for the artists to stay and resume their work, while Ernst von Siemens Kunststiftung implemented a programme of temporary employment of cultural sector professionals (art historians, curators, restorers, etc.) in German institutions. The scale of support was impressive and yielded results: 2022 was the most fruitful exhibition year for Ukrainian contemporary art. Although large museum projects took time, smaller events were held one after another.

If we try to formulate the main thematic line of Ukrainian exhibition projects in Germany in 2022, it will undoubtedly be documentary art. Videos, photos, text and visual diary formats - the main objective of such a massive head-on attack was to achieve immersion and emotional involvement of the German public in the events in Ukraine, to create the feeling that all this is happening not ‘there’ but ‘here and now’.

At the same time, along with the functional aspect of using a documentary approach to recording the events of the beginning of the war, there was also a certain determinism in choosing this particular form of expression. In 1949, the philosopher T. Adonro published a thesis: ‘writing poetry after Auschwitz is barbaric’ [57]. In 2022, the writer H. Kruk explained why in her Berlin speech: ‘Metaphors do not help against people with machine guns."[73] What the moralist Adorno in the twentieth century reduced to the inadmissibility of hiding a terrible reality behind an intricate web of allegories, Kruk describes pragmatically in the twenty-first century - it is simply not rational. Art must act. It has to fulfil its duties, which have become countless with the advent of the digital age.

Firstly, the public accessibility of information provided by digitalisation has significantly increased the audience of contemporary art. Secondly, the involvement of those directly involved in the events in this audience has created a demand for representation, for representation. The community relies on artists, expecting (or even sometimes demanding) them to create works that are pills for frustration. Thirdly, the institution of cultural diplomacy has developed significantly in recent decades, and any diplomatic method must be effective above all. The influence of the combination of these factors can be seen in the exhibition dynamics, where figurative, clearly, almost literally, formulated, openly emotional, politically engaged art significantly prevails.

3.1. Artistic forms of documenting the war: war diaries, documentary photography.

A diary is a great way to overcome frustration at a time of greatest despair and inability to influence circumstances. At the same time, a diary is the most honest source of emotional memory. The diaries of A. Frank, T. Savicheva, O. Bergholz, E. Hillesum, and W. Gelfand, which are well known to us from history textbooks, reveal the horror of the Second World War better than any statistics on losses. Thanks to the diaries, the reader experiences the hell of war through the prism of the horror of the people around him.

The new war expectedly gave rise to new war diaries, this time dated to the twenty-first century: the diary of N. Sukhorukova in Mariupol, the diary of a military doctor Y. Georgiev, and so on. Alongside them are visual diaries: graphics by V. Mukhina, self-portraits by O. Chepelyk, a book series by I. Husiev, stories by A. Kakhidze, and cruel drawings by V. Ralko. The main difference between the war diaries of the twenty-first century and those of the twentieth is the possibility to keep them publicly. Thanks to

social media, today the user can literally watch the intimate process of artistic reflection on Facebook or Instagram in real time.

One of the first war diaries to be published in Germany was a project by the Kyiv-based artist Yevheniia Belorusets in Spiegel. As S. Worschech notes, Yeva Belorusets has long been known in Germany for her numerous projects that not only focused on the events in Eastern Ukraine but also covered the Ukrainian upheaval from a comprehensive perspective [87]. With her photographic documentary works from Donbas, various interviews, essays and exhibitions, E. Belorusets has been a frequent guest in artistic spaces and political discussions about Ukraine in Germany over the years. Literally from the first days of the war, Belorusets recorded, analysed and described through texts and photographs the events unfolding in Ukraine in general and in Kyiv in particular. Her original war chronicle was first published in the German edition of Spiegel [97]. Subsequently, the diary was published in English by ISOLARII [59] and Artforum [60]. cIn October 2022, the Diary was published as a monograph by the Berlin publishing house Matthes & Seitz under the title Anfang des Krieges / The Beginning of War [58]. For it, the author received the Horst Bingel National Prize for Literature in 2022 and the Ernst Schering Foundation's Special Prize for Artistic Research in 2023. In Germany, the Ukrainian artist could not only be read, but also heard: the rbbKultur radio regularly broadcast the podcast ‘Nachrichten von Yevgenia / Messages from Yevgenia’ [93]. The project was presented in Germany at the 22nd International Literary Festival in Berlin (07.09.2022 - 17.09.2022). An exhibition dedicated to the project entitled ‘Nebenan / Nearby’ opened in the German Bundestag a few weeks later (19.10.2022 - 24.02.2023) (Fig. 3.1). The exhibition took the form of a ‘memory map’ composed of photographs and texts from the diary. The aim of the installation, which was opened by the President of the Bundestag, B. Bass (fig. 3.2), was to remind the German public that ‘the war is real’.

Another documentary artistic source was the Diary of the famous Ukrainian artist T. Silvashi. From the beginning of the invasion, the artist, who was based in Kyiv, made notes on Facebook, accompanying them with photos from his phone: each post included pictures of the sky and brewed coffee, as well as reflections on war, art and history. ‘T. Silvashi's ‘Diary’ was published by the German publishing house CICONIA in the format of a bilingual, Ukrainian-German monograph ‘Der Himmel über Kyiv’ (The Sky Over Kyiv) in autumn 2022 [83].

‘V. Ralko's Lviv Diary is a series of graphic reflections on everyday existence in the information realities of war (Fig. 3.3). The artist transforms news, messages and published reportage into a symbolic register. From these primary symbols, V. Ralko created a chronological and narrative statement. As of November 2024, the project has about 500 drawings [25].The tradition of visual ‘diaries’, which was launched to record reality and prove its ‘authenticity’, is marked in Ralko's work in 2013. Back then, in the midst of the events on the Kyiv Maidan, the artist created her first Kyiv Diary, an almanac of heroism, mutual support, desperation, violence, despair, hope and death that the Ukrainian capital witnessed. In 2022, the world saw a new visual history that was recognised by the Ukrainian and German cultural community. Since 2022, the graphic sheets of Lviv Diary have presented projects such as The Captured House (2022) curated by K. Taylor, Alte Münze, Berlin; ‘Künstler:innen Unterstützen Die Ukraine’ (2022) curated by K. Taylor and V. Kadygrob at Künstlerhaus Bethanien; ‘Worth fighting for’ (2022) curated by B. Geldhof and B. de Baer, Campus M. Cologne. In March 2023, the joint project by V. Ralko and V. Budnikov ‘Issue of Language’ was exhibited at resiART, a Berlin-based art space focused on representing the experiences of artists who have faced forced displacement. On the second anniversary of the war, the Lviv Diary series was presented at Gallery 91 (Frankfurt am Main) as part of the personal project Political Anatomy. Version (2024).

Photography has become another medium that has gained unprecedented relevance with the escalation of the military conflict. Just like diaries (visual or textual), photography turned out to be a means of legitimising reality, quickly and accurately recording events. By using realistic images, photographs inspire trust in the subject matter, making them one of the most effective means of transmitting narratives. Historical examples illustrate the significant impact of documentary art on shaping international perceptions and policies. For example, during the Spanish Civil War (1936-1939), the works of the photographer R. Capa and the filmmaker J. Evans drew the world's attention to the horrors of the conflict, mobilising support and solidarity. Kapa's photograph ‘Death of a Loyalist Soldier’ (1936, Fig. 3.4) has gone down in art history as one of the main visual images of the cruelty of war.

In the realities of the Russian-Ukrainian war, documentary photography also performs not only the function of archiving events, but also carries an important cultural and diplomatic mission. Thanks to it, Ukraine has the opportunity to humanise the experience of the victims and evoke empathy from an international audience. The images serve as a striking testament to the consequences of the war, highlighting the human cost and the urgent need for global action to bring about a just resolution to the conflict. The impact of such visual storytelling lies in its ability to transcend language barriers, making it a universal communication tool.

Documentary photography was presented in Germany by members of the Ukrainian Association of Professional Photographers (UAPP). They organised a number of exhibition projects, including ‘Sorri... das ist ein Befehl / That's an order, sorri’ (2022) at the Gutleut Gallerie, Mainz (Fig. 3.5); ‘Unabhängigkeit! Fotografien aus der Ukraine 1991-2023 / Independence! Photographs from Ukraine 1991-2023’ (2023 - 2024) at the Zeitgeschichtlichen Forum, Leipzig (Fig. 3.6). ‘The Order’, dedicated to the events of 2022, highlighted the destruction and brutality caused in the occupied Ukrainian territories. The title of the project is a direct quote from an inscription left by Russian

soldiers in a house in Bucha (Fig. 3.7). Presenting photographs of the atrocities, the organisers asked the viewer a question: ‘Was this also an order?’. The next project mentioned, ‘Independence’, was a retrospective story about the longstanding struggle for state independence, national identity and democracy. The images were arranged chronologically: a photo of the Ukrainian national flag flying for the first time over the parliament building in 1991; a photo of a Euromaidan activist among the burning barricades in 2014; a photo of an exhausted guard in the ruins of a school in Donetsk region after a Russian missile attack in 2017; and a photo of a wedding celebration in the ruins of a building in Kharkiv in 2022. In addition to the photographic series of about 50 photographs, the exhibition also includes items and objects taken by M. Chernov and Y. Malolhetka from occupied Mariupol: the damaged door of the car they used to escape from the encirclement, a protective vest with the inscription ‘Press’, a microphone, and a camera. In 2023, M. Chernov, Y. Malolhetka, and V. Stepanenko received the Pulitzer Prize for their reports from Mariupol.

Due to the contextual political pressure, exhibition projects working with war documentary photography faced difficulties that required exceptional sensitivity to avoid. The photo exhibition Russian War Crimes (2023), which took place in the foyer of the main building of the Humboldt University of Berlin (Berlin) (Figure 3.8) and was initiated by the Victor Pinchuk Foundation in cooperation with the Office of the President of Ukraine, the Ministry of Foreign Affairs of Ukraine and UAPP, remains such an example. The project was curated by Ukrainian art historian and then head of the PinchukArtCentre's research platform K. Malykh. The project included works by such artists as M. Chernov, F. Cheung, M. Dondiuk, Y. Zahorodnii, P. Sazonov, Y. Lukatskyi, M. Palinchak, P. Dorohyi, O. Say and others. The concept of the project was to document war crimes committed by Russia in Ukraine since the escalation of the aggressive war, starting in February 2022. Due to the growing number of victims of

Russian aggression, the statistics and map of crimes presented in the exhibition are regularly updated [114].

It should be noted that the exhibition was first presented in May 2022 at the World Economic Forum in Davos. Since then, it has been exhibited in 2022 at NATO Headquarters in Brussels, the PinchukArtCentre in Kyiv; the European Parliament in Brussels; the 17th Annual Meeting of the Yalta European Strategy (YES); the UN General Assembly in New York; the Worth Fighting For exhibition in Cologne; in the UK Parliament; 2023 World Economic Forum in Davos; Munich Security Conference; YES Gathering 'Year of Struggle' in Kyiv; NATO Summit in Vilnius; Bratislava Castle; Dodd Centre for Human Rights at the University of California, Davis; and the World Economic Forum in New York. Dodd Centre for Human Rights at the University of Connecticut (USA).

The patron of the Berlin project was the President of the Bundestag, a politician from the Social Democratic Party of Germany, B. Bas. The exhibition was presented by the director of the PinchukArtCentre B. Geldhof. The comments of the Vice-President of the Bundestag, K. Göring-Eckardt, at the opening ceremony illustrated the political agenda of the exhibition even more clearly. She emphasised the need for a military defeat of Russia and reparations to Ukraine, which is in line with the broader goals of NATO and German militarism. Despite its noble intentions and elaborate opening ceremony, the exhibition sparked outrage among students and criticism in the press about its placement in an educational institution. The title of the World Socialist Web Site article by T. Dreisam and K. Wandreier 'Russian War Crimes Exhibition at Berlin's Humboldt University: Propaganda of Atrocities in the Service of German Militarism'. Critics insisted that the exhibition with its graphic depictions of violence was 'inappropriate and potentially traumatising for students' and called on the University to reflect on its historical role in the spread of militarism and avoid complicity in

contemporary war propaganda; they stressed the importance of critical engagement with history and the current geopolitical context, and to abandon ‘political engagement’ [66].

Nevertheless, in Cologne, this Ukrainian project, which took place a year earlier than in Berlin, did not face any conceptual obstacles or social criticism; on the contrary, it received approval from both the professional community and visitors. In his article ‘Worth fighting for: Kölner Ausstellung zur Ukraine’, M. Kohler presented the exhibition ‘Worth Fighting For’ (of which the Russian War Crimes project was a part) as a harsh picture of modern warfare, without the shadow of propaganda. The exhibition, according to the critic, emphasised Ukraine's cultural identity and its place in Europe and challenged the misconceptions spread by Russian narratives. A part of the exhibition combined artistic statements with documentary footage from the war zone, which enhanced the emotional and historical impact of the exhibition (Figure 3.9). The exhibition was unique in that it included works by German artists, which had a positive impact on the dialogue between the Ukrainian experience and the German historical and social context. This inclusion, in his opinion, was important for bringing cultural narratives closer together and highlighting the common human experience of war and conflict. The integration of German art provided a multifaceted view of the war, combining local and international perspectives to create a richer, more nuanced understanding of the impact of the conflict. Thus, the contextual accompaniment of the exhibition in Cologne and Berlin revealed the possible risk of cultural diplomacy turning into overt propaganda of militarism, which would be painful for the German audience. According to T. Berger (2012), the contemporary German identity is largely based on the rejection of militarism and acceptance of responsibility for past crimes [61]. Therefore, any artistic statement aimed at discussing the war requires the creation of an appropriate environment that would set the visitor up for reflective interaction and allow them to appreciate the aesthetic and documentary aspects of the works.

An example of a successful war photography project is the event ‘Donbas - Krieg in Europe. Fotografien von Till Mayer / Donbas - War in Europe. Photographs by Till Mayer’. Till Mayer is a German photographer and journalist who has been documenting the events of the war in eastern Ukraine for many years. The exhibition, organised by the Bavarian Army Museum, ran from 22 January 2022 to 18 September 2022. Aiming to draw attention to the Ukraine-Russia armed conflict, the exhibition accidentally became the first Ukrainian art project to be implemented in Germany during a full-scale war.

Thus, working with wartime visual material requires increased caution. The curator's professionalism becomes all the more important, as he or she faces a number of difficult tasks: to work with fragile artistic material in a way that does not cause trauma to the author, to form an exhibition taking into account all the features of the target audience and the context of the location, to ‘translate’ artworks into a language that a foreign viewer can understand, and, of course, not to devalue the project's meanings.

3.2. Curatorial projects: narrative evolution, stages, issues, key events.

Over the past three years, directors of European institutions, local gallerists, relocated curators from Ukraine, artists who have tried their hand at curating, and others have joined the representation of Ukrainian art in the German art space. Among the Ukrainian figures to whom we owe the implementation of a number of important projects are: N. Kadan, L. Nakonechna, K. Taylor, M. Ridnyi, K. Ritz-Rakul, O. Dovgopolova, M. Isserlis, T. Kochubynska, K. Akinsha, Y. Berdiyarova, V. Shiller, K. Malykh, D. Prydybaylo, V. Shuplyak, V. Shchylyak, and others. Shuplyak, organisers of Vitsche Culture (K. Tarabukina, K. Derdyuk, S. Brig), organisers of UCC (A. Pasechnyk, S. Holubeva, V. Salyukhina), Olga and Olesya Sobkovych, etc.

In our opinion, the exhibition material presented in their artistic and curatorial projects can be divided into three stages in terms of chronology and conceptual component: the first, defined as ‘call’, was the first reaction to the full-scale war; the second was called ‘education’; and finally, the third was ‘integration’.

The aim of the first wave of projects was to emotionally charge the public, activate the international community, and unite for the sake of quickly defeating the enemy. Among the key elements are: a) emphasis on the continuity of the conflict - articulating the course of the war from 2014, not 2022; b) strengthening the European character of Ukrainian art; c) demanding immediate mobilisation of efforts to defeat the enemy. The projects were distinguished by the directness of their presentation, the extensive use of documentary photos and videos, and the ultimatum of the accompanying texts. Digital forms, fast, almost sketchy, small-format graphic works, and performance were widely used. Focusing on these artistic practices seems to have been a forced step: the lion's share of artistic material remained in Ukraine, and the logistics of transportation were not established.

A month after the Russian-Ukrainian war entered a full-scale phase, the Haus der Kunst in Munich opened the curatorial project ‘Ein Brief von der Front ’ by N. Kadan and D. Colletti (23.03.2022 - 18.04.2022) ((Ill.3.10). A Letter from the Front was first created at the Castelo di Rivoli Museum of Contemporary Art with the support of its director K. Khristov-Bakargiev. The organisation on behalf of the Haus der Kunst was handled by L. Seipp. The title of the exhibition project by Colletti and Kadan is a reference to the story of the so-called Great Patriotic War (note 6) ‘Letter from the Front’ by A. Laktionov (1910-1972) (Ill. 3.11). The exhibition consisted of 19 digital works: both cinematic and moving images. The source of most of the material was cloud services, social networks and hard drives. Contrary to expectations, the resulting poor resolution quality of the material did not spoil, but only deepened the symbolism of the project. Collecting and exhibiting newly available videos and photos in wartime turned

into an impressive archival challenge that revealed the fragility of the existence of artistic material in wartime.

The project participants included AntiGONNA, N. Kadan, J. Futymsky, M. Karabinovych, D. Kavelina, A. Kleitman, Y. Leiderman and A. Silvestrov, K. Libkind, J. Malashchuk and R. Khimey, L. Nakonechna, R.E.P. group, A. Rachynsky and D. Revkovsky, and O. Say. The collective statement of the artists involved, published on the House der Kunst website, read as follows: ‘The greater the distance between us, the more we feel united in our desire to stop Russian aggression in Ukraine. We could not be more united than we are now, when we are facing the fact that years of political struggle are in danger of dissolving and going up in smoke. The selection of films and moving images presented on this occasion do not necessarily speak of a new war. Rather, they testify to the work we have done (or thought we had done) to prevent conflict. These works can be seen as a premonition of the obvious and inevitable catastrophe that has been too often felt in Ukraine's history’ [102]. For a viewer familiar with the Ukrainian socio-political context, the exhibition looked almost like political exhibitionism. Each video art piece exposed a certain angle of Ukrainian internal or external social, political and historical issues. For example, M. Karabinovych's work As Far as Possible (2020) articulated the issue of ethnic minorities. Having both Greek and Jewish roots, Karabinovych problematised the history of the pogroms and formed a poetic visual statement about the state of these communities in the context of the present (Ill.3.12). R.E.P.‘s film Contraband (10:00’) touched upon the issue of the poor surviving on petty smuggling (2007, Ill.3.13): the film documents a group of smugglers crossing the Ukrainian-Polish border with fuel in hot water bottles and gas in brightly coloured inflatable balloons.

The Ukrainian underground icon AntiGonna with her works Enter the War, 2017 (3:57‘) (Ill.3.14), Rave on bones (Ill.3.15), 2017 (6:59’) and J. Malaschuk and R. Khimey with Dedicated to the Youth of the World II, 2019 (9:00') (Ill.3.16) refer to the

problem of the youth of the world. .16) appeal to the problem of escape from the absurd, depressing and sometimes unpromising reality of Ukrainian youth through techno and rave culture. K. Libkind in ‘Where are Your Big Ears Dear Dear Grandma?’, 2021 (6:44') (Ill.3.17) reflected on the essence of death in the format of a voiceover monologue with his deceased grandmother. M. Ridnyi in NO! NO! NO!‘, 2017 (22:00’) explored the impact of the war on the everyday life of civilians in Kharkiv - an LGBT activist and poet, a fashion model, a group of street artists, and the creator of a computer game - who turned twenty years old when the war in Donbas began. The hallmark of the Munich project is ‘Flag is burning’ 2019 (1:51') by J. Futimsky, where the author burns a white flag ((Ill.3.18).

The formed visual space ‘embraced’ the European viewer, immersing him in the rather painful space of the Ukrainian socio-political context with its war, internal contradictions, ambiguous culture of memory, exploitative relations between employers and employees and resources, unresolved ethnic issues, and youth frustration. Such seemingly excessive self-criticism did not repel, but rather brought the artist closer to the viewer, destroying the image of an idealised victim and showing Ukraine as a living and multidimensional space of artistic, social and political processes. Art historian E. Korovin singled out this project by N. Kadan and D. Colletti as ‘the most daring, sharp, but also ambiguous and critical’ [71].

With a similar focus on video, it is worth noting M. Ridnyi's project Visions of Ukraine. A Moving Image Selection by Mykola Ridnyi. A Moving Image Selection by Mykola Ridnyi’ (2022), presented both online and offline in the museum's Folkwang's FilmBox cinema hall (Fig. 3.19). The project involved 12 artists, as well as 443 anonymous video filmmakers (as part of a compilation of videos of the war posted by social media users). The selection of works was expectedly dominated by representatives of the Kharkiv and Kyiv scenes, cities where the project curator M. Ridnyi worked for a long time and founded artistic collectives and project spaces. These

networks of young artists act as critical, independent, transformative and democratically organised communities and create diverse, quirky visions of the present and future that open up new possibilities for action.

As curator N.I. Henrich aptly noted: ‘The exhibition unfolds a vision of Ukraine over ten years of contemporary art and experimental cinema - the films sometimes tend to anger, sometimes to playfulness and irony, and sometimes to hope’ [28]. The exhibition was organised into two sections, each offering a different approach to experiencing the Ukrainian present. The first section, ‘Performing trauma, conflict and utopia,’ included: J. Baczynska ‘Camaraderie Sect’, 2020, 34:00‘**;** U. Holub “Notes from Underground”, 2016, 13:23’; J. Malaschuk and R. Khimey ‘They won't say we don't remember’, 2021, 24:35'; D. Kavelina ‘Why there are no monuments to monuments’, 2021, 35‘; A. Kleitman “Border”, 2014, 1:28’; D. Revkovsky and A. Rachynsky ‘How artists Revkovsky and Rachynsky, while researching the interactions of the people with the Soviet communist symbols in Ukraine and the USSR in 2018-1990, forgot to include the video from 1991’, 2020, 14:12'; R. E. P. ‘Ukranian Land’, 2012, 1:12‘; R. E. P. “Super Proposition”, 2008, 1:00’; M. Ridnyi ‘Shelter’, 2012, 6:13‘; A . Shcherbyna “Untitled (Maidan)”, 2013, 7:00’; fantastic little splash ‘Armed and happy’, 2019, 5:56'. The second Raw cut of war consisted of one work: Anonymous - ‘ATO 720p mp4’, 2014-2015, 83:35' (Fig. 3.20). M. Ridnyi noted that the first section of the exhibition focused on the relationship between the past and the present, which determined the vision of the future for both individuals and society as a whole. The artists' works highlighted such aspects as the instrumentalisation of history in contemporary politics, the impact of historical and everyday traumas. The authors either used their own voices to construct narratives or worked with groups of invited people, using provocative methods, cosplay and staging. They portrayed different roles, from labour migrants and political radicals to conformists, or explored entire communities by proposing utopian scenarios for the future. Particular attention was paid to the topic of

war as a universal cause of tragedy, in particular through visual evidence of the conflict. The section ‘The Raw Cut of War’ raised the issue of perception of war in the context of a constant flow of information, which was often used for political manipulation. The focus was on the problem of covering violence: how to talk about it without turning it into a sensation? On the one hand, the war was documented by its victims and perpetrators, and on the other hand, media narratives imposed their own frameworks that influenced the perception of reality. In this context, it was important to develop a critical approach to the information received.

The curatorial project ‘The Captured House’ by K. Taylor opened in the centre of Berlin, in the Alte Münze art space (7.05.2022 - 15.05.2022) (Fig. 3.21). ‘The Captured House was realised as a document of the humanitarian catastrophe in Ukraine caused by the attack of the Russian Federation, as well as a tool to engage viewers in an intercultural dialogue about Europe as a ‘common home’. The title of the project refers to the story by Argentine writer J. Cortázar about the hero's escape from his home, which was overrun by an unknown evil. The exhibition includes works by more than 50 contemporary Ukrainian artists. Among them: A. Kakhidze, O. Krolikovska, A. Bobryk, A. Bashtovyi, A. Roik, A. Logov, B. Tomashevskyi, D. Galkin, D. Koltsova, D. Chervonyi, E. Maloletka, H. Zinkivskyi, I. Husiev, Y. Belyaeva, Kinder Album, M. Levin, M. Kulikovska, M. Shubina, M. Palinchak, M. Rey, M. Chernov, M. Alekseenko, O. Zolotar, O. Kovaleva, O. Say, S. Kurmaz, S. Ovchynnykova, S. Zhalobniuk, T. Silvashi, V. Ralko, V. Budnikov, A. Kuvallini, Y. Bolsa, Y. Kochetova, N. Contreras, and others.

The exposition was housed in the basement, which had been cleared for the event. Despite the May heat, the halls with bare brick walls were cold and damp. The depressing atmosphere resembled a bunker, and the rhythmic techno compositions overlaid on V. Zelensky's speech about the outbreak of war put the viewer in a state of deep anxiety. Before entering the main exhibition, in a world of red lights, the visitor

was offered a historical background of Ukrainian-Russian relations - from the times of Kyivan Rus, through wars, legal restrictions on the use of the Ukrainian language, the physical destruction of cultural figures, and to the day of the full-scale attack (Fig. 3.22). This historical exhibition was intended to introduce the European visitor to the official Ukrainian historical narrative and to demonstrate the retrospective complexity of the relationship between two cultures that are often perceived as one in the Western mind.

The visuals mostly consisted of artifacts - the aforementioned diaries of T. Silvashi and V. Ralko (Fig. 3.23), cycles of ironic graphic drawings by A. Kakhidze (Fig. 3.24) and I. Husiev (Fig. 3.25), and documentary photographs by E. Malolhetka (Fig. 3.26) and M. Levin. In the middle of the exhibition, D. Koltsova's performance ‘Lullaby’ (Ill. 3.27) took place, during which the artist sculpted ceramic faces - one for each child who died as a result of the war. ‘Once I lost a child, and today Ukraine loses children every day, and the numbers are constantly growing... Every day I come and make new sculptures. This work is my ritual of honouring every little life,’ the artist describes the performance [47]. The exposition ended with a burnt-out door brought to Berlin from the Kyiv region (Fig. 3.28). The guests were invited to step through the object that had recently served as the entrance to someone's home. The curatorial decision reminded visitors that they could both enter and exit the ‘war’, unlike millions of civilian Ukrainians for whom this ‘step outside’ was impossible.

The next stage, conventionally labelled ‘enlightenment’, is marked by the end of 2022. It is at this time that it becomes clear that the ‘blitzkrieg’ has been defeated, ‘the war is dragging on’, and ‘no quick resolution of the conflict should be expected’. The curatorial narratives are shifting towards edutainment, attempts to fill the information vacuum on Ukrainian topics. The conceptual axis of the projects of this period is based on the systematic introduction of the German audience to the Ukrainian visual tradition, key names and phenomena of Ukrainian contemporary art.

One of the most common curatorial approaches of this period is to intervene in the context of the target audience. That is, comparing and searching for parallels, forming a single narrative statement from different realities. This approach can be clearly seen in two projects: ‘From 1914 to Ukraine" and Goldnarben: Künstlerinnen und Künstler der Ukrainian Cultural Community zu Gast in Schloss Schönhausen**.**

The exhibition **‘**From 1914 till Ukraine**’**, which took place at the Kunstmuseum Stuttgart from 11 March to 23 July 2023 and was curated by A. Wiet, K. Semeniuk and O. Dovgopolova, juxtaposed the works of O. Dix with contemporary Ukrainian art (Fig. 3.29). Dix is an iconic German painter and graphic artist of the twentieth century. Having gone through the entire World War I as a young man, witnessed the hardships of the post-war years, and fallen under the repression of the National Socialist regime, his experience found expression in frighteningly true depictions of war and the life of a small man in its jaws. After the end of the war and the division of Germany, Dix became one of the few artists officially recognised in both countries. His almost documentary depictions of the war became important symbols of collective pain, memory, shame, condemnation and remorse.

The juxtaposition of Dix's works in the museum's Großstadt (Metropolis) and Krieg (War) halls with works by contemporary Ukrainian artists documenting the war since 2014 (A. Sahaidakovsky, D. Revkovsky and A. Rachynsky, K. Buchatska, D. Salivanov, as well as the collective sound project by M. Ivanov, V. Konstantinov, I. Skoryna, K. Shcherbakova, and K. Yanus), made an important message clear: war is not something from the pages of history - it is a horror that unfolds right before our eyes, regardless of whether we are ready to see it. The exhibition encouraged viewers to reflect on the permanent nature of war and its lasting impact on society and culture (Ill.3.30).

After the exhibition, some of the works were included in the collection of the Kunstmuseum Stuttgart. The museum decided to acquire works by K. Buchatska - the video ‘Recording is in progress’ (2023) and the photograph ‘The sinkhole in the

destroyed village of Moshchun' (2022) (III.3.31), as well as the installation by A. Rachynskyi and D. Revkovskyi 'Mickey Mouse Steppe. Archives' (2022-2023) (Ill.3.32). In turn, A. Sahaidakovsky's painting 'False Sky' (2017) (Ill. 3.33) was donated to the Kunstmuseum Stuttgart by P. Martynov, a patron and collector of Ukrainian art.

The project 'Goldnarben: Künstlerinnen und Künstler der Ukrainian Cultural Community zu Gast in Schloss Schönhausen' by A. Petrova and U. Schmigelt opened on 11 May 2023 in one of the iconic buildings of the Foundation for Prussian Palaces and Gardens - Schönhausen Palace. The main metaphor for the project is the traditional Japanese method of repairing ceramics and porcelain - kintsugi. This technique involves the restoration of objects using gold, silver or even platinum mixtures that form a kind of precious 'scars' on the surface. The philosophical basis of kintsugi is the acceptance of injuries and imperfections, synthesis through destruction and subsequent restoration. As the curators note: 'The Ukrainian art scene today, consciously or not, resonates with ancient Japanese aesthetics. Instead of silencing and avoiding the traumatic milestones of modern history, artists implement them in their works with real liquid gold. Aware of the impossibility of returning to the 'pre-war' state, which would require rejecting the experience gained, they are assembling a new reality piece by piece.'

The Goldnarben project was based on the creative practice of artists who evacuated to Europe after the start of the full-scale invasion. The exhibited works formed a narrative story about the first year of emigration, reflecting on the cultural, social and moral issues of this experience. The project was implemented through the joint efforts of the SPSG team, the UCC creative association and the Embassy of Ukraine in Germany. The project participants were: V.Berg, A.Volokitin, D.Galkin, S.Golubeva, D.Kovach, T.Malinovska, A.Nohina, K.Oshchepkova (Koshmak), A.Palyvoda, A.Pasechnik, V.Saliukhina, D.Smolkina, V.Shevchenko, P.Shcherbyna (Ill.3.34).

Schönhausen Palace is one of the most convenient locations for building a Ukrainian-German cross-cultural dialogue: for many decades it has been a frontier between East and West, and after World War II it served as the official residence of Wilhelm Pieck, the head of the GDR. After 1964, the palace was converted into a guest house. The highest state guests of the GDR government, such as Leonid Brezhnev, Fidel Castro and Mikhail Gorbachev, stayed there. A former symbol of the Cold War and the division of Germany, today the palace has become an important forum for discussion on the common bond for a peaceful future for the whole of Europe.

‘Goldnarben is an intervention project. The selection and curatorial arrangement of all the works was aimed at contextualising the main exhibition of the historic building, forming parallel narratives that simultaneously refer to both German history and the current issues of Ukrainian society. For example, S. Golubeva's work Stone, 2022 (Fig. 3.35), hidden in a closet, and D. Smolkina's avant-garde animals (Figs. 3.36, 3.37), which opened the exhibition, entered into a dialogue with the end of the palace in the 1930s. During the National Socialist era, Schönhausen was a repository of masterpieces of so-called classical modernism, which the Nazi regime classified as ‘degenerate’ and confiscated from museums and private collections. A. Pasechnyk's object Everest, 2023 (Fig. 3.38) created a narrative parallel between the looting of the palace by Cossack troops of the Russian Empire during the Seven Years' War (1756-1763) and the current destruction of Ukrainian cultural heritage. P. Shcherbyna's installation A Place of Healing for the Permanently Homeless Body, 2022 (Fig. 3.39), located in the guest wing of the palace, right between the luxurious men's and women's rooms, formed a space for discussion about the European determination to accept Ukrainian refugees and the consequences of their stay slowly changing from the planned weeks to years.

The next form of structuring the dialogue between Ukrainian art and its new German audience was the formation of artistic retrospectives aimed at consistently demonstrating both the historical and political, as well as the visual and aesthetic

development of Ukrainian art. The projects of this stage include: ‘Kaleidoskop der Geschichte(n). Ukrainische Kunst 1912-2023’, “Here and now”, ’Unabhängigkeit! Photographs from Ukraine 1991-2023’.

The project "Kaleidoskop der Geschichte(n). Ukrainische Kunst 1912-2023 / Kaleidoscope of Stories. Ukrainian Art 1912-2023’ by M. Isserlis and T. Kochubinska was held at the Albertinum Dresden (SKD) from 6 May to 10 September 2023 (Fig. 3.40). ‘Kaleidoscope was intended to depict both chronologically and conceptually the development of Ukrainian contemporary art. It is safe to say that this is the first project of its kind. The exhibition focused on the whole century of development of Ukrainian contemporary art: painting, sculpture, photography, installation, video, graphics and archives of about 50 artists, works by K. Buchatska, A. Horska, P. Makov, V. Palmov, M. Ridnyi, M. Prymachenko, M. Karabinovych, S. Bratkov, D. Chychkan, M. Kulikovska, S. Kurmaz, L. Lozovyi and others. The exhibition was assembled from both private collections and state museums. The list of donors includes the National Art Museum of Ukraine, Odesa Art Museum, National Museum of Ukrainian Folk Decorative Art, Stedley Art Foundation, Maria Prymachenko Family Foundation, Dovzhenko Centre, and the Museum of Contemporary Art NGO. The exposition was also complemented by exhibits from the Telekom Art Collection and the German Bundestag Art Library.

The exhibition began with the so-called ‘Prologue’ - a story about the Ukrainian historical and cultural context. This part was presented in the form of a timeline, which included detailed information about the key periods of the twentieth and twenty-first centuries, allowing visitors to understand the nature and historical development of Ukrainian society. The curators led their narrative through modernisation, industrialisation, repression, war, civic consciousness, struggle for rights and independence, revolutions, diversity, emancipation, European integration, focusing on the continuity and drama of Ukrainian art history, and told about artistic life through the

biographies of artists. The timeline was illustrated with archival materials, films, documentary videos, photos and quotes by such authors as D. Burliuk, O. Pavlenko, T. Yablonska, D. Ivanov and others.

The exhibition space was divided into four thematic zones with conventional titles: 1) Practices of Resistance; 2) Space of Freedom; 3) Culture of Memory; 4) Thoughts on the Future. This zoning characterised the artistic process in Ukraine in the twentieth and twenty-first centuries. Combining works of classical and contemporary art in one contextual space equalised them, emphasised the continuity and connection between authors of different eras: V. Palmovyi and D. Chychkan, K. Lisovenko and L. Yastreb, A. Zvyahintseva and T. Yablonska, D. Kavelin and F. Tetianych. At the beginning of the exhibition, as A. Aliyeva commented in her publication for LB.ua, the viewers were struck by the tension created by the active red ‘blood colour’ in V. Palmov's For the Power of the Soviets and D. Chichkan's Maria (from the series During the War) [4]. Despite the almost century-long difference between the creation of these works, they were united by the naturalistic representation of a murdered body that had not yet acquired symbolic heroisation, but could potentially become its object.

The balance in the dramatic start of the exhibition was created by D. Galkin's monumental works from the series Optical Prostheses (2022) (note 8) (Ill. 3.41). The artist explores Soviet industrial art through the prism of stained-glass windows found in hospitals, military commissariats, and fire stations. Galkin transfers real stained glass patterns to canvas, stripping them of the colourful essence inherent in this medium and creating monochrome images. For the series, stained-glass windows from the Dnipro region were used - some damaged by the shock waves of rocket attacks, others dismantled due to decommunisation.

The historiographical component of the exhibition was supported by Kadan's works, such as ‘The Possessed Can Testify in Court’, which combined museum objects

from the Soviet and GDR periods with objects found in war zones. The installation created an ‘alternative archive’ that highlighted the complexity of the historical context.

The project's exposition captured the state of Ukrainian culture at the time of the full-scale Russian invasion, reflecting a world that was already changing. The exhibition featured works created during the invasion, such as Palianytsia by Zh. Kadyrova (Fig. 3.42) and Ecological Suit for the Occupier by A. Zvyagintseva (Fig. 3.43), which demonstrated the new language of Ukrainian art - straightforward, meaningful, but deeply emotional.

German experts, in particular M. Ackermann, Director General of the State Art Collections of Dresden, stressed the importance of the exhibition ‘Kaleidoskop der Geschichte(n)’ in the Dresden Albertinum as the first large-scale presentation of Ukrainian art in a Western museum. S. Rössel, a representative for foreign cultural policy at the German Foreign Office, stressed that the exhibition contributed to expanding knowledge about Ukrainian art in Germany, increasing its visibility [123].

The aforementioned project HERE AND NOW at Museum Ludwig. Modernism in Ukraine 1900-1930s & Daria Koltsova / Here and Now at Museum Ludwig. Modernism in Ukraine 1900-1930s & Daria Koltsova’, presented in Cologne from 3 June to 19 September 2023, was made possible by the efforts of the curatorial team consisting of K. Akinsha, K. Denysova, O. Kashuba-Volvach, and Y. Berdiyarova. The exhibition is based on almost 80 paintings and works on paper under the title ‘In the Epicentre of the Storm: Modernism in Ukraine, 1900-1930s’. Before being shown in Cologne, the exhibition was exhibited at the National Museum of Thyssen-Bornemisza (Madrid). Most of the works came from the collections of the NCAA and the MCAA of Ukraine. Among the artists represented are K. Malevich, O. Exter, O. Arkhypenko, O. Bohomazov, M. Boichuk, V. Yermylov and others. The Cologne exhibition was given a unique context by the HERE AND NOW cycle, which traditionally explores complex historical themes through contemporary art at the Ludwig Museum. ‘Here and Now’ is

a series of exhibitions united by a single concept - they challenge the conventional approaches of museum practices in view of contemporary circumstances. The Ludwig Museum has been presenting such exhibitions for several years now, and the exhibition on modernism in Ukraine is the ninth ‘series’ of this project. The exhibition includes 12 works from the collection of the Ludwig Museum, as well as an installation by the contemporary Ukrainian artist D. Koltsova. Her glass site-specific work Tessellated (2023) depicted the famous Kharkiv building of Derzhprom, which was built in 1928 and became a symbol of the heyday of modern culture and Soviet repression at the same time (Fig. 3.44). In the artist's work, the voluminous architecture of the recognisable building is reduced to a dark silhouette, reminding us of the persecution that was hidden behind this facade.

The exhibition's co-curator, Yulia Berdiyarova, together with the deputy director, R. Kersting, drew attention to the importance of returning Ukrainian art to its national identity [10]. The exhibition emphasised that Ukrainian artists, long perceived in Europe through the prism of Soviet art, were an important part of pan-European cultural processes. A special role was played by works related to Cologne, such as V. Yermylov's ‘Kanatka’, which was created for the Ukrainian section of the Soviet pavilion at the 1928 press exhibition in this city (Fig. 3.45). An important accent of the exhibition was archival materials and video interviews with Ukrainian museum workers, which served as a reminder of the difficulties of preserving cultural heritage during the war.

The projects aimed at facilitating mutual understanding between the Ukrainian and German sides were also curated by V. Schiller: ‘Motherland: Ukrainische Künstler:innen hinterfragen Heimat’ and ‘Artist as Prophet’, created in collaboration with K. Malykh. Filled with poetry, they deal with the concepts of homeland, individual responsibility of the artist, premonition and foresight, death, fear and home.

The project Motherland took place from 4 June to 10 September 2023 at the Ephraim-Palast Museum (Berlin), where ten Ukrainian artists showed works about the

concept of home and what war does to people. The central work of the exhibition is the painting Schweigeminute / Minute of Silence by L. Khomenko (Ill.3.46). The large-format canvas depicts five figures of soldiers mourning a fallen comrade. In this work, Khomenko uses a method of image censorship by pixelation, which is well known to the users of the network. In the interests of personal safety and preserving the secrecy of the location of combat units, all images of soldiers that are posted online go through this stage of ‘blurring’ faces, personal patches, and recognisable locations in the background. The ‘blurring’ method is used by the media when publishing sensitive content, the volume of which was expected to reach a record high in Ukrainian news sources after 24 February 2022. The pixel in her war paintings has another level of allegory - the uniform of the Ukrainian armed forces also consists of a pixel pattern. Khomenko used a photo from the Telegram messenger as a reference. The figures are meant to represent a generalised image of the de-nonymised Ukrainian soldiers. ‘The viewer has to ask themselves - just like the soldiers - where their sense of responsibility to their homeland comes from and how to cope with it,’ comments Schiller [88].

Telegram also became an impetus for the creation of Yulia Belyaeva's video work Landscape with Puppies. In this case, the reference was a video posted there with puppies eating a dead Russian soldier. The video is accompanied by an irritating noise that cannot be classified.

An important project by Yuriy Biley ‘FREEDOM FOR ALL - The value of these words depends on you’ was also integrated into the exhibition (Fig. 3.47). It reflects on the historical context and its connection to the present, using archival photographs by R. Goetze from the collection of the Berlin City Museum, which document key events of the Cold War in West Berlin. Biley blacks out the surroundings in these photographs, leaving only slogans taken out of context. They become a symbol of the values for which the Ukrainian people are currently fighting. The series is a kind of reflection on the Soviet past through the Western European post-war history. Biley demonstrates how

authoritarian regimes seek to cross sovereign borders, leaving their mark in different historical periods: in post-war Germany and today's Ukraine. The exhibition was concluded by K. Melnyk's painting Bones Become Gardens (Fig. 3.48), created specifically for the project. It depicts a human skull decomposing on the ground.

The exhibition «The Artist as Prophet» opened at the Berlin-based gallery weisser elephant on 29 July 2023. It brought together works by nine contemporary Ukrainian artists, exploring the complexity of Ukraine's political context through the lens of art. The exhibition emphasised that the current conflict is not a new phenomenon - it has long been 'predicted' and understood by artists through their works that addressed problematic aspects of the political situation. The project by Shiller and Malykh demonstrated the artists' ability to predict future events using both analytical methods of artistic research and intuitive approaches.

A lot of video art was selected for the exhibition: M.Ridnyi, 'Seacoast' (2008, 1:00′), P.Armianovski (E.Nasadyuk), 'Election that did not happen' (2017, 15:51′), A.Rachynskyi and D. Revkovsky, Clanking, dispute, hammering and gurgling (2020, 9:27′), A. Sayenko, Sound to Oneself (2023, 7:00′), A. Savadov and G. Senchenko, Voices of Love (1994, 20:22′). In addition, the gallery weisser elephant offered two installations that are important for Ukrainian political art: 'Everybody Wants to Live by the Sea' (2014) by N. Kadan and "Borshchahivka Autonomous Republic" (2013) by D. Ivanov.

Finally, the stage of 'integration' is caused by the decrease in the 'sharpness' of the Ukrainian topic in society. The marker of the transition to this stage can be called 7 October 2023, when the Russian-Ukrainian war became 'one of' the wars of our time. Hamas's attack on Israel significantly affected the level of public attention, which coincided with the German public's banal 'getting used to' the Ukrainian artistic presence. The time spent in the country also played a role: over the past 2 years, a significant part of the Ukrainian artistic community has managed to adapt and

assimilate. At this stage, one can observe an active ‘fitting’ of Ukrainian art into the current socio-cultural phenomena of the German space, a departure from the national aspect. In the conditional ‘integration’ phase, Ukrainian projects become an integral part of exhibitions dedicated to migration, Eastern Europe, and collective anti-militarist statements. Notable projects of this time include the Kyiv PENNIAL 2024, Brüche - Künstlerinnen und Künstler im Berliner Exil by Yevhen Havrylenko, Erinnerungen an die Zukunft by A. Petrova, and Yulia Belyaeva's showroom presentation at the König Gallery.

Thanks to the active work of the Ukrainian art community, in 2024 we can observe a trend towards the integration of Ukrainian art into the German cultural context. Fewer and fewer exhibition projects are opening with the word ‘Ukraine’ in the title, the lists of participants in events are becoming more and more multiethnic and international, and the topics of both individual artistic and curatorial projects are increasingly gravitating towards the ‘glocal’ character outlined by A. Bonito Oliva in 2004 - the ability to speak about the local in the language of a global context.

Although this dynamic may be worrisome from a distance, it should be described as positive. It is a marker of the growing awareness of both sides (both German and Ukrainian) of the possible ways of interacting with each other and gives hope and avoids the scenario of 2014, when Ukraine, after a spike in interest, disappeared from the map of European cultural consciousness again.

Ukrainian artists are increasingly interacting with the German academic space - as official or guest students, teachers (for example, M. Ridnyi is currently a guest professor at the UDK - University of the Arts Berlin), and lecturers. Art historians and curators receive grants and work contracts at museums, universities, and galleries. For example, the curator of the Soviet Mosaics in Ukraine project, art historian Yevhenia Moliar, conducted research at the Department of Monument Protection and Urban Cultural Heritage at the Technical University of Berlin, and art historian A. Aliyeva did an

internship at the Department of Restitution and Provenance at the Gothic Friedenstein Palace, curator Y. Berdiyarova worked at the Ludwig Museum in Cologne, and D. Prydybaylo worked at the Hamburger Bahnhof Museum of Contemporary Art in Berlin, A. Petrova worked at the documenta Kassel archive, etc.

The project ‘Brüche - Künstlerinnen und Künstler im Berliner Exil / Rift - Artists in Exile in Berlin’ by Yevheniia Havrylenko took place from 2 March to 2 June 2024 at Haus Kunst Mitte (HKM). It was dedicated to the understanding of Berlin as a capital of exiles for many decades. In different periods of history, the city became a refuge for dissidents and exiles from different countries, such as the former GDR, the USSR, Chile or Turkey. In the last two decades, people from Syria, Ukraine and Iran, including many artists, have been added to this list. They have become an integral part of Berlin's artistic and cultural life.

The exhibition brought together works by fifteen artists from five countries who have lived in Berlin for different periods of time, from many years of residence to recent arrivals. The exhibition included paintings, drawings, sculpture, installations and films that interpreted the theme of exile in different ways. The artists explored the stages of this experience - from fear and escape to adaptation and critical reflection on the new environment. The organisers sought to create a bridge between different stories of exile and refugee, promoting a new understanding of community. Through art, the project encouraged a dialogue between ‘old’ and ‘new’ Berliners, promoting the idea of mutual understanding and unity through culture. Among the Ukrainian participants of the project were: S. Holubeva, N. Karabinovych, N. Khudyakov, P. Shcherbyna, and K. Turenko.

The project ‘Erinnerungen an die Zukunft: zeitgenössische Kunst zu Gast im Schloss Schönhausen / Memories of the Future: Contemporary Art at Schönhausen Palace’ (17.05.2024 - 09.11.2024), curated by A. Petrova, also reflected on the nature of migration in the context of German modernity. ‘What is German art at the end of the

first quarter of the twenty-first century? What gives an artist the right to be a part of it: jus sanguinis (note 9), jus soli (note 10), or ultimately jus culturae (note 11)? Is there any place for the national question in the discourse of contemporary art? Coincidentally coinciding with this year's theme of the Venice Biennale, we are talking about the boundary we draw between us and those we call strangers,' the curator comments in the catalogue's introductory text. The Erinnerungen an die Zukunft project documents the artists' personal stories about the loss and search for identity, social and cultural isolation, the meaning of the words "homeland", "family", "memory", the difficulties and ease of living outside the familiar [78].

The Kyiv Biennial 2024 Berlin was held in Berlin on 23-25 February 2024, symbolically marking the tenth anniversary of the Revolution of Dignity and the tenth anniversary of Russia's war against Ukraine. This event was a continuation of the pan-European exhibition Kyiv Biennial 2023, which was held in various cities of Ukraine and the EU. The Berlin edition was funded by the German Federal Cultural Foundation (Kulturstiftung des Bundes) in partnership with local institutions. The exhibition, which consisted of several parts, along with a rich programme of events, covered four locations: two within the nGbK (Alexanderplatz and Hellersdorf), Between Bridges and Prater Galerie. The Kyiv Biennial reinterpreted the traditional concept of the biennial as a collective and long-term activity in the context of survival - political, social and cultural. The title 'Perennial' emphasised the ideas of duration, sustainability and perseverance. The exhibition combined artistic and discursive practices that reflected the complex multilayered realities of war.

Russia's aggression against Ukraine has triggered a wave of research and documentary approaches used by artists, activists and journalists. The works collect evidence of war crimes - from the killing of civilians and the destruction of cultural heritage to environmental destruction. These consequences will continue to affect the lives of Ukrainians even after the war is over. The exhibition sought to go beyond a

simple understanding of the past, focusing on finding possible strategies to break the current deadlock of war, authoritarianism and colonialism.

In February-April 2024, it was accompanied by a discursive programme with weekly events. Presentations, panel discussions, and film screenings covered a wide range of topics: investigations into Russian war crimes, Russia's imperialist policies, decolonisation processes in Eastern Europe, displacement and asylum, preservation of cultural heritage, and social, political, and urban transformations in devastated Ukrainian cities.

In support of the exhibition and public programme, a poster project was also organised, focusing on Russia's ongoing war against Ukraine and viewing it as a war within and against Europe. Several artists were invited to participate, each creating one poster in response to a key question: ‘What will happen to Europe if the war against Ukraine continues for another ten years?’

This programme highlighted the urgency of the discussion and the active role of art in understanding the war and its consequences. The artistic director of the project was V. Cherepanin, and the curatorial team included: J. Heiser, S. Klimko, K. Müsterer, W. Neumann, L. Prenz, K. Mileva Rastovic, W. Tillmans, and S. Zarinbal. Artists involved in the main programme of the Biennale: Anonymous, Z. Chebatul, De Ne De, D. Hreshko, N. Kadan, L. Kahane, R. Khimei and Y. Malashchuk, Y. Kononova, D. Kozlova and A. Afsharnejad, The Reckoning Project, V. Riaboshtan, M. Ridnyi, A. Shcherbyna and K. Werner, A. Shebetko. Participants of the poster project: P. Breila, U. Bychenkova, Experimental Jetset, M. Naprushkina, A. Solomadina, V. Tillmans.

3.3. Activities of Ukrainian gallerists in Germany

An important aspect of a systematic presence in the foreign art space is the creation of representative locations. These ‘islands of visibility’ are usually cultural centres and

galleries. While Ukrainian cultural centres are only on the way to acquiring physicality and exhibition spaces, galleries have already opened their doors and are actively working.

The opening of a new, Ukrainian-oriented commercial gallery in Berlin was a high-profile event in the capital in November 2023. Serpen' was opened on one of the city's central gallery streets, Auguststraße (literally “August Street”). Its owner, and part-time creative director, N. Yakymovych, comments on the decision to open the gallery as a critical need in the Ukrainian cultural space in Berlin [13].

Serpen' has been playing an important role in the artistic life of the community for over a year. In addition to exhibition projects, the space hosts networking events, lectures, and official events. Most of them are aimed at creating and strengthening horizontal ties within the Ukrainian community and raising awareness of cultural processes and historical features of Ukrainian art among the European public.

The debut project of the gallery was the exhibition ‘Durch die Flammen / Through the Flames’ (10.11.2023 - 9.12.2023) [116]. It features works by six Ukrainians: A. Volokitin, V. Pidust, M. Alekseenko, V. Bevza, R. Mykhailov, and O. Zolotar. The exposition was gathered under the concept inspired by the central work Chaos and Eidos, 2023 by A. Volokitin, which is made in the form of an altar and represents the moment of rebirth, the birth of a ray of light from the depths of destruction. ‘Through the Flames is a project not so much about the war as about its consequences.

Kharkiv resident R. Mykhailov was represented by his work from the post-Maidan cyclone ‘Burns of Reality’ (2014), and O. Zolotar - by an object from the composition ‘Fixation’ consisting of three huge discs with a diameter of one and a half metres. ‘It looks like a millstone that seems to grind the whole history and the people in it, turning them into sand,’ Yakymovych comments. The metaphor of turning into sand was also used in M. Alekseenko's video installation Dust 2, in which, under air pressure, a gypsum house gradually turns into fine dust. The project was also joined by 2 Ukrainian

artists who have been living in Berlin permanently for over 8 years - V. Pidust and V. Bevza. The basis of their work was a photographic record of a trip to their homeland - the ruins of the Irpin Bridge, the bombed-out Retroville shopping mall, and pieces of rebar collected by Lviv residents to make protective structures.

The next 2 projects of the gallery introduced important names of Ukrainian contemporary art to the German audience. The ‘Auge des Sturms / Eye of the Storm’ (21.12.2023 - 1.02.2024) featured the painter Yurii Siviryn and the sculptor V. Protosenia. In ‘Place of Strength. Acces is resrticted. Access is resrticted’ (29.02.2024 - 15.04.2024) featured the capital's stars of the 90s V. Trubina and O. Tistol.

The last of the completed projects, Odesa Summer (8.06.2024 - 1.08.2024), worked with actors of the young generation of the Odesa school: Apl315 (with the series ‘Odesa Catacombs’), V. Dmytryk (with the sculpture ‘Little Flame’), S. Golubeva (with the series ‘30x40’), S. Ryabchenko (with the work ‘Kaleidoscope XIV’) and D. Yevseyev (with the painting ‘The Nude’ and the graphic series ‘Palimpsest’).

‘Evseev's Palimpsest is a series of works created in the first days of Russia's full-scale invasion of Ukraine [99]. As a background, the author used printouts of texts broadcast by Russian propaganda. On them, he layered balloon drawings of news stories. In two of them, one can recognise the former Ukrainian ambassador to Germany, A. Melnyk, and the German Bundestag member, M. Roth. ‘On this talk show,’ the artist recalls, ’you could feel how disoriented, misinformed and unaware of the danger of Russia the West is. It is interesting to note that both Melnyk and Roth have already been guests of the gallery.

The Odesa Summer exhibition also features the Odesa Sea - in a series of works by S. Golubeva ‘30x40’ (2022). The series is divided into pieces of 30×40 cm, which corresponds to the size of a hand luggage - a format in which the author had to fit everything important, including her works, when leaving Ukraine. The series is

dedicated to change and resilience in times of war, a metaphor revealed by the plants sprouting on a mined beach.

Anonymous artist Apl315 presented a graphic series dedicated to the cave art of Odesa. These are incredible naive drawings that cover the walls and ceilings of the catacomb tunnels that stretch under the entire city centre (note 12). These traces were left by the city's inhabitants from different eras: quarrymen who extracted sandstone for the city's development, locals who used the catacombs for their own needs, and armed groups from the revolutionary and World War I periods. Against the backdrop of Odesa's inclusion in the UNESCO protection zone, the series becomes even more relevant - while institutions protect buildings and monuments, these kilometres of Odesa's Altamira are being destroyed daily by flooding, collapses, Russian shelling and Ukrainian illegal construction.

In September 2023, with the support of the Urban Nation Museum of Contemporary Art, a plot from the Apl315 catacomb cycle appeared on a building in Berlin [108]. The in-depth study of the Odesa catacombs began in 1846, when the Finnish paleontologist A. von Nordmann and his colleagues began mapping and geological analysis. Such graffiti are considered to be important sources for historians of antiquity, ethnologists and philologists, as they help to better understand aspects of everyday life at that time. For example, in the Roman city of Virunum, graffiti helped to recreate records of commercial transactions. Graffiti in Pompeii contains not only greetings and humorous statements, but also records of attendance and erotic images that give an idea of the working conditions of sex workers at the time [75].

Named after the year of Ukraine's independence, Gallery 91 was founded in November 2023 in Frankfurt am Main to promote contemporary Ukrainian art and foster dialogue between the Ukrainian and German art scenes. The project was created by Perspektive Ukraine e.V. [111], with the support of Massif Central, represented by Florian Joeckel and Sven Seipp. The new space is managed by K. Garan and M. Korak.

The gallery actively cooperates with public and private foundations, including the Goethe Institut, the Ministry of Culture of Frankfurt, the US Consulate General in Frankfurt, the Pinchuk Art Centre, etc.

The debut exhibition of the space was Überflutung / Flooding (07.12.2023 - 31.01.2024) curated by the Assortment Room, co-curated by A. Karavay and A. Usanov [122].

‘The Flooding is an exhibition about the blurred history of Stanislaviv (Ivano-Frankivsk) and a conversation about historical genocide against the backdrop of a new genocide,’ the press release states. The starting point of the concept is the events of Bloody Sunday (12 October 1941), a mass murder of the Jewish population organised by SS Hauptsturmführer H. Krueger in connection with the visit of Governor General Heinrich Frank and Governor of the District of Galicia K. von Läsch scheduled for 22 October. As a result of this purge, 6,000 to 10,000 Jewish residents of the city are believed to have been killed [35].

Opened against the backdrop of the events in the Middle East - the Hamas attack on Israel on 7 October and the subsequent massacre of the population of the Gaza Strip - the exhibition aimed to reflect on Ukraine's tragic historical experience, an experience that allows us to analyse the problematic issue from both sides.

‘Based on our own experience, we are on the side of the victims of both sides of the conflict. This is not about ignoring political motives, not about justifying one violence with another, not about competition in relation to victims, and not about whataboutism.

The horrific Ukrainian experience of the last few years allows us to roughly understand the situation of victims on both sides of the bloody confrontation in the Middle East. This experience gives us a chance to begin to understand how ‘real politics’ manipulates collective empathy. We believe that ‘never again’ really means ‘never again’ for everyone,’ the curatorial team emphasised.

The project consisted of paintings and a video installation ‘Flooding’ by N. Kadan. The co-organisers of the installation were Y. Malashchuk and R. Khimey, H. Kraevets, N. Shukaieva, Y. Izdryk and V. Khudoliy. The exhibition includes texts by T. Prokhasko and Y. Bakai, as well as a documentary film and soundtrack by N. Kadan, The Inhabitants of the Colosseum (2017) (more details on p. __).

The next project implemented by Galerie 91 was a solo exhibition by Vlada Ralko ‘Political Anatomy. Version / Political Anatomy. Version’ (21.02.2024 - 20.03.2024) curated by the founder of the Shcherbenko Art Centre, M. Shcherbenko [112]. The title of the exhibition, as the author notes, reflects the key elements of its concept: ‘Anatomy studies the living by dissecting the dead. In its political nature, a human being is not only a construction of functional organs, but also a symbolic figure whose internal processes are regulated not only by biology but also reflect political laws.’

In the project Political Anatomy, Ralko continued to explore the deep questions of human identity: where is the line that a person crosses when they cease to be a human being, where does their life begin and end? The exhibition consisted of a series of paintings and graphic works (including the Lviv Diary already mentioned in the study), in which the artist explores the relationship between the personal and the public, the bodily and the social dimensions. In the project presented here, Ralko uses his art as a tool for in-depth research and critical reflection on the horrific manifestations of violence, loss, pain, deprivation and suffering caused by war.

The large collection exhibition ‘Gostinets / Die Gabe’ (23.03.2024 - 13.04.2024), which opened in March, was created by a curatorial group consisting of T. Turlyun, A. Usanov, and O. Stein [105]. The project participants were A. Kakhidze, A. Zvyagintseva, K. Lesiv, K. Aliynyk, L. Verbina, Y. Korshunov, O. Stein, I. Levi, D. Khalilova, T. Turlyun, and the My-Musical (We-Musical) music group.

This time, the central task was to extrapolate local Ukrainian issues to the global context through the emotional involvement of the viewer in the practice of ‘collective

recollection’. The exhibition ‘Gostynets’ is a collection of Ukrainian artists' memories of food and related family stories passed down from generation to generation. The works highlighted the tradition of serving food and eating together, creating connections between people and communities, while highlighting the fact that, according to the UN, the global food crisis could worsen by 2030, threatening the lives of up to 660 million people. In this way, the curatorial team raised the issue of the war-disrupted transport logistics of Ukrainian grain.

NICHTLEMBERG (Ukrainian: Nelson's Lviv) (20.09.2024 - 30.09.2024) [110]. The project was overseen by a curatorial team of A. Nikitiuk, K. Turenko, and N. Kadana. The participants of the project were mostly young Ukrainian artists who took refuge in Lviv when the full-scale war began: E. Subach, V. Polyakov, K. Turenko, A. Nikitiuk, O. Yeremieieva, V. Kostyrko, V. (Tkachenko) Liakh, Y. Futymskyi, O. Perkovskyi, V. Ralko, D. Chechushkova, I. Todurkin, D. Pankratov, and D. Kavelina.

In February 2022, it seemed that approaching the country's western border increased the level of personal security. This led to a massive internal migration of people to Galicia and Zakarpattia, whose towns and villages were rapidly overcrowding. Representatives of the cultural community tried to gather in large cities. Lviv became a metaphorical evacuation Mecca for them, a city that has always stood out in the overall artistic landscape of Ukraine for its intensity of events. Of course, this influx of ‘new blood’ into the city (in addition to the active outflow of ‘own blood’ abroad) had a significant impact on the artistic life of Lviv. The NICHTLEMBERG project was dedicated to the study of these changes through the lens of non-Lviv participants in the Lviv artistic process.

A significant part of the exhibition was occupied by the photo project ‘We have lived / Wir haben gelebt’ by A. Nikitiuk and K. Turenko, which was the result of their suddenly forced cohabitation. At the beginning of the war, Nikitiuk sheltered Turenko, along with six other refugees, in her home. They were crammed into a two-room

apartment of 50 square metres, and the recording of this experience formed the basis of the girls' almost documentary project. In the photos, young people take pictures of themselves in a bubble bath or pose naked for the camera. In peacetime, Turenko says, social norms are clearly defined. ‘In times of war, however, there is no room for shame.’ By choosing provocative images, the authors consciously fight against the stereotypical image of a war victim.

In addition to the photographs, the exhibition features works by twelve other artists, including the animated film Lviv Machine by Diana Kavelina, which tells the story of the pogroms in Lviv in June and July 1941 in the context of the Nazi occupation.

The last project of the gallery to date was O. Stein's solo exhibition Taxidermy Room (03.10.2024 - 13.10.2024) curated by A. Zenger [119].

Conclusions to Chapter 3.

The chapter examines the development and transformation of Ukrainian visual art in the context of its integration into the German cultural space in the period 2022-2024. Russia's full-scale invasion of Ukraine became a catalyst for the active representation of Ukrainian art abroad. The war determined the themes of exhibition projects, focusing on documentary art, which aimed to document the horrors of war and evoke emotional empathy from an international audience.

In Germany, there are centres of support for Ukrainian artists, in particular through the activities of institutions such as the Goethe-Institut, DAAD, and Artists at Risk.

The following curatorial projects have been identified as significant: ‘Ein Brief von der Front’ (2022, N. Kadan, D. Colletti), “The Captured House” (2022, K. Taylor), “Visions of Ukraine” (2022, M. Ridnyi), “From 1914 to Ukraine” (2023, O. Dolgopolova, A. Wit, K. Semeniuk), “Kaleidoscope der Geschichte(n)” (2023, M. Isserlis, T. Kochubinska), ‘Goldnarben’ (2023, A. Petrova, U. Schmigelt), ‘Here and

now’ (2023, K. Akinshi, K. Denysova, O. Kashuba-Volvach, Y. Berdiyarova), ‘Motherland’ (2023, W. Schiller), ‘Artist as Prophet’ (2023, W. Schiller, K. Malykh), ‘Unabhängigkeit! Fotografien aus der Ukraine 1991-2023’ (2024, UAPP), Kyiv Perennial Berlin (2024, V.Cherepanin), “Brüche - Künstlerinnen und Künstler im Berliner Exil” (2024, E.Havrylenko), “Erinnerungen an die Zukunft” (2024, A.Petrova), showroom presentation by Y.Belyaeva at König Gallery.

These examples show the complexity of working with the topic of war in the German context, given the historical trauma of the Second World War and the tradition of pacifism in society. Despite these challenges, Ukrainian artists have managed to establish new forms of expression and dialogue that remain relevant in the context of the contemporary art space.

CONCLUSIONS

The comprehensive research on the topic ‘’Features of the representation of Ukrainian visual art in the cultural field of Germany (based on the material of 2022-2024)‘’ has led to the following conclusions:

1. The analysis of literary sources related to the issues stated in the study proved that today, despite the close attention to the representation of Ukrainian contemporary art in Germany, systematic studies of this phenomenon and its features have not yet been conducted in national and European art history. Some Ukrainian-German projects have been covered in the publications of such researchers as O. Soloviov, A. Lozhkina, A. Alieva, V. Kulikova, N. Matsenko, L. Smyrna, K. Tsyhykalo, O. Dovgopolova, and A. Petrova. The topic of Ukrainian-German cultural cooperation was also addressed by German political scientists W. Jilge and S. Worschech, and briefly touched upon by art historian E. Korowin.

2. It was found that Germany is a historically important cultural partner of Ukraine. Starting from the interwar period (1918-1939), Germany became a springboard for the activities of the Ukrainian Scientific Institute, the Ukrainian Free University, the MUR organisation, etc. In 1979, Munich hosted the debut of the project «Contemporary Art from Ukraine. Exhibition of Paintings, Drawings, and Sculptures» (I. Tsyshkevych). Germany was one of the first countries to begin cultural cooperation with independent Ukraine (1993), showing interest in current artistic processes, as evidenced by a number of important projects («Postanastasia. Dialogue with Kyiv» (1993, K. Wiedemann), «Ukraine Berlin» (2002), «Donumenta» (2003, R. Hellwig-Schmid), «The Ukrainians» (2014, B. Klein), etc.) However, the study emphasises that Ukraine's weak cultural policy has not contributed to deepening ties and has allowed Ukrainian art to dissolve into the general «post-Soviet» cultural zone (which was often perceived by German researchers as a phenomenon identical to the «Russian» one).

3. It has been established that the process of representation of Ukrainian art in Germany in 2022-2024, which was unsystematic, can be divided into three stages, defined by us as «appeal», «enlightenment», and «integration». During the *first* stage, marked by the beginning of the full-scale war in 2022, the Ukrainian artistic environment focused on emotional charge, community mobilisation, and emphasising the ongoing nature of the conflict. «The Appeal» was distinguished by its directness, the use of documentary media, and fast-paced forms of creativity adapted to digital platforms. The spaces for these projects were small, often improvised, and curated by the artists themselves. By the end of 2022, art projects will move on to edification, explaining the Ukrainian visual tradition and its place in contemporary art. In this *second* stage, the main goal was to fill the information vacuum with information on Ukrainian history and culture; projects of this period focused on presenting key names and phenomena of Ukrainian art. *The third* stage, which began at the end of 2023, is marked by a decrease in public attention to the war and artists' adaptation to new realities, and is defined by integration into a broader socio-cultural context; projects of this period mostly become part of thematic exhibitions on migration, Eastern Europe, anti-militarism, etc., gradually moving away from the focus on national identity.

4. It is noted that the leading form of representation of Ukrainian contemporary art in Germany in 2022-2023 was documentary, most fully represented by photography (UAPP) and diaries (E. Belorusets, T. Silvashi, V. Ralko). The war diaries of the artists consisted of texts, drawings, photographs, and formed a chronological and narrative personal statement that gave the war a human face. The peculiarity of this form of documentary recording of events is the depth of individual reflection, which positively affects the emotional involvement of the reader/viewer. Documentary photography has become a means of legitimising reality, quickly and accurately recording events. In the realities of the Russian-Ukrainian war, documentary photography performs not only

the function of archiving events, but also carries an important cultural and diplomatic mission.

5. A frontal study of the curatorial projects created by the Ukrainian cultural community in 2022-2024 has shown that the topics of Ukrainian projects have gradually evolved from a shocking presentation of the war to attempts to integrate into a broader cultural context, which included not only the demonstration of contemporary art but also addressing historical and social aspects. Against this background, the role of art as an instrument of cultural diplomacy was actively discussed, which contributed to the formation of a new image of Ukraine in Europe. Projects aimed at creating new platforms for cooperation and cultural exchange played an important role in promoting Ukrainian culture, which helped to broaden the horizons of perception of Ukrainian art.

6. It is proved that Ukrainian private galleries, due to the lack of alternative public exhibition scenes, remain the only stable platforms for the representation of Ukrainian contemporary art in Germany. An important role in the exhibition process is played by such galleries as Serpen' (Berlin) and Galerie 91 (Frankfurt am Main). Their activities are focused on organising exhibition projects, integrating into the global art community, and rethinking current social and political topics through art. In the context of the war, they not only present the work of Ukrainian artists, but also highlight the country's complex experience, drawing attention to its cultural uniqueness. Ukrainian gallerists actively promote contemporary Ukrainian art on the international stage, developing cultural diplomacy and creating opportunities for dialogue between Ukraine and the world. In addition, galleries organise lectures, discussions and networking events, creating a platform for dialogue.

7. This thesis broadens the understanding of the representation of Ukrainian art in the European context, as well as the formats and practices of artists, curators, and gallery owners in understanding their place in time and geography, in the space of

national and world culture, creating a basis for further research in the field of cultural diplomacy and art history. In the future, the study can be expanded to other countries in Europe and the world.

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ANNEXES TO THE THESIS

ON THE TOPIC «PECULIARITIES OF REPRESENTATION OF UKRAINIAN VISUAL ART IN GERMANY

(BASED ON 2022-2024)»

ANNEX A

Notes

1. German Academic Exchange Service
2. The art group R.E.P. (Revolutionary Experimental Space) was founded in late 2004 during the Orange Revolution in Ukraine. At the time of its foundation, the group consisted of 20 artists. Since 2006, the group has included Nikita Kadan, Lada Nakonechna, Lesya Khomenko, Volodymyr Kuznetsov, Ksenia Hnylytska, and Zhanna Kadyrova.
3. Fast Reaction Group - An artistic group consisting of Sergey Bratkov, Boris Mikhailov, Vita Mikhailova, Sergey Solonsky
4. In 2014, curator Bettina Klein was responsible for the visual arts section of the DAAD Artists-in-Berlin programme (BKP) together with Ariane Bain.
5. In 2004, the Republic of Moldova, in 2005 Bulgaria, in 2006 Austria, in 2007 Romania, in 2008 Croatia, in 2009 Slovakia, in 2010 Hungary, and in 2011 Serbia. In 2012, the festival presented contemporary art from fourteen Danube countries as part of a reorganisation based on the European Union's strategy for the Danube Region.
6. An internal name for the Soviet-German War (1941-1945) as part of World War II.
7. FANTASTIC LITTLE SPLASH – це колектив, що складається з журналістки та художниці Лєри Мальченко та художника і режисера Олександра Ганца. Заснований у 2016 році.

8. Dmytro Galkin is a member of the DE NE DE research community, which records the artistic heritage of the twentieth century in eastern Ukraine. At a time when the state art sector was only debating the value of Soviet art, this community created a large-scale database that became critically important in the face of the devastation of the war.
9. jus sanguinis - Latin for "right of blood" - the principle of acquiring citizenship according to the nationality of the parents
10. jus soli - Latin for law of the land - the principle of acquiring citizenship according to the place of birth
11. jus culturae - Latin for cultural law - a modern approach to the process of acquiring citizenship based on cultural affiliation
12. In his works, Apl315 uses drawings created in the time period 1840-1917.
13. Stanislav or Stanislaviv was the name of the city before it was renamed after Ivan Franko in 1962.

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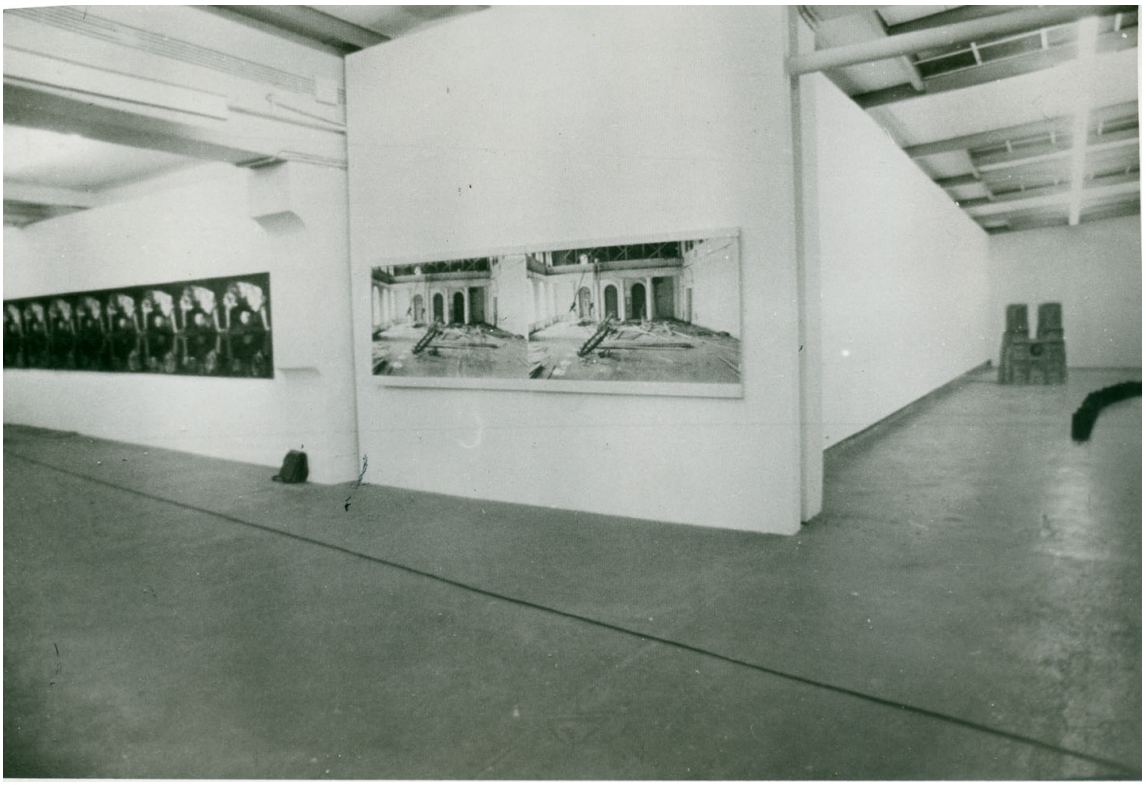
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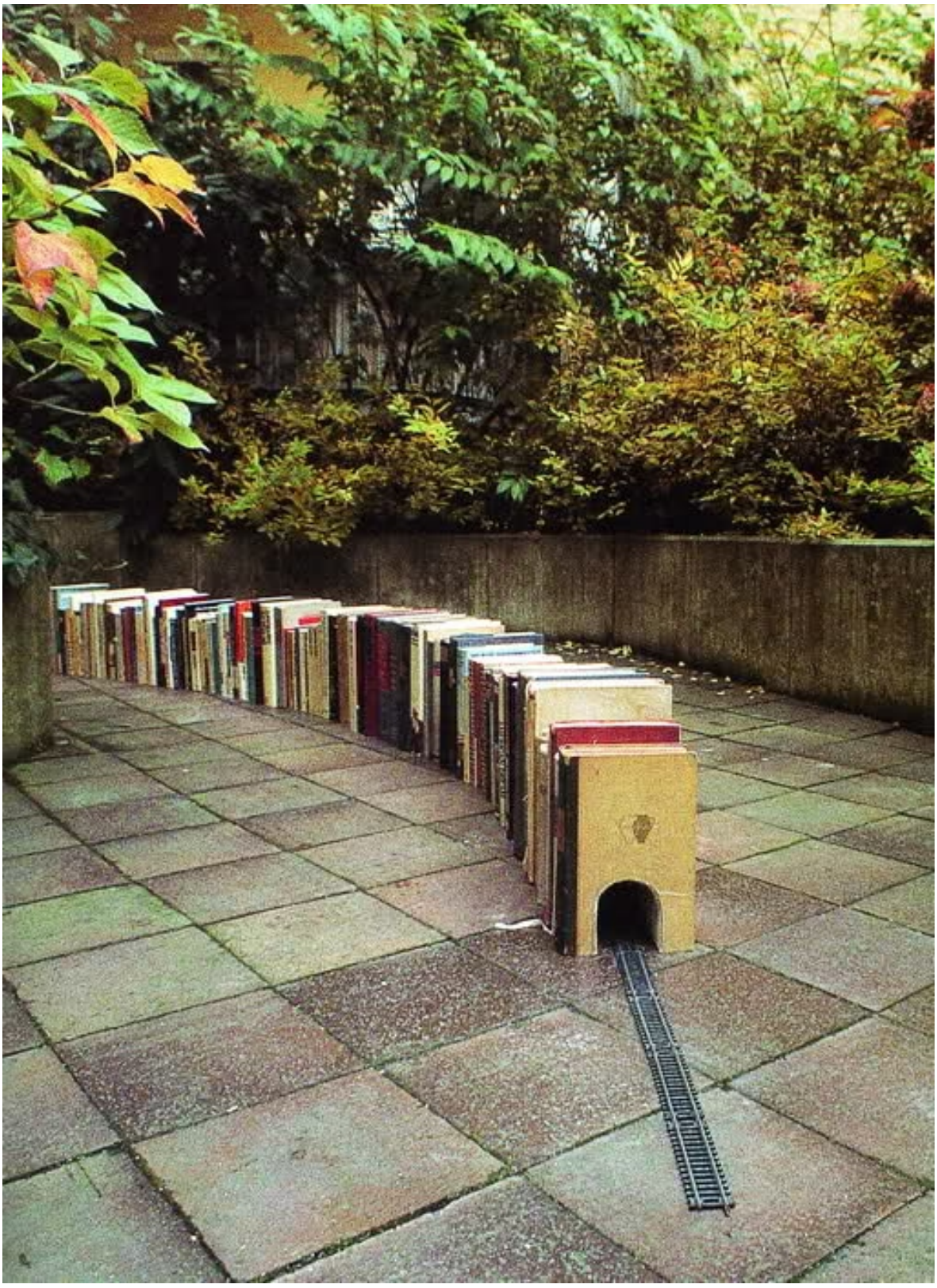
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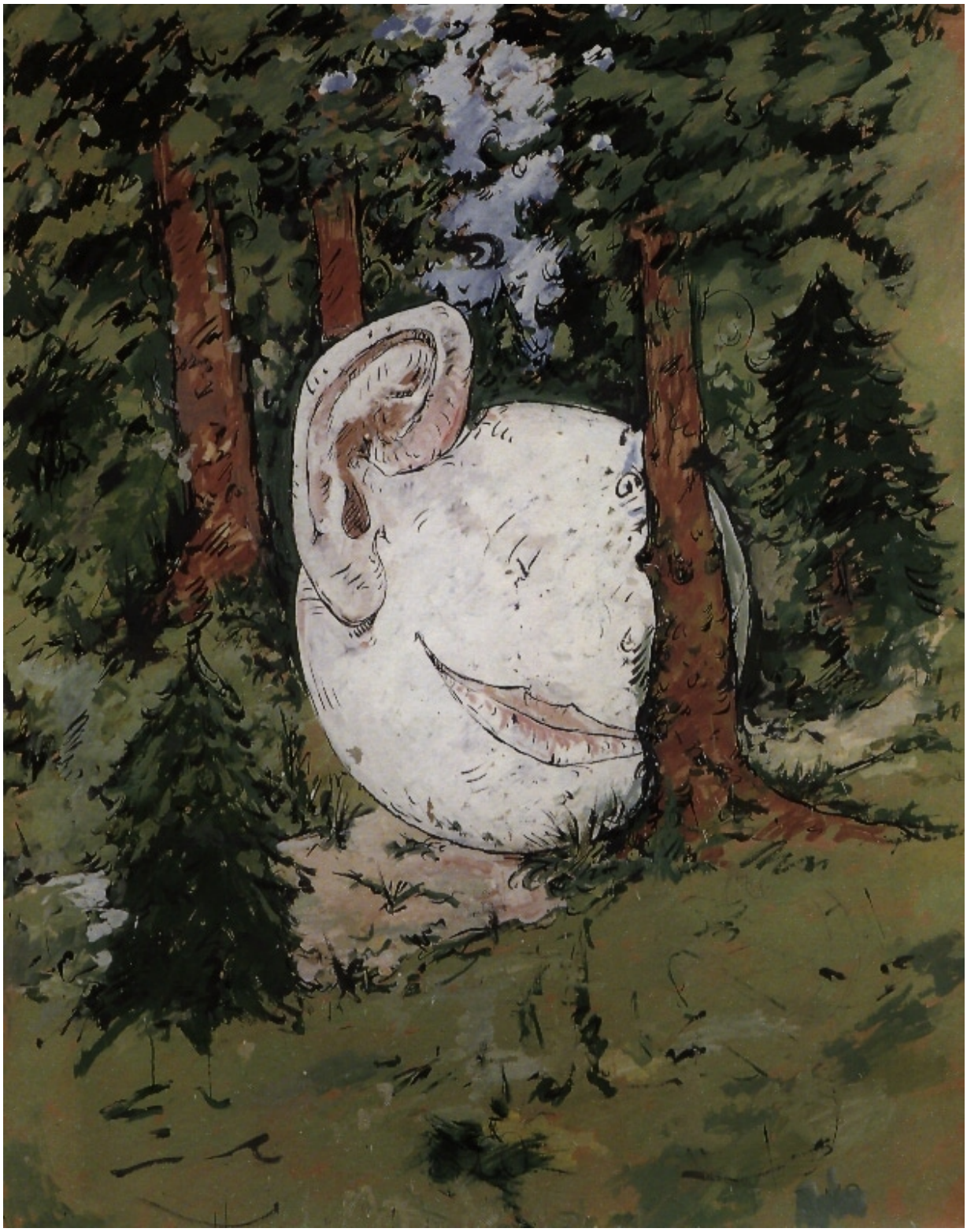
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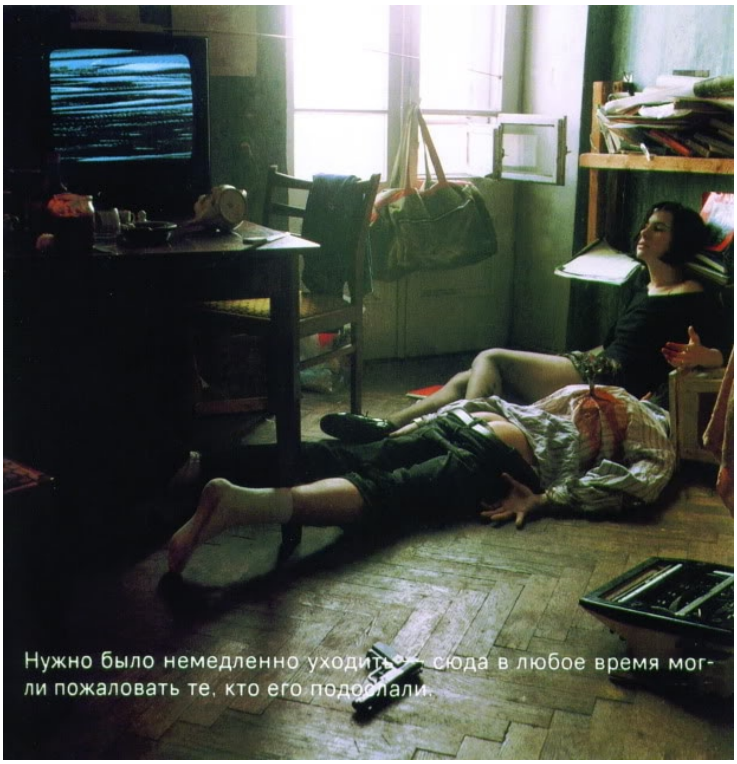
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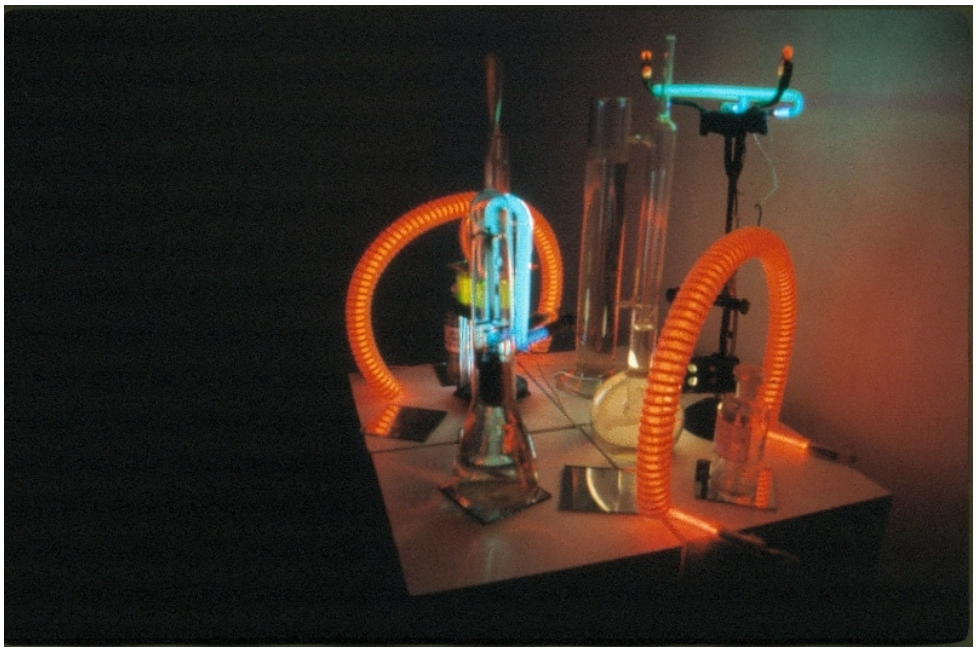
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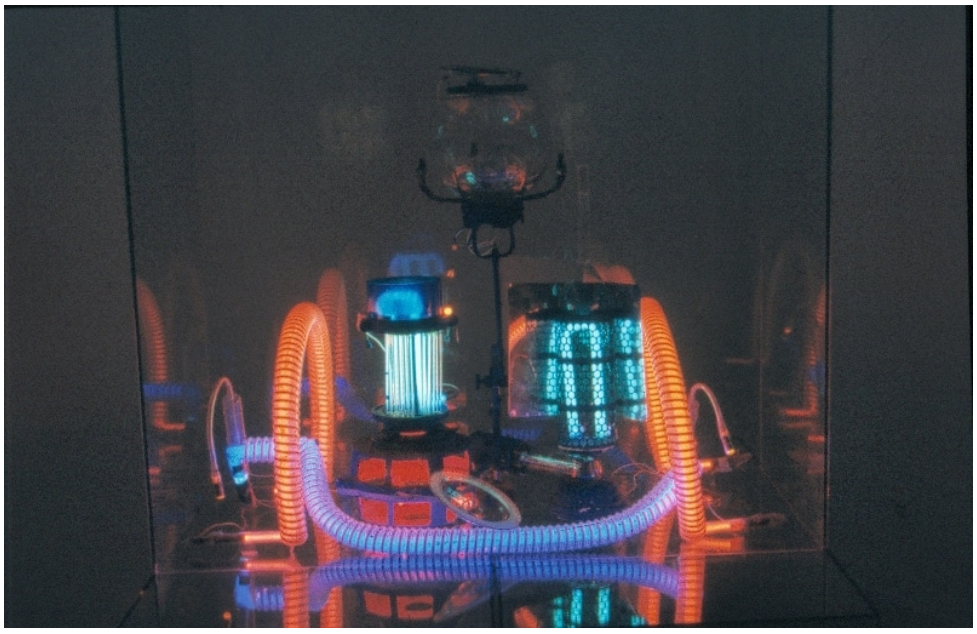


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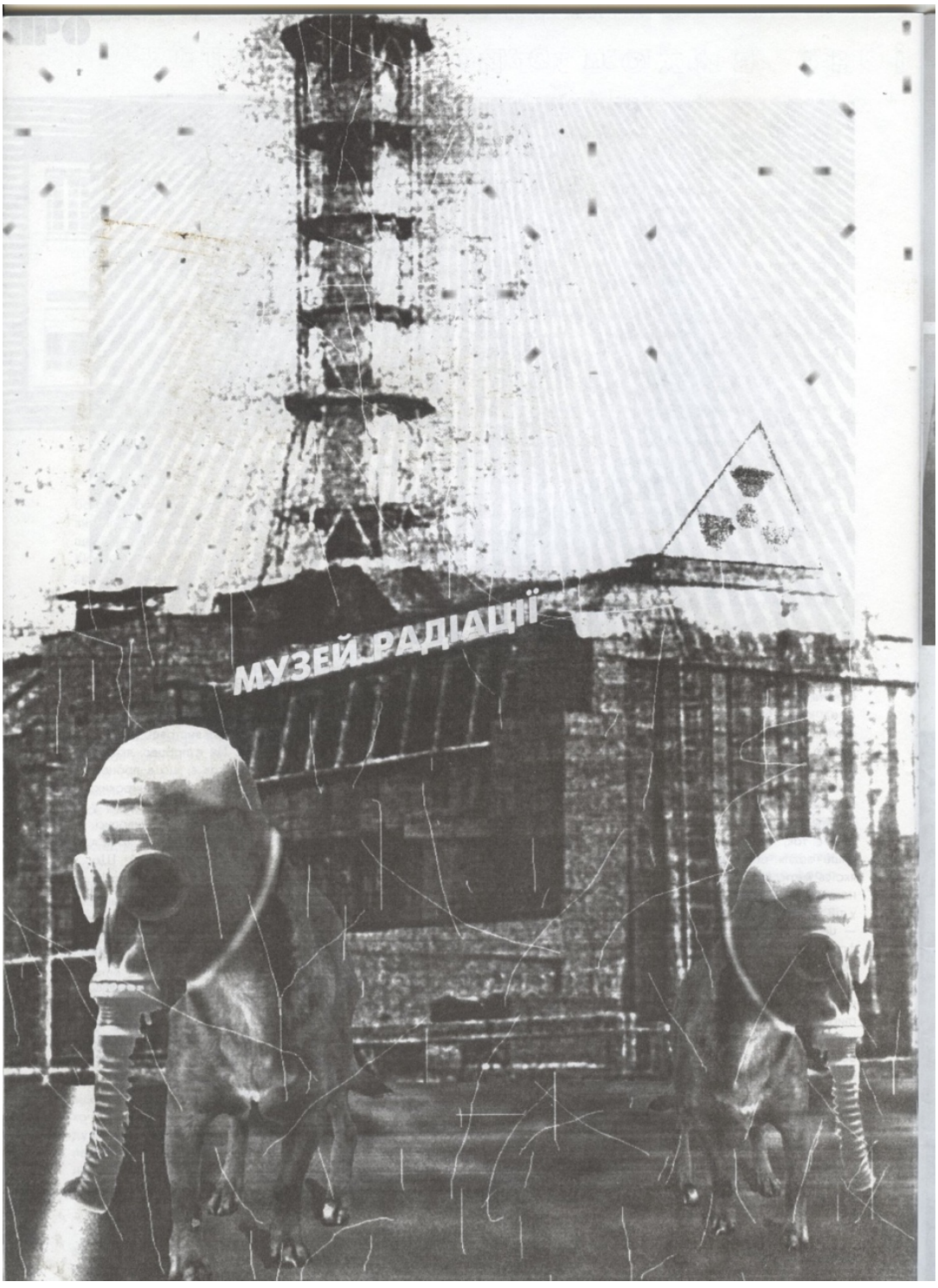
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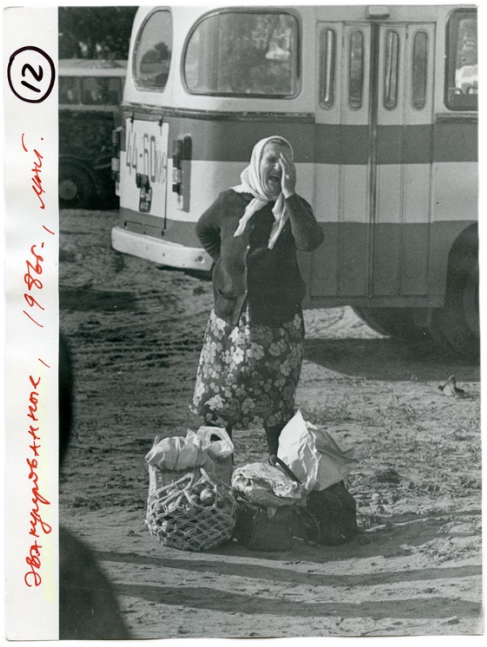


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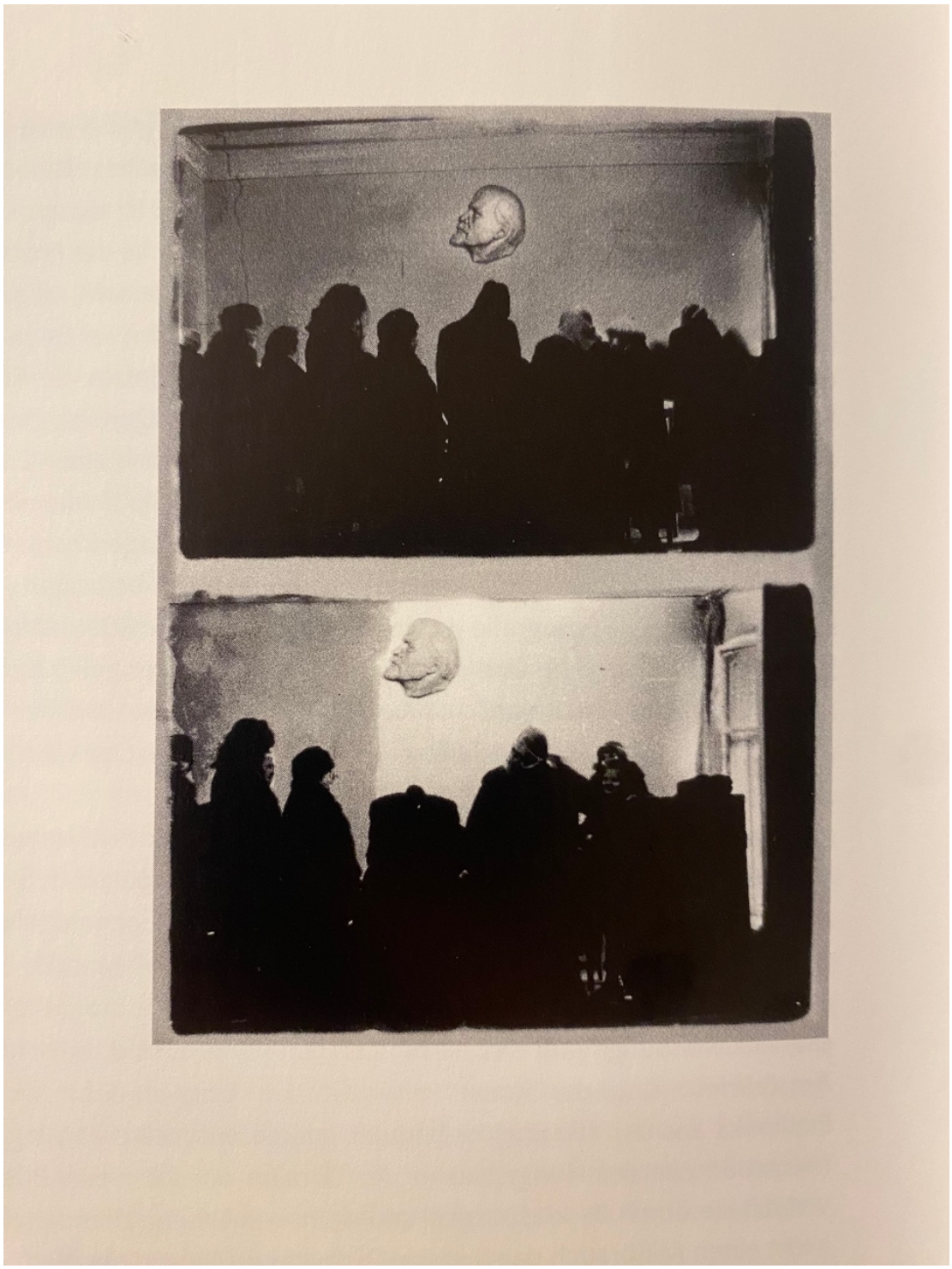




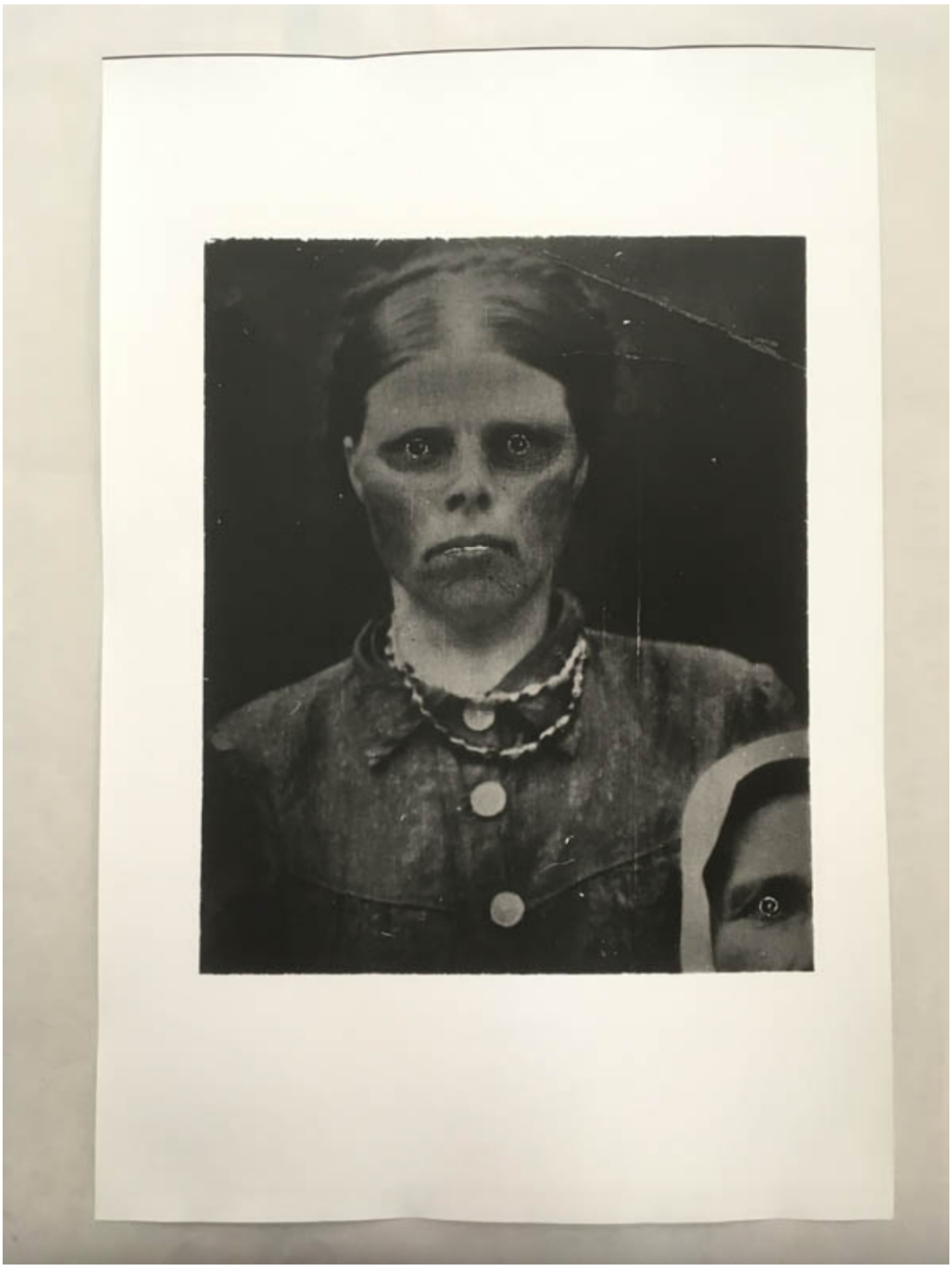
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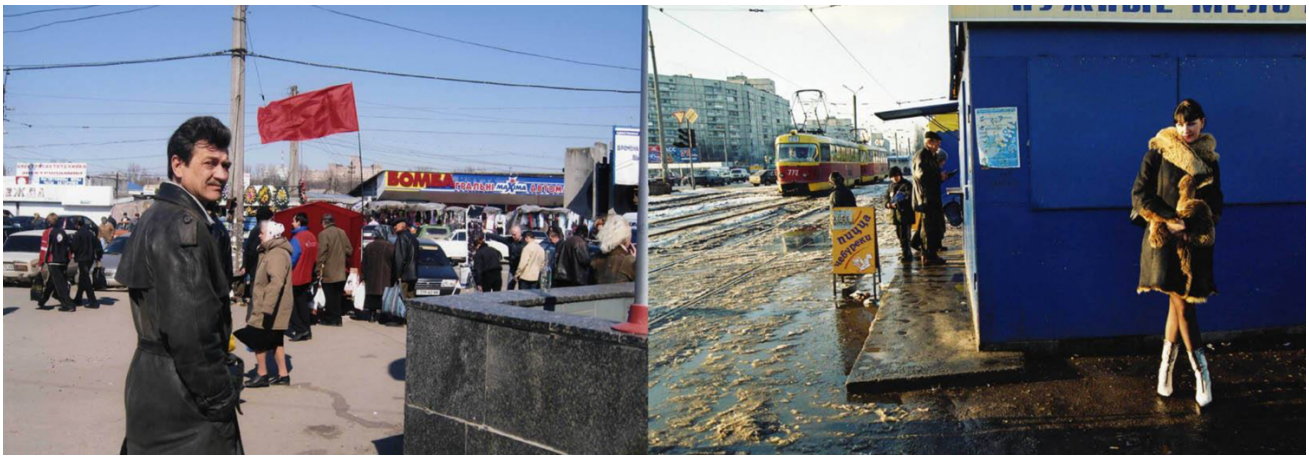
Іл. 2.24 С.Братков, вид на виставку Chapiteau Moscow, Galerie Volker Diehl, Берлін, 2013



Іл. 2.25 Б.Михайлов з серії «Soz Art», 1991



Іл. 2.26 Р.Пятковка «Фантоми 1930», 1988



Іл. 2.27 Б.Михайлов, з серії «Tea Coffee Cappuccino», 2000-2010



Іл. 2.28 А.Георгієва, інсталяція «Happy Birthday to you!», 2003





Іл. 2.29, 2.30 Вид на експозицію Квартирної виставки під кураторством О.Ройтбурда і І.Гусєва, 2008 р. Bereznitsky Gallery, Берлін.



Іл. 2.31 Група швидкого реагування «Три літери», 1994



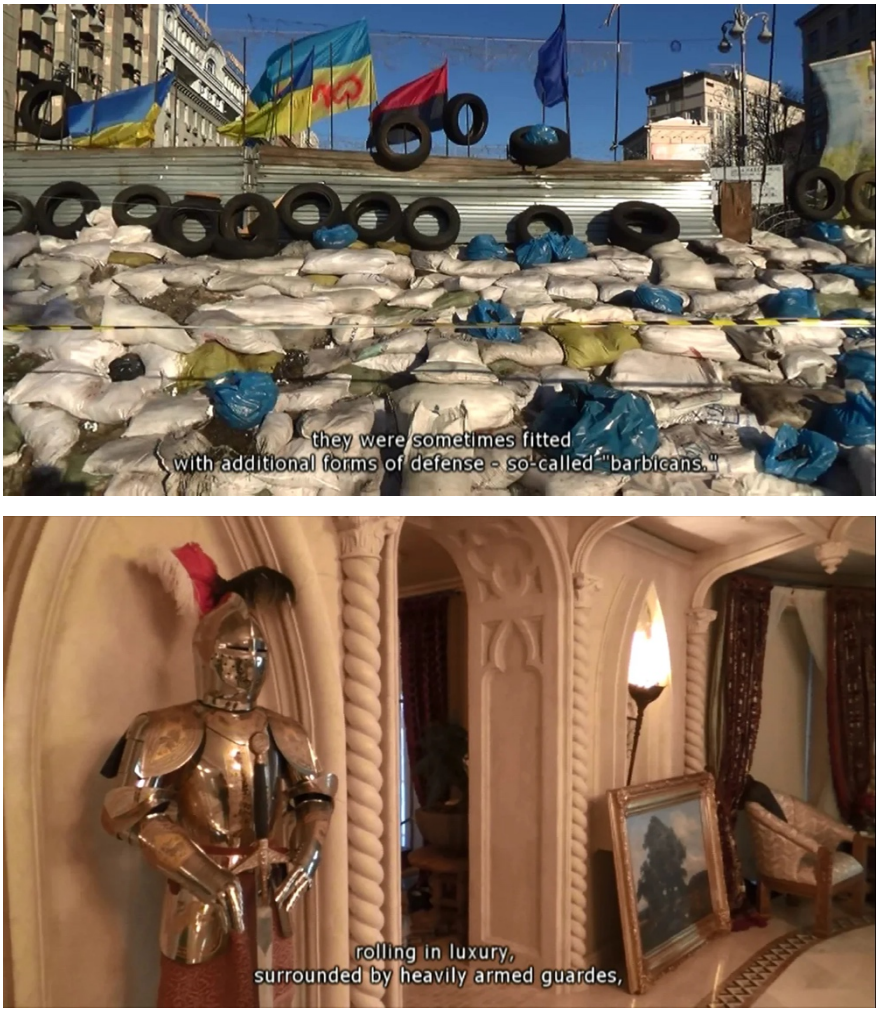
Іл.2.32 М.Рідний «Узбережжя / Seacoast», 2008



Іл.2.33 Ю.Лейдерман «Верховна рада / Verkhovna Rada», 2007



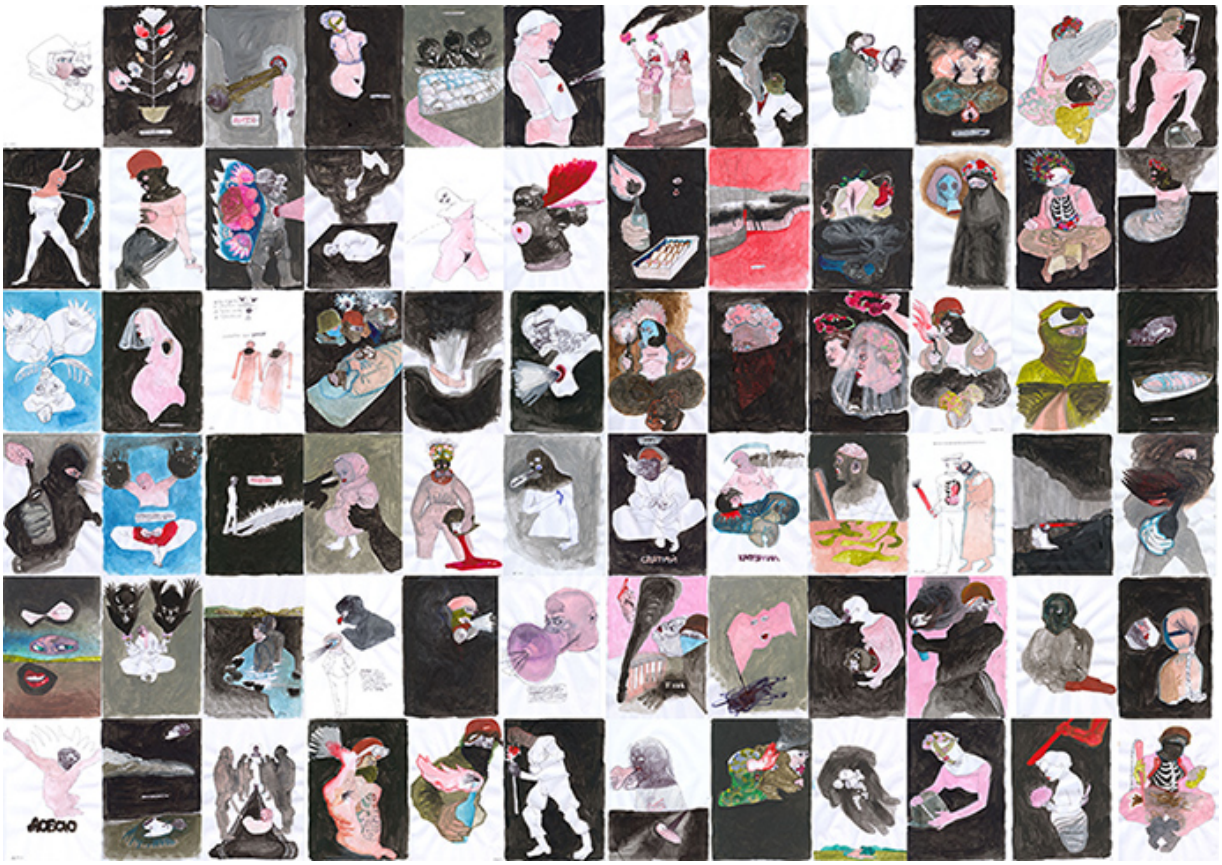
Іл. 2.34 Н.Кадан «Процедурна кімната / Procedure Room» 2009-2010



Іл. 2.35 М.Рідний «Фортеця / Fortress», 2013-2014 (16,17’)



Іл. 2.36 Група Р.Е.П. «Хронологія патріотизму / Patriotism Chronology» 2014 р.



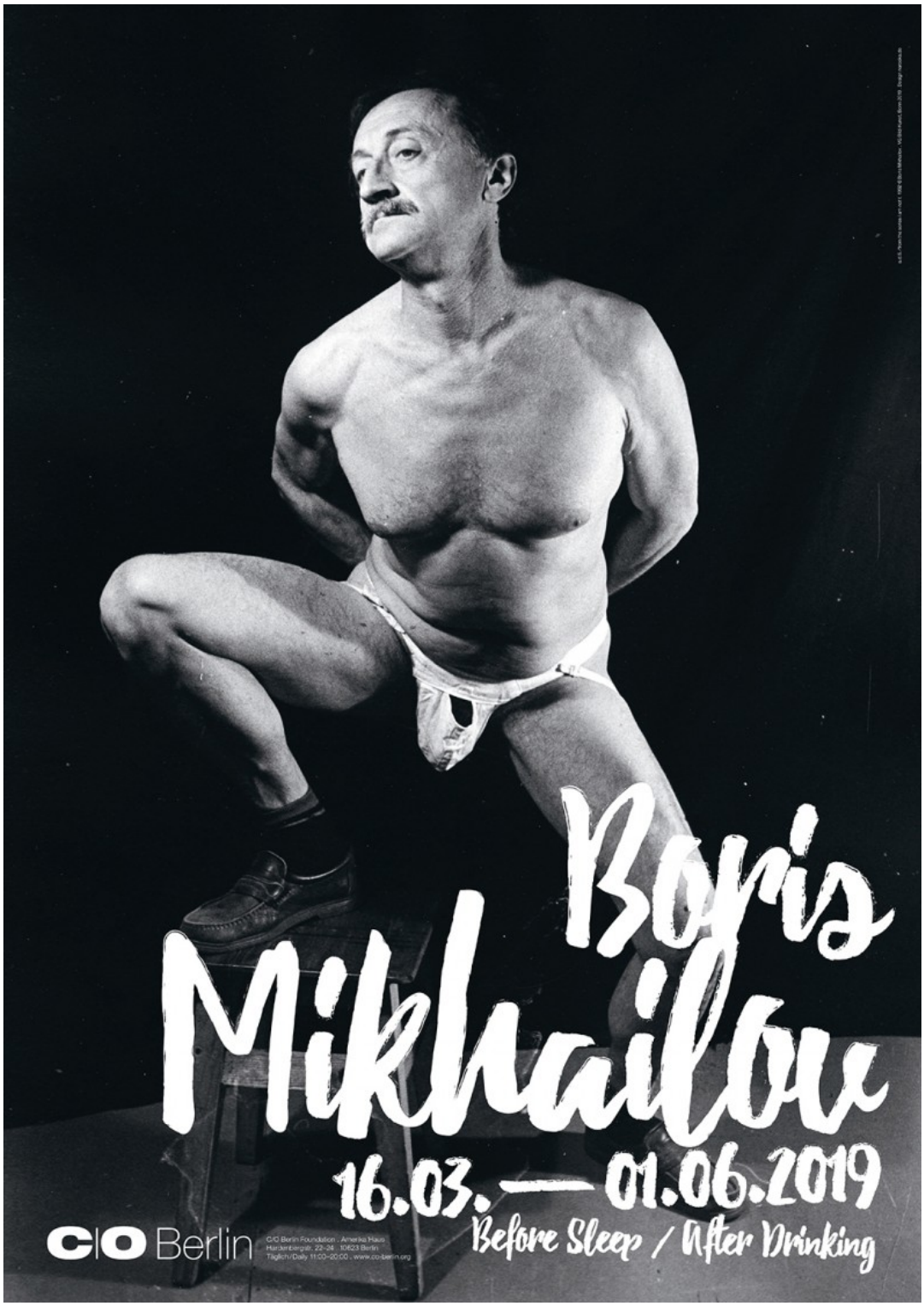
Іл. 2.37 В.Ралко «Київський щоденник» 2013-2014



Іл. 2.38 Л.Хоменко «Малюнок на Майдані» 2013-2014



Іл. 2.39 О.Мельник «Бачу справи твої, людино / I See Your Deeds», 2014



Іл. 2.40 Афіша виставки Б.Михайлова «Before Sleep / After Drinking», C/O Berlin, 16 березня – 1 червня 2019



Іл. 2.41 Вид на виставку Б. Михайлова «Before Sleep / After Drinking», C/O Berlin



Іл. 3.1 Вид на виставку «Nebenan / Поруч» (19.10.2022 - 24.02.2023) Є.Бєлорусець в Німецькому Бундестазі, Берлін;



Іл. 3.2 Б.Бас та Є.Бєлорусець на відкритті виставки «Nebenan / Поруч» (19.10.2022 - 24.02.2023) в Німецькому Бундестазі, Берін;



Іл. 3.3 В.Ралко із серії «Львівський Щоденник», 2022-2024



Іл. 3.4 Р.Капа «Солдат, що падає» 1936



Іл. 3.5 Вид на виставку «Sorri… das ist ein Befehl»

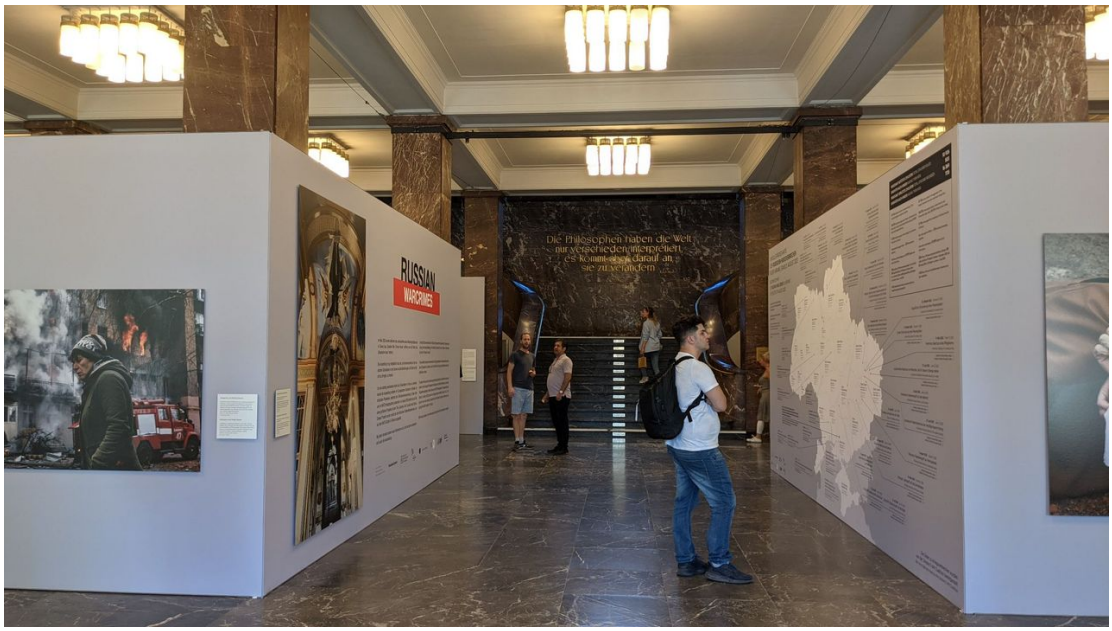
(Это приказ, sorri) (14.05.2022 - 11.06.2022) у Gutleut Gallerie, Майнц



Іл. 3.6 Вид на виставку «Unabhängigkeit! Fotografien aus der Ukraine 1991–2023» *(укр. Незалежність! Фотографії з України 1991–2023)* (14.09.2023 – 25.02.2024) у Zeitgeschichtlichen Forum, Ляйпціг



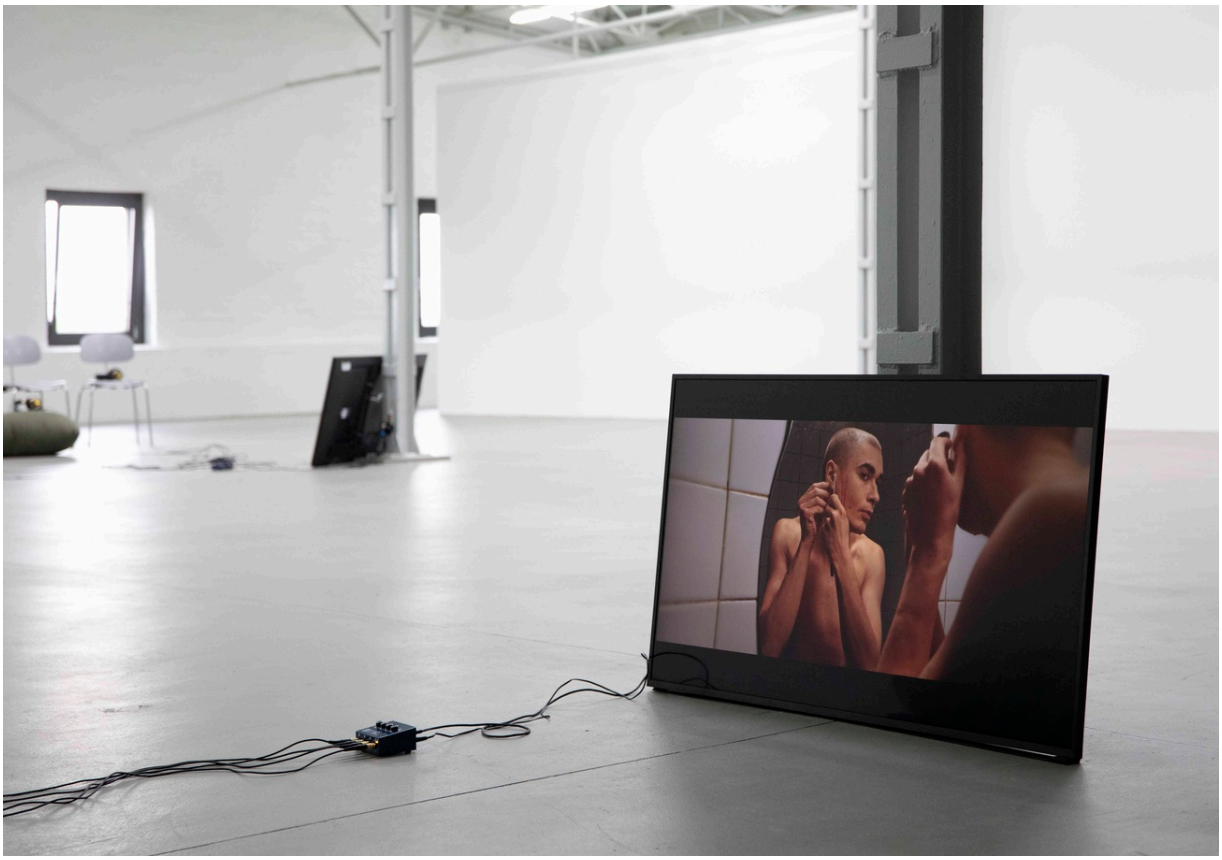
Іл. 3.7 Ф. де Поулпіке «Это приказ, sorri», 2022, Буча



Іл. 3.8 Вид на виставку «Russian War Crimes» (09.04.2023 - 16.04.2023)



Іл. 3.9 Вид на виставку «Worth fighting for / За що варто боротися» в Кельні (15.11.2022 – 14.12.2022)



Іл. 3.10 Вид на виставку «Ein Brief von der Front / Лист з фронту» (23.03.2022 - 18.04.2022) у Мюнхенському Домі мистецтва (Haus der Kunst)

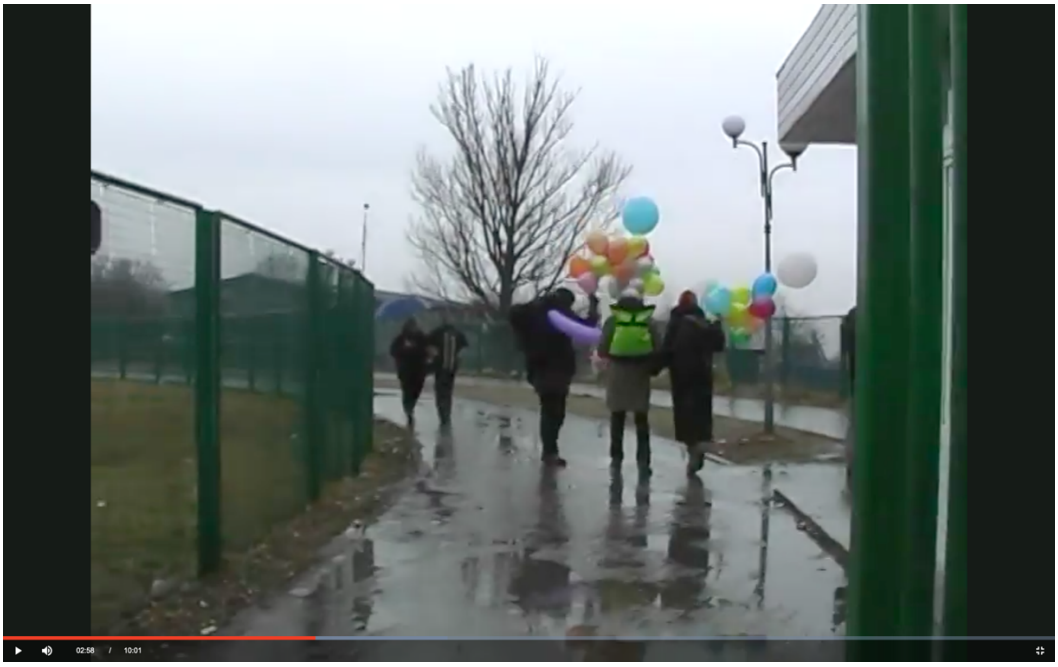


Іл. 3.11 О.Лактіонов «Лист з фронту», 1947

полотно, олія, 155х255 см, Державна третьяковська галерея



Іл. 3.12 Вид в експозиції роботи М.Карабіновича «Якомога далі», 2020 (6:23’)



Іл. 3.13 Стоп кадр з роботи групи Р.Е.П. «Контрабанда», 2007 (10:00’)



Іл. 3.14 Стоп кадр з роботи AntiGonna «Enter the War», 2017 (3:57’)



Іл. 3.15 Стоп кадр з роботи AntiGonna «Rave on bones / Рейв на кістках», 2017 (6:59’);



Іл. 3.16 Стоп кадр з роботи Я.Малащука і Р.Хімея «Dedicated to the Youth of the World II / Присвячено молоді II світу», 2019 (9:00’)



Іл. 3.17 Вид в експозиції роботи К.Лібкінд «Where are Your Big Ears Dear Dear Grandma?/Де твої великі вуха, люба люба бабусю?», 2021 (6:44’)



Іл. 3.18 Стоп кадр з роботи Я.Футимського «Flag is burning / Прапор горить», 2019 (1:51’)



Іл. 3.19 Афіша виставкового проєкту «Visions of Ukraine. A Moving Image Selection by Mykola Ridnyi / Візії України. Рухомі зображення в добірці Миколи Рідного» (13.05.2022 – 21.08.2022);



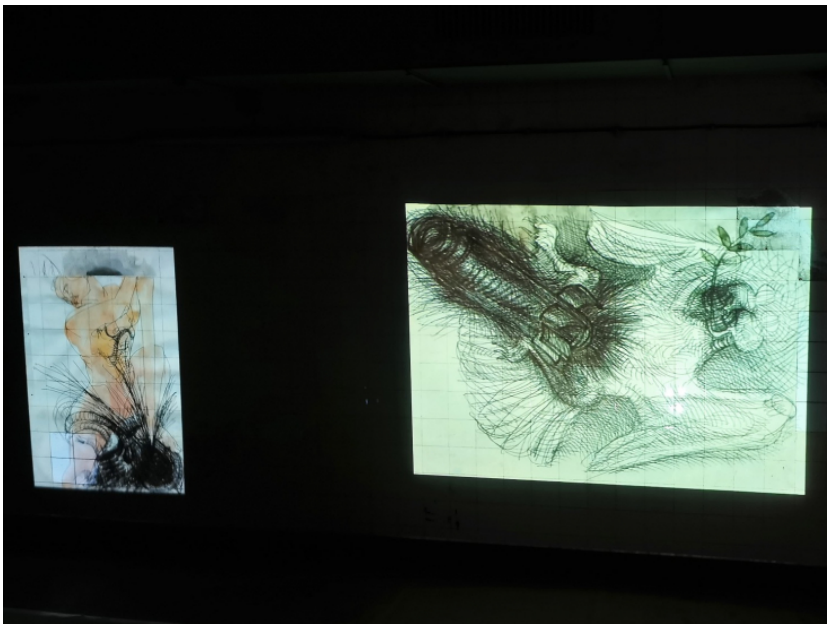
Іл. 3.20 Анонімно «АТО 720p mp4», 2014 –2015, 83:35’



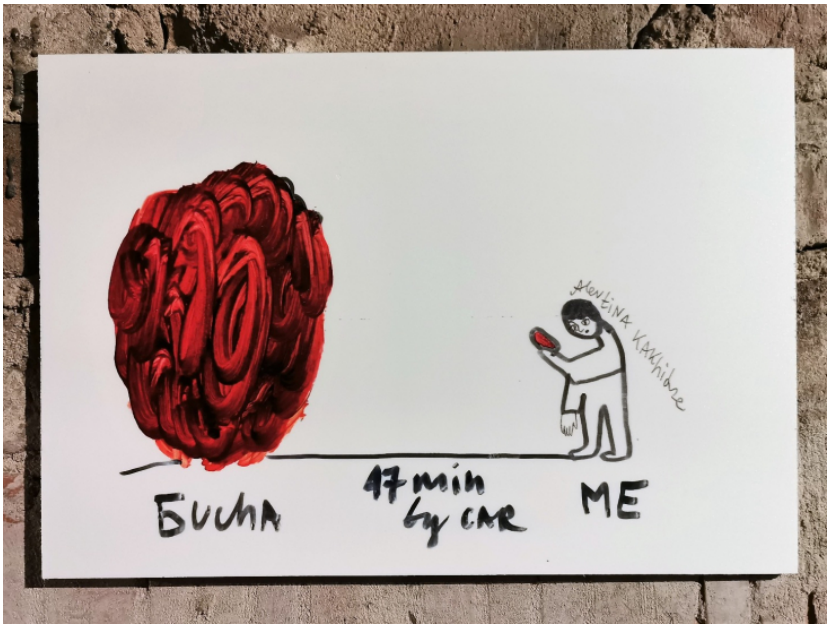
Іл. 3.21 Відкриття виставкового проєкту «The Captured House / Захоплений будинок» (7.05.2022 - 15.05.2022), подвір'я Alte Münze, Берлін



Іл. 3.22 Фрагмент інформаційного стенду з історією україно-російських конфліктів в рамках виставкового проєкту «The Captured House / Захоплений будинок» (7.05.2022 - 15.05.2022)



Іл. 3.23 Проекції робіт В.Ралко з циклу «Львівський щоденник» в експозиції виставкового проєкту «The Captured House / Захоплений будинок» (7.05.2022 - 15.05.2022);



Іл. 3.24 Робота А.Кахідзе в експозиції виставкового проєкту «The Captured House / Захоплений будинок» (7.05.2022 - 15.05.2022). Автор фото – І. Маргілов, Berlin Visual;



Іл. 3.25 Робота І.Гусєва «Русский воєнний корабль», 2022 в експозиції виставкового проєкту «The Captured House / Захоплений будинок»



Іл. 3.26 Знімок Є.Малолєтки, Маріуполь 04.03.2022



Іл. 3.27 Перформанс Д.Кольцової «Колискова» в рамках виставкового проєкту «The Captured House / Захоплений будинок»



Іл. 3.28 Згорівші двері з Київської області якими завершується експозиція проєкту ««The Captured House / Захоплений будинок»



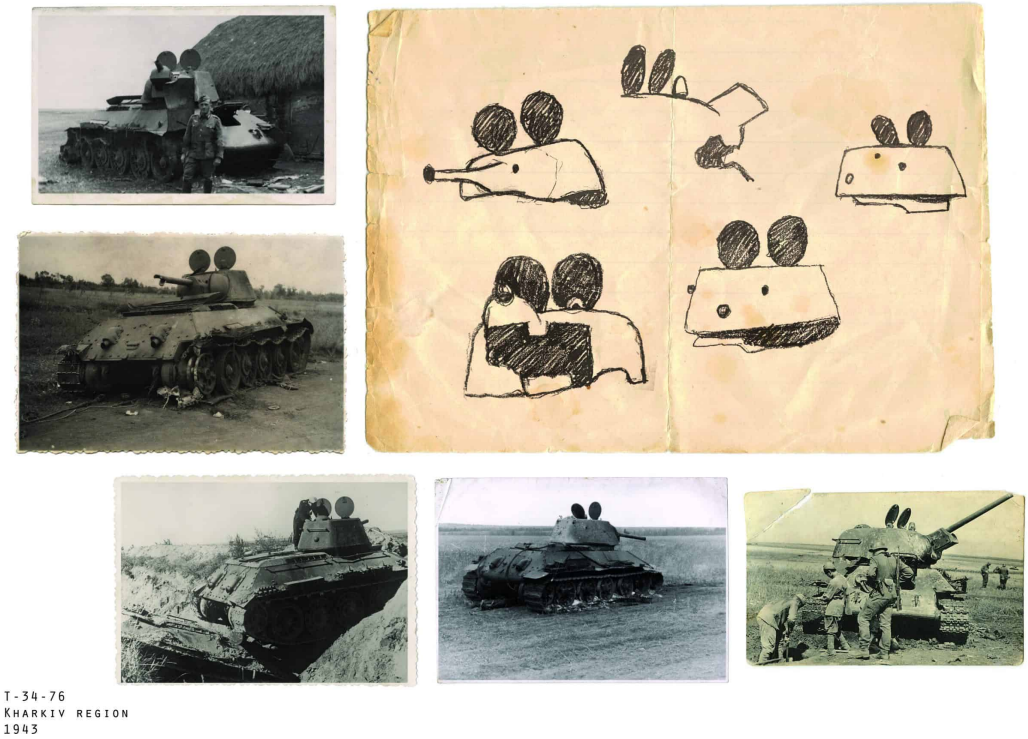
Іл. 3.29 Відкриття виставкового проєкту «From 1914 till Ukraine», 2023, Kunstmuseum Stuttgart.



Іл. 3.30 Вид на експозиції виставкового проєкту «From 1914 till Ukraine», 2023, Kunstmuseum Stuttgart.



Іл. 3.31 К.Бучацка «Вирва у зруйнованому селі Мощун», 2022



Іл. 3.32 А. Рачинський та Д. Ревковський «Степ Мікі Маусів. Архіви», 2022–2023



Іл. 3.33 А.Сагайдаковський «Фальшиве небо», 2017



Іл. 3.34 Учасники проєкту «Goldnarben», 2023.



Іл. 3.35 С.Голубєва «Камінь», 2022



Іл. 3.36 Д.Смолкіна «Your pink fetish», 2022



Іл. 3.37 Д.Смолкіна «The cat» 2023



Іл. 3.38 А.Пасечник «Еверест», 2023



Іл. 3.39 П.Щербина «Місце зцілення постійно безпритульного тіла», 2022



Іл. 3.40 Вид на експозицію виставки «Калейдоскоп Історій. Українське мистецтво 1912–2023»



Іл. 3.41 Вид на експозицію виставки «Калейдоскоп Історій. Українське мистецтво 1912–2023».



Іл. 3.42 Ж. Кадирова «Паляниця», 2022



Іл. 3.43 А. Звягінцева «Екологічний костюм для окупанта», 2022



Іл. 3.44 Д.Кольцова «Tessellated», 2023



Іл. 3.45 В.Єрмилов, «Канатка», 1928



Іл. 3.46 Л. Хоменко «Schweigeminute / Хвилина тиші», 2023



Іл. 3.47 Ю.Білей “Свобода для всіх”, 2023



Іл. 3.48 К. Мельник «Кістки стають садами», 2023