

## UKRAINIAN ART IN THE CONTEXT OF THE GEOPOLITICAL CHALLENGE OF 2014-2025

### A ARTE UCRANIANA NO CONTEXTO DO DESAFIO GEOPOLÍTICO DE 2014-2025

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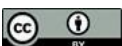
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#### **Abstract**

The publication explores traditional and contemporary art and discourses, contextually generated socio-artistic practices that are currently being produced in Ukraine in the realities of war. The socio-cultural reflection on the modes of existence of war as a phenomenon of physical reality and as a discursive construct that exist simultaneously and are reproduced through material and symbolic (textual) parameters is taken into account. It is noted that reactive and reflexive artistic practices reflect the understanding of the novelty of “war in the city”, which requires the use of urban strategies of resistance. Existential differences in the creation of narratives for different target audiences of both local and global society are determined. The research methodology is based on own objective observation and analytics, which allowed identifying a number of typical artistic practices that were instantly transformed into artistic mobilization strategies of resistance. The conclusions indicate that artistic activism has once again actualized the issue of the social

#### **Resumo**

*Esta publicação explora a arte e os discursos tradicionais e contemporâneos, bem como as práticas socioartísticas geradas contextualmente e produzidas atualmente na Ucrânia em meio às realidades da guerra. Considera-se a reflexão sociocultural sobre os modos de existência da guerra como um fenômeno da realidade física e como uma construção discursiva que coexistem e são reproduzidas por meio de parâmetros materiais e simbólicos (textuais). Observa-se que as práticas artísticas reativas e reflexivas refletem a compreensão da novidade da “guerra na cidade”, que exige o uso de estratégias urbanas de resistência. São determinadas diferenças existenciais na criação de narrativas para diferentes públicos-alvo, tanto da sociedade local quanto global. A metodologia de pesquisa baseia-se na observação e análise objetivas, que permitiram identificar uma série de práticas artísticas típicas que foram imediatamente transformadas em estratégias de mobilização artística de resistência. As conclusões indicam*



content of art, the meaning of culture, national language and symbols, mobilizing artists to the processes of modeling current reality and its retranslating. Additionally, the role of museums and other institutions as places of refuge, humanitarian and cultural centers for preserving identity is revealed.

**Keywords:** Ukraine. War 2014-2025. Fine Arts. Traditional Art. Embroidery. Museum. Mobilization Art Practice. Color.

*que o ativismo artístico atualizou a questão do conteúdo social da arte, o significado da cultura, da língua e dos símbolos nacionais, mobilizando artistas para os processos de modelagem da realidade atual e sua reinterpretação. Além disso, revela-se o papel dos museus e de outras instituições como locais de refúgio, centros humanitários e culturais para a preservação da identidade.*

**Palavras-chave:** Ucrânia. Guerra 2014-2025. Belas Artes. Arte Tradicional. Bordado. Museu. Prática Artística de Mobilização. Cor.

## 1 INTRODUCTION

Traditional, fine arts and cultural and artistic practices are important forms of realization of spiritual experience, the content of which is value postulates expressed in symbolic form. The practical embodiment and implementation of these postulates occurs through cultural and artistic discourse in the triune interaction of artists–society–institutions. The beginning of the war in Ukraine, the so-called ATO, 2014 and the open military invasion of Russia into Ukraine in 2022 gave rise to a powerful layer of artistic and socio-cultural reflection on the war as a phenomenon of physical reality and as a discursive construct (Parakhonskyi & Yavorska, 2019), which simultaneously have continued to exist for more than ten years and are reproduced by artists from all over the world through material and symbolic (textual) parameters.

Despite the fact that the definitions of “guerrilla art”, “terrorism”, “occupation”, “war”, “front” with the addition of “artistic” have become stable word combinations in the strategies of Ukrainian art movements since the early 2000s, namely today the “military” vocabulary identifies national art and culture as those that have long been at the forefront of not so much the aesthetic but rather the social front. The first artistic practices of 2014 and 2022 were preceded by a feeling of complete loss of reality among the community, a state of frustration as an inability to comprehend the new reality. The feeling of the present as ultimately finite – time that kills, led to the combination in the public spaces of cities, including those temporarily occupied by Russia, of real military practices with symbolic ones, in which the subject independently chooses individual or

group activity in a joint game: “creation of Victory”. In addition to engagement, the new situation requires rapid fixation of practices that are increasingly susceptible to the fatigue factor.

## 2 LITERATURE REVIEW

Important for writing the article was the monograph by Borys Parakhonskyi and Halyna Yavorska “*Ontology of War and Peace: Security, Strategy, Meaning*” (2019), in which the essence of war and peace is revealed through the strategic and security paradigms, with the inclusion of multi-level interaction of cognitive meanings. In the publication of the philosopher Volodymyr Yeshkilev (2024), language is part of the imperial cultural game, and war is a confrontation between “two fundamentally incompatible civilizations, connected by geographical proximity, historical exposure, a complex “game of resentments” and a traumatic ethno-cultural background”. Poet, translator, and publicist Andriy Bondar (2022) introduces the metaphor of “black skin” to demonstrate the process of erasing by world politicians and the media of Russia's actual guilt, its conscious and purposeful destruction of the culture, language, civilizational, and political choices of Ukrainians.

Traces in art that demonstrate the gap in worldviews are examined in a number of publications by Bohdan Mysyuga (2022); political scientist Vitaly Portnikov (2022) raises the issue of Ukrainian culture as hidden in the shadow of Russian. An important declarative source is the curatorial text by Borys Filonenko (2022), written for the art residency “At the House-Workshop” in June 2022. The main source material was his own photographic material, publications on social networks, emotional observations of individual random and regular cultural and artistic practices of the first month of the war, and his own reflection (Babii, 2022; Semchuk, 2022). The empirical basis of the study was the publications of Ukrainian and European journalists in the media and publications by public activists on social networks, collected by the co-authors of this study from 2006 to 2025.

Research objective implies documenting the mobilization practices of the art community in Ukrainian cities and ways of communicating with a wide international audience through artistic reactivity.

As a result of study, the earliest forms and formats of mobilization practices were recorded, in which art, both visual, figurative, and traditional, is declared as a method of demonstrating individuality and national identity in the conditions of a destructive war.

### **3 METHOD**

The methodology of this study is based on operational and objective observation and analytics, which allow identifying typical artistic practices that instantly turn into mobilization strategies of resistance. A structural-functional research method was applied to systematize the personal activities of artists and the organized work of institutions in the context of cause-and-effect relationships. One of the ways to deeply penetrate the essence of the issue is structural-typological analysis, which reveals the universal and specific in each of the artistic and cultural practices. The main materials of the study are current artifacts and events of 2014-2025, collected directly from the public and virtual spaces of Ukraine and the world media.

### **4 RESULTS AND DISCUSSION**

The public rhetoric that began in Ukraine in 2014 around the romanticized image of a fighter, at the beginning of Russia's full-scale invasion of Ukraine in 2022, quickly began to be replaced by specialized military tactics and strategies of attack and defense, demonstrating a cultural manifesto of identity, relying not only on acceptable norms, mainly linguistic, but also on a common motivation - a final break with the imperial cultural game. The apocalyptic performance, in which all citizens of Ukraine simultaneously became participants, demonstrates the fixation of the duration of the present time - being here and now - avoiding the possibility of objective consideration. The language game: "in a past life", "we needed peace yesterday, and today we need victory" demonstrates a social scenario of the projection of an extended present, in which the future is imagined as far away as the morning. According to Filonenko (2022), "in a situation where military optics mark our bodies and the environment of our existence, skepticism about the future is transformed into a state of permanent supportive actions and preparation for tomorrow. A counterattack can also occur in the history of ideas about

the future”.

The fixation of the beginnings of artistic resistance demonstrates a grotesque, devoid of nuances and aberrations, with a declaration of the right to hate and contempt, resulting in the mass appearance of memes and agitation on the networks. Among the first ones, there are caustic caricatures by the vocalist, leader of the band "Ot Vinta!" (“Clear Prop!”), animator, Yuri Zhuravel (Rivne). The destruction of a symbolic art institution - the Maria Pryimachenko Museum in Ivankiv - caused a wide discussion and the appearance of anti-Russian posters based on the artist's works, the accumulation of new institutional directions of work.

At the beginning of 2022, Western Ukrainian museums, in addition to realizing the importance of their own collections, became a shelter for the funds of evacuated museums, uniting in the initiative "Museum Crisis Center"; galleries, theaters, philharmonics, and academic communities took in museum workers, artists, writers, journalists, musicians, and actors from Mariupol, Severo-Donetsk, Kyiv, Kharkiv, Zaporizhzhia, Odesa, Kherson, and other cities of Ukraine. The coexistence of war and migration flows gave rise to a number of paradoxical projects and new artistic communities: “Furious Orchestra” (director Kateryna Kosetska, Lviv), the musical and poetic project “Warnyakannya” (Anton Slepakov/Andriy Sokolov), a surrealistic performance with elements of everyday life and performative actions “UNIVERSUM” (director Ivan Sharan, Drohobych), “God is among us! Let’s win together!” (curator Valeriy Tverdokhlib, IFKM), the cover of the album by rapper Stepan Burban (Palindrome) was a watercolor from the “Lviv Album” by Kyiv resident Vlada Ralko.

Creative legitimization is experienced by indirect actions, specific partisan tactics of identification associated with symbols of one's own or someone else's system: a two-headed rooster or chicken and a pitchfork, white knights and bloodthirsty bears, David and Goliath, Judith, Shevchenko, sunflowers. Anonymous appeals such as: "a list of questions to determine a rashist:/ - when do oxen bellow?/ - what do dead bees do?/ - what kind of deer do we have?/ - where is the nearest branch of a monobank?", "tell palyamitsa", demonstrate the transfer of meanings from the symbolic to the political plane. Numerous concerts by top performers in cities in Ukraine and abroad, the victory of the rap group "Kalush" with the composition "Stefania" in the Eurovision Song Contest 2022, public statements about the rejection of Russian-language content in show business

are recognized as urgent political action.

An equally important task of the cultural and artistic offensive was the reconquest of own values, which were in the shadow of imperial narratives about a “subsidiary” culture, “that becomes understandable to the world only through the Russian language or as an alternative to Russian culture” (Portnikov, 2022). On March 24, 2022, Yuriy Andrukhovych’s project, jointly with the Ivano-Frankivsk Drama Theater, “Rise, My People,” was published, in which, through a theatrical performance, the history of the military march, which since 1941 has been appropriated by Russia and known as “Rise, Great Country,” was revealed (TSN, 2022).

In circumstances of urgent need to demonstrate own national identity, embroidered shirt becomes one of the national symbols - in the perception of different socio-age strata, it is an obligatory attribute of Ukrainianness at various events, holidays, both at regional and state level. The term ‘vyshyvanka’ appears in society, and the action “World Embroidery Day”, initiated by the students of the Ukrainian National University named after Yu. Fedkovych back in 2006 and picked up by Ukrainians all over the world, is gradually growing into an international holiday.

Traditional embroidery in various interpretations boldly enters the everyday life of Ukrainians. Ornamental structures in the form of prints are applied to various types of clothing, accessories, tableware, etc. Stickers with ribbon ornaments of embroidery are used to mark cars. Individual motifs and integral ribbon structures, up to imitation of embroidery techniques and individual stitches, are used in the body art. Tattooed images of traditional embroidery are becoming a special form of expression of national consciousness and emphasizing civic position among Ukrainian youth, gaining increasing popularity with the beginning of Russia's full-scale invasion of Ukraine in 2022.

The embroidered Ukrainian shirt has become one of the promoters of Ukrainianness on the international stage. Ukrainians, fleeing the war, go to various events in support of Ukraine in many countries of the world wearing embroidered shirts. The wave of national resistance consolidated Ukrainian society around the idea of reviving the regional features of the traditional embroidered shirt. There is occurring demand for a deeper sense of the aesthetics of embroidered clothing in the process of tactile cognition of artifacts and direct participation in their reproduction. Various associations are being formed, which, within the framework of their activities, including through social

networks (Facebook, Instagram) and photo services (Pinterest), offer interaction and exchange of information between practicing embroiderers (“Not just cross... Traditional Ukrainian techniques. Let’s learn together” (2017), “Dnipro Embroiderers Club” (2018), “A shirt of the color of the sky. Hadyatsky tradition of shirt embroidery” (2021)), master classes on studying embroidery techniques, and hand-making of embroideries of certain local centers. Various artistic spaces are being organized, which are actively developing in several directions simultaneously: collecting authentic embroideries, their replication, educational and enlightenment processes (“Magda Dzvin Workshop”, 2014, Lviv, founder O. Pecharska (Semchuk, 2022) interpretations in modern embroidered shirts (Art House “Tobivka”, 2022, Ivano-Frankivsk, founder L. Drohomiretska). Various projects are being developed to popularize traditional embroidered clothing (“Project Nation”, 2018, Kyiv, head – designer, stylist, collector Ksenia Malyukova, originally from the city of Lysychansk (Donetsk region)).

The unity of Ukrainian society around cultural heritage and traditional art has clearly demonstrated and sharpened its sense of self-esteem. Social networks are full of informational and educational pages of individual groups that search for and publish old photos of Ukrainians (since the end of the 19th century) in folk embroidered clothing, some of them specifically of individual local centers, others of ethnographic groups, regions, or the whole of Ukraine: “Borshchivska sorochka” (2013), “I am boyko” (2017), “History and monuments of Prykarpattia” (2019), “Zaspulnytsia”, “Ancient clothing” (2015), “Ancient, authentic Ukrainian clothing” (2017), “Ukrainians. Who We Are and What We Are” (2017), “Grandma’s Shirt” (2020), “History of Ukraine in Retro Photos” (2020), “Artistic Bukovina” (2021), etc.

After 2022, with the beginning of the full-scale invasion, Ukrainian society accumulates with renewed force a clear protest against the Russian “we are brothers”, including through the demonstrative distribution on social networks and media of photos of Ukrainians in traditional embroidered clothing of the early 20th century from the temporarily occupied eastern and southern regions of Ukraine, individual cities, especially at the time of heavy battles for Kherson, Seversko-Donetsk, Bakhmut, Avdiivka, etc. This is an important information message to the world that a distinct Ukrainian culture has long existed in these territories.

State archives and museum institutions publish photographs from migration

documents and criminal cases of Ukrainians enslaved by the Bolshevik regime, in embroidered clothing with signatures of their surnames, names, and places of origin. These photographic artifacts are becoming an important source of information for the general public about the deliberate destruction of the Ukrainian people, their culture, language, and traditions – their deep national roots.

The same mission was and is still being carried out by major museum institutions, uniting their own funds after 2014 or even earlier to create powerful joint messages that single out Ukrainian art as intrinsically valuable. Perhaps the first one was the project of the Borys Voznytskyi Lviv National Art Gallery together with a number of smaller museums in Ivano-Frankivsk, Buchach, and Ternopil. For example, the large-scale project "Baroque Sculptor in Mid-18th-Century Ukraine: Johann Georg Pinzel" took place in the Louvre in Paris at the end of 2012. A week before the full-scale invasion - on February 16, 2022, Pinzel's works were evacuated to Vilnius (*An exhibition of baroque sculpture by Lviv masters of the 18th century opens*, 2022), where they were exhibited at the exhibition "The Mysticism of Baroque Sculpture: Johann Georg Pinzel and Other Masters of 18th-Century Lviv." in the National Museum "Palace of the Grand Dukes of Lithuania", and in 2023 under the title "Expression: Lviv Rococo Sculpture" in the halls of Krakow's Wawel Castle (*Exhibition of Pinsel's sculptures will open in Krakow's Wavelength*, 2023).

The exhibition of works of Ukrainian modernism "In the Epicenter of the Storm. Modernism in Ukraine" curated by Kostya Akinshi became a large-scale publicity event during the war. The project was formed by the team of the National Art Museum of Ukraine (NAMU) back in 2019, and from the first days of the full-scale war it was exhibited in the most prestigious exhibition halls of Vienna, Basel, Madrid, London, Lodz, and simultaneously in Kyiv, in the halls of NAMU. This project initiated a specific national discourse about the art of the late 19th and early decades of the 20th centuries as a consistent history of transformations of styles on the hereditary Ukrainian lands, which, due to complex geopolitical collisions, belonged to different empires, and about artists who, in these conditions, clearly identified themselves with Ukrainianness (*In the Eye of the Storm*, 2025). It should be noted that both projects caused a strong resonance among art critics from publications such as *The Times*, *The Guardian*, and *The Art Newspaper*.

The public blockade of Russian culture has unfolded on the world's largest art

scenes. In Ukraine, strategies to seize and displace Russian markers are demonstrated through a new wave of decommunization, called “desoldatization” on social media, which, in addition to memorials to fallen “Soviet” soldiers or NKVD members, has revealed a huge number of post-Soviet military signs: tanks, guns, airplanes in public spaces of Kharkiv, Kyiv, Zhytomyr, Transcarpathia, Lviv, Volhyn, etc. The mass liquidation of imperial toponyms has simultaneously given rise to a critical discourse of “neo-creation” in the context of a xenophobic ideology, and the large number of internally displaced citizens has affected not only cultural diversity, but also trust in institutions and public tolerance on the part of both local and displaced communities.

Rituals of peaceful life, demonstrating the differences between life and survival, were considered extremely important in the first months of 2022: systematic cleaning of cities from destruction, planting flower beds with flowers. One of the most significant Western Ukrainian cultural and artistic practices is the holding of informal excursions for displaced persons by artists and cultural figures starting from March 7 in Ivano-Frankivsk, Lviv, later Kamianets-Podilskyi, and other cities, highlighting the everyday culture of cities, combining history with art therapy.

At the same time, reverse processes took place, in which the political was legitimized into the symbolic through aesthetic means, such as the visualization of the text of the defenders of Zmiinyi Island, which, in addition to spreading virally through networks, quickly filled advertising spaces in real urban spaces. The slogan was reproduced through graffiti, posters, and was placed in mass scale on billboards, light displays, city lights, menus in cafes, and storage facilities since February 27, 2022. This sacramental phrase instantly acquired the meaning not only of the local attitude of Ukrainians to the military invasion, but also of a global symbol of resistance, which American journalists compared to the message “remember the Alamo” (Weber, 2022).

Musical performances by artists and musicians have become powerful actions, which used fragments of missiles and shells that destroy Ukraine every day. One of the first is the work “LANGSAM — 9M27K” by composer and performer Roman Grigoriv. He transformed the Russian BM-27 missile from the Uragan MLRS into a musical instrument, similar to a cello or double bass, on which the main theme of the composition sounds (*Frankivsk composer Roman Hryhoriv played a musical piece*, 2023). Lviv railway station has acquired the meaning of an organ hall thanks to the artist Zhanna

Kadyrova, who supplemented the church organ with fragments of rocket fragments that fell in the Kyiv region. Musicians and actors from all over the world are invited to weekly performances (*An organ with fragments of downed Russian missiles*, 2025). The clear distinction between the utilitarian and the symbolic is also disappearing: artists, musicians, actors, teachers of art universities have joined the ranks of the Terroir Defense, the Armed Forces of Ukraine, and have become volunteers; fashion designers transformed their own studios for current needs: sewing bulletproof vests, sleeping bags, adaptive underwear and clothing for the wounded; restaurants, canteens were retrained to produce dry rations, etc. With the beginning of the full-scale Russian invasion, embroidery as a manifesto of Ukrainian indomitability and a determined fight for freedom began to spread to the uniforms of the Ukrainian military. The most popular for ornamentation is the tactical shirt, the so-called “ubax” (from Under Body Armour Combat Shirt (UBACS)) – a combat shirt under the armor of the British armed forces), which is also used by the Ukrainian military. The idea of the tactical vyshyvanka belongs to S. Kurochkin, the founder of the brand “VyshyvUbaks” (<https://vishivubacs.in.ua/#awards>). It is decorated with ornamental ribbons, threads of different shades of military camouflage, machine embroidery around the “bosom” cut, like a traditional Ukrainian men's shirt. Embroidered "ubaxes" are becoming increasingly popular among Ukrainian military personnel during wedding ceremonies as a festive component of the uniform, acquiring functional significance.

The term “military embroidery” appears, which means decorating things with ornaments embroidered with threads of green and brown shades. Men's embroidered shirts in the so-called “military” style become popular. Ukrainian brands develop them based on the artistic features of traditional embroidered shirts, without changing the arrangement system and the general ribbon structure of the embroideries. Instead, the ornamental and coloristic imagery of such embroidery presents creative interpretations of designers from imitation (the embroidered shirt of the Extraordinary and Honorary Ambassador of Ukraine to the United Kingdom of Great Britain and Northern Ireland, General Valeriy Zaluzhny, made according to the scheme of V. Kryvonis by Lviv craftswoman O. Lelik (ZETA studio) based on the embroidered shirt of the leader of the OUN Movement, Stepan Bandera (*Armor for the Commander-in-Chief*”, 2023) to asymmetrical transformation, the introduction of new motifs dictated by the war - images

of military vehicles, their combination with anthropomorphic symbols (the embroidered shirt of the President of Ukraine Volodymyr Zelensky, made by K. Vozianova, founder of the Indposhiv brand), etc.

Photographers and street artists from all over the world visited Lviv, Uzhhorod, Kyiv, Borodyanka, Irpin, Gorenka, Gostomel, creating glossy projects to attract the world community to the problems of war, veterans and internally displaced persons: Prince Harry, photographers Annie Leibovitz (Rylyov, 2022a) and JR-photographeur (*Can art change war?*, n.d.), street art star Banksy (Rylyov, 2022b). Among the world stars of art and culture who visited these places, there were Sean Penn, Angelina Jolie, Jessica Chastain, Liev Schreiber, Ben Stiller, Jack Gleeson, Cary Fukunaga, U2, and Bono (Pashkevich, 2024). Despite significant criticism on social networks about the “romanticization of war”, these art practices attracted a significant global audience to the problems of real geopolitical changes.

Alternative public institutions have intensified the development of strategies for dissemination, support for performers, and the establishment of artistic residencies for dialogue, therapy, and co-production of current art: “Working Room” from the “Assortment Room” gallery (Ivano-Frankivsk), “Sorry, there are no numbers” (Uzhhorod). The names of the self-organized institutions “Cultural Front”, “Cultural Mobilization” (Cultural Space “At the Post”, Ternopil), “Art Battalion” (Korsakiv State University of Music and Drama, Lutsk), “Resistance Movement – Help Movement” (Ivano-Frankivsk Drama Theater), “Bandera’s Atelier” (Department of Design and Art Theory of PNU, Ivano-Frankivsk), “Art Headquarters” (I. Mykolaychuk Cultural and Art Center, Chernivtsi) demonstrate a conscious choice of military images among artists.

Lviv architectural monuments and public sculpture were the first to turn into installation objects through sandbag fortification pyramids. This sign of the times became decisive for the installation “monument to monuments” of the Piazza Ukraina project at the 59th Venice Biennale. Among the alternative programs of the Biennale, “Lviv Diaries” by Kyiv resident V. Ralko were demonstrated. The project “Palyanytsia” by sculptor Zh. Kadyrova from stones found on the riverbank during the Transcarpathian evacuation became not only a continuation of the artist’s “food” series, but also an allusion to the word that has acquired symbolic significance, the thematization of the existential experience of war as the feelings of an “outlier” from the famous painting by

M. Yagoda “Each of Us Is a Loaf of Bread with a Cut Off Edge” (1989). The experiences and pain of Yagoda, a “fringe” person, became the reason for graffiti reflections, designed as a dialogue between Nikita Kadan “We are the price” and Stanislav Turina “We are the slice”, later – “We are the twice” (Turina, 2022).

The Washington Post, reviewing the art environment in Lviv during the war, notes that “the routine far from the front lines in recent...months suggests a complete rejection of everything Russian, combined with the need to tell the world, especially Russians, what happened here. Ukrainian contemporary artists, who for years fought a difficult battle with the Soviet legacy of rigidity that governed freedom of expression, now find themselves at the forefront of this narrative mission” (Klemko, 2022).

The need to document collective psychodynamics is associated with distrust of technical media, re-production of content, due to which the content of the testimony is transformed according to the changed context. Inaccuracy of reading affects the ability to testify. Instead, subjective media created by artists demonstrate personal experiences of living in states within the catastrophe. Objectivity is evidenced by the context of the production of practice, which can be reconstructed and recorded as testimony. There is a continuing tendency to visualize the text - as an annotation, a random marker (route ticket, advertisement, newspaper article, etc.) that complements the image, a symbolic slogan, a poetic metaphor, a description of the author's psycho-emotional state, a quote from a therapeutic session. Images, symbols, predictions, diaries, entering the public space, give meaning to each day of the war, combining with the content of the media, create an emotional cast of individual and collective struggle, living and confrontation. On February 24, public institutions launched a number of projects that verify, systematize, and form catalogs of testimonies and evidence of the war, including artistic reflections: “The Wartime Art Archive”/“Art of Wartime. Archive” from the NGO MSM – founded on February 24, 2022, “Diaries and Dreams of War” from Lvivcenter – request published on April 11, 2022, “Diaries of War” for students of the “graphic design” specialization of the PNU – from March 14, “War Archive” on DocuDaysUA – specializing in the chronicle of the war.

## 5 CONCLUSION

In conclusion, we note that the realities of Russia's military invasion of Ukraine since 2014 demonstrate a bright turn of artists to the social and humanitarian aspect. Cultural and artistic practices and crafts, which were recently recognized as marginal, now occupy exclusive positions, turning into new military strategies and information weapons, that can be interpreted as a kind of renewal of the avant-garde. Artists have provided an opportunity for outside viewers to see Ukrainian realities through the vision of artists. In general, the number of concerts and exhibition projects: artistic and documentary photography, folk art, traditional painting, contemporary art, posters, children's drawings, illustrations, sculptures, which were presented and still are presented in the world by Ukrainian institutions, groups of artists, cultural foundations is unprecedented in an attempt to formulate a high-quality message that represents not only old values, but also new meanings that can capture the conservative world. The artistic environment creates symbolic markers and is itself a marker of the avant-garde as a state of society. Transformations of artistic practices practically do not concern the formal aspects of art, which demonstrate mostly ready-made templates, texts, paraphrases from everyday life, changing their meaning; struggle and attack prevail as anticipation and comprehension. Tactical embroidery has become an important element of the Ukrainian military uniform. Its emergence and popularity testify to a deep national idea, memory and justifies the often used statement that “embroidery is the genetic code of Ukrainians”. Museums of traditional and fine arts have united in corporations to shelter their own funds and at the same time have become promoters of national values and refute old imperial narratives about the inferiority of Ukrainian art and culture. Public initiatives have grown into self-organized group and mass ones. Institutionalization in the cultural field is consolidated by rapid archiving.

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### Authors' Contribution

All authors contributed equally to the development of this article.

### Data availability

All datasets relevant to this study's findings are fully available within the article.

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