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CULTURAL DIALOGUE OF UKRAINE IN INTERNATIONAL EXHIBITION PRACTICES OF VISUAL ART, 2014–2024: A REVIEW OF UKRAINIAN HISTORIOGRAPHY

This article reviews Ukrainian historiography addressing the cultural dialogue in visual art through Ukraine's participation in international exhibition projects from 2014 to 2024. The study sets the lower chronological boundary in the aftermath of the Revolution of Dignity and the beginning of the Russo-Ukrainian War. In contrast, it defines the upper boundary by the need to examine recent shifts in exhibition practices. The authors base the study's methodological framework on the principles of a comprehensive approach, systematicity, historicism, and objectivity and apply general scientific methods such as analysis and synthesis, functional and evolutionary analysis, periodization, historiographical source criticism, and the problem-chronological method.

The article summarizes, systematizes, and analyzes key scholarly works on the subject and highlights their authors' contributions to understanding the role of visual art as an instrument of cultural diplomacy. Three periods are identified within the defined chronological boundaries, each characterized by a distinct historiographical focus shaped by significant historical events. The study notes the participation of Ukrainian artists in international exhibitions (such as the Venice Biennale and other cultural events) and discusses the interaction between Ukrainian and foreign cultural institutions. It outlines the evolution of academic approaches to the topic, with particular attention to changes in the cultural paradigm following Russia's full-scale invasion of Ukraine.

The article also identifies prospects for further research, emphasizing the need for deeper exploration of Ukraine's cultural dialogue within international exhibition practices in the first quarter of the 21st century, based on an expanded source base. The findings provide valuable insights for university education, the organization of cultural initiatives, and the development of new strategies for cultural diplomacy aimed at promoting Ukrainian visual art and enhancing Ukraine's image in the international cultural space.

Key words: cultural dialogue, visual art, international exhibitions, cultural diplomacy, historiography, Ukraine, 21st century.

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КУЛЬТУРНИЙ ДІАЛОГ УКРАЇНИ В МІЖНАРОДНИХ ВИСТАВКОВИХ ПРАКТИКАХ ВІЗУАЛЬНОГО МИСТЕЦТВА 2014–2024 РОКІВ: ОГЛЯД УКРАЇНСЬКОЇ ІСТОРІОГРАФІЇ

У статті подано огляд української історіографії, яка стосується культурного діалогу в галузі візуального мистецтва, який відбувався за участю України в міжнародних виставкових проєктах упродовж 2014–2024 років. Нижня хронологічна межа роботи зумовлена завершенням Революції гідності та початком російсько-української війни, верхню часову межу визначено необхідністю розгляду змін у виставкових практиках на сучасному етапі. Методологічну основу дослідження становлять принципи комплексного підходу, системності, історизму й об'єктивності, загальнонаукові методи аналізу і синтезу, а також методи функціонального аналізу, еволюційний, періодизації, критики історіографічних джерел, проблемно-хронологічний тощо. Узагальнено, систематизовано та проаналізовано ключові наукові праці із зазначеного питання дослідження та внесок їх авторів у розуміння ролі візуального мистецтва як інструменту культурної дипломатії. У хронологічних

межах дослідження виокремлено три періоди, оскільки кожен із них має специфічну історіографічну тематику, на яку вплинули знакові події. Згадано участь українських митців у міжнародних виставках (як-от Венеційські бієнале й інші культурні події), а також висвітлено процеси взаємодії українських і зарубіжних культурних інституцій. Охарактеризовано розвиток наукових підходів до вивчення цієї теми, з акцентом на зміни в культурній парадигмі, які відбулись після російського повномасштабного вторгнення. Визначено перспективи подальших наукових розвідок, що полягають у поглибленому дослідженні проблематики культурного діалогу України в контексті міжнародних виставкових проєктів першої чверті XXI століття, із залученням широкої джерельної бази. Отримані результати можуть бути використані в навчальному процесі в закладах вищої освіти, під час організації культурних заходів, у розробленні нових стратегій культурної дипломатії з метою популяризації українського візуального мистецтва та зміцнення іміджу України у світі.

Ключові слова: культурний діалог, візуальне мистецтво, міжнародні виставки, культурна дипломатія, історіографія, Україна, XXI століття.

Problem Statement in General Terms. In the current context of globalization, cultural dialogue emerges as a defining phenomenon within cultural studies. It reflects processes of intercultural interaction, determines the dynamics of cooperation between states, and serves as a tool for constructing a shared space of values. Cultural dialogue manifests through the representation of Ukrainian and other cultures, often realized by organizing international events such as conferences, festivals, and exhibitions. This process involves multiple participants, including event organizers, representatives of cultural institutions, scholars, and artists. International exhibitions hold a vital role in promoting national culture within this framework.

International exhibition practices in visual art represent a complex layer of representative creativity. They involve presenting original artworks, conveying a thoughtfully developed conceptual idea, and allowing audiences to engage with an artist's creative reflections as expressions of their cultural identity. Such exhibitions attract viewers through the aesthetic qualities of individual artworks and the overall curatorial approach while demonstrating artistic mastery. Crucially, they strengthen cultural dialogue between nations. Cultural dialogue forms the foundation for understanding among different peoples and is an essential and effective communicative tool. It simultaneously promotes the artist's creativity and shapes a positive image of the represented state.

Interest in Ukrainian visual art among the international community, particularly in Europe and North America, has significantly increased due to major sociopolitical events that Ukraine has experienced over the past decade: the Revolution of Dignity in 2013–2014,

the beginning of the Russo-Ukrainian War in 2014, and Russia's full-scale invasion in 2022. These political upheavals, which drew greater global attention to developments in Ukraine, paradoxically stimulated the intensification of cultural dialogue across various fields of art, including visual and performing arts (Sendetsky, 2023).

These processes highlight the relevance of this study. Throughout the ongoing Russo-Ukrainian War, numerous scholarly works, reports, and presentations document how Ukrainian artists have reflected on wartime experiences—a subject explored in more detail below. At the same time, researchers emphasize that in international projects, Ukrainian artists often present works depicting the horrors of war, the strengthening of national identity, and the personal experiences of tragedy as a manifesto to the world – aimed at countering aggression and promoting a victorious peace. This core idea reflects the principal goal of international cultural and artistic projects, including visual art exhibitions: to reinforce the cultural dialogue between democratic nations in pursuit of peace. Thus, the cultural dialogue expressed through the international presentation of artworks encompasses both the communication of artistic processes and a political dimension reflecting cultural diplomacy's outcomes.

Based on these considerations, the study affirms that analyzing information on international exhibition practices in visual art is essential. It provides valuable material for understanding and studying the dynamics of cultural dialogue.

Analysis of Recent Studies and Publications. The issue of Ukraine's cultural dialogue within international exhibition practices of visual art during 2014–2024 has become an important subject of research across various fields of cultural studies (Andres, 2015; Denysiuk, 2002; Komarnitska,

2024; Mykhalchuk, 2024; Romanenkova, 2024; Fytsyk & Fytsyk, 2024; Honchar, 2023). Cultural theorists, art historians, scholars of international relations (Matias & Matviienko, 2021; Rendiuk, 2019; Sahan, 2020; Fytsyk & Fytsyk, 2024), economists (Kubko, 2022), and specialists in pedagogy and related disciplines (Tverdokhlibova et al., 2023) examine this topic in their publications. Researchers have highlighted the importance of international exhibition activities as an effective instrument of cultural diplomacy, facilitating an understanding of Ukraine's place and role within the global cultural space.

The foundations of cultural diplomacy, viewed as a branch of public diplomacy, provided the basis for the broader international communication phenomenon – cultural dialogue. Scholars such as N. Dubovyk and O. Shylo (Dubovyk & Shylo, 2023), N. Kashchenko (Kashchenko, 2021), V. Kubko (Kubko, 2022), I. Matias and V. Matviienko (Matias & Matviienko, 2021), N. Musiienko (Musiienko, 2016), and A. Rudnieva, Yu. Malovana, and M. Arseniuk (Rudnieva et al., 2024) have explicitly addressed or referenced cultural dialogue in visual art. Theoretical aspects of exhibition practices – especially regarding the organization of contemporary international art projects during the Russo-Ukrainian War – feature prominently in the works of N. Bulavina (Bulavina, 2016), L. Zelenska (Zelenska, 2019), O. Liebiedieva and V. Smirnov (Liebiedieva & Smirnov, 2024), T. Mironova (Mironova, 2021), V. Petrashyk (Petrashyk, 2020), Ya. Tverdokhlibova, A. Nosenko, and D. Velychko (Tverdokhlibova et al., 2023), and O. Chumachenko (Chumachenko, 2022).

At the same time, researchers such as A. Hurenko (Hurenko, 2019), O. Denysiuk (Denysiuk, 2022), O. Kashshai and M. Dotsenko (Kashshai & Dotsenko, 2024), O. Komarnitska (Komarnitska, 2024), and O. Ovcharuk (Ovcharuk, 2023) examine the involvement of Ukrainian and international cultural institutions – both governmental and non-governmental – in these processes.

H. Andres (Andres, 2015), D. Husak (Husak, 2024), N. Kovalova and V. Levchenko (Kovalova & Levchenko, 2024), O. Kopiiivska and S. Dolesko (Kopiiivska & Dolesko, 2024), M. Kushnarova (Kushnarova, 2023), N. Musiienko (Musiienko, 2015), T. Rendiuk (Rendiuk, 2019), Yu. Romanenkova (Romanenkova, 2024), H. Sahan

(Sahan, 2020), L. Fytsyk and I. Fytsyk (Fytsyk & Fytsyk, 2024), and K. Honchar (Honchar, 2023) analyze practical efforts to implement cultural dialogue through the participation of artists, artworks, and curators in international projects between 2014 and 2024, offering specific examples of exhibition practices.

The works of O. Leontieva (Leontieva, 2024), V. Mykhalchuk (Mykhalchuk, 2024), S. Rusakov (Rusakov, 2019), and O. Sydor (Sydor, 2021) discuss issues related to organizing Ukraine's national pavilions at the Venice Biennale and cooperation between Ukrainian and international artists at these exhibitions.

Identification of Previously Unresolved Aspects of the General Problem. An analysis of Ukrainian historiography addressing various aspects of the research topic has revealed several notable characteristics within the scholarly literature, particularly regarding the chronological and thematic classification of relevant studies. Despite the available research, scholars have not explicitly devoted any studies to the historiography of international exhibition projects in visual art, Ukraine's participation in these initiatives, or the development of cultural dialogue in this field. Existing publications typically present either a general overview of research or a focused analysis of a single aspect of an exhibition event without aiming to study the historiography of contemporary exhibition practices comprehensively.

A detailed analysis and structuring of historiographical sources could better demonstrate the importance of internationally representing Ukraine's cultural and artistic processes. Such work would highlight the intensity of global interest in exhibition practices involving Ukrainian artists. Studying cultural dialogue within the context of visual art exhibitions during 2014–2024 encourages the use of an interdisciplinary approach that draws on the theoretical and methodological contributions of cultural theorists, art historians, and, to some extent, scholars in international relations. This conceptual framework may serve as a foundation for future research, continuing in this direction and expanding to analyze cultural dialogue processes across other forms of international exhibition practices.

Statement of the Research Task. This article reviews Ukrainian historiography concerning

international exhibition practices in visual art from 2014 to 2024 and reflects on the significance of Ukraine's participation in these cultural events. The research focuses on the specific features of international cultural dialogue in representing Ukrainian visual art.

Presentation of the Main Research Material. The rapid increase in international interest in Ukrainian culture, including visual art, marks a new phenomenon driven by sociopolitical transformations. These cultural and artistic processes have shaped the historiography of the research topic. Monographs, journal articles, and conference papers examining Ukraine's participation in international visual art exhibitions and analyzing the impact of these practices on intercultural interaction fall into the following thematic chronology:

1. 2014–2019 – a period during which scholarly works responded to cultural developments following the Revolution of Dignity and the onset of the Russo-Ukrainian War (Andres, 2015; Bulavina, 2016; Hurenko, 2019; Zelenska, 2019; Musiienko, 2015; Musiienko, 2016).

2. 2020–2021 – a period marked by academic responses to new societal and cultural challenges, including those triggered by the COVID-19 pandemic (Kashchenko, 2021; Matiash & Matviienko, 2021; Mironova, 2021; Petrashyk, 2020; Sahan, 2020; Sydor, 2021).

3. 2022 to the present – a period characterized by intensified scholarly interest in the international presentation of Ukrainian artworks as a reaction to the full-scale Russian invasion (Husak, 2024; Denysiuk, 2022; Dubovyk & Shylo, 2023; Kashshai & Dotsenko, 2024; Kovalova & Levchenko, 2024; Komarnitska, 2024; Kopiiivska & Dolesko, 2024; Kubko, 2022; Kushnarova, 2023; Leontieva, 2024; Liebidieva & Smirnov, 2024; Mykhalchuk, 2024; Ovcharuk, 2023; Romanenkova, 2024; Rudnieva et al., 2024; Tverdokhlibova et al., 2023; Fytsyk & Fytsyk, 2024; Chumachenko, 2022; Honchar, 2023).

The first group of publications primarily addresses Ukraine's participation in international exhibition projects, outlining the general state and development of this representational phenomenon between 2014 and 2019. The outbreak of Russian aggression against Ukraine prompted national cultural policy to focus more heavily on military themes and to adjust strategies

for international cultural cooperation, taking into account the wartime conditions facing Ukraine. As a reaction to Russian expansionism, exhibition activities intensified to strengthen Ukraine's international image.

For example, L. Zelenska's study on exhibition activity as a cultural practice argues that one of the functions of contemporary exhibitions – as a complex, integrated technology – is to foster social and intercultural connections. The research emphasizes that the cultural dimension of exhibitions manifests through the organization of international projects that significantly influence sociocultural processes, providing opportunities to showcase Ukraine's artistic potential internationally (Zelenska, 2019).

N. Bulavina's research addresses contemporary artistic processes in Ukraine, particularly concerning the displacement of cultural property and exhibition activity. She highlights exhibitions as especially significant in shaping the development of art under modern conditions, both nationally and internationally. At the same time, Bulavina draws attention to persistent challenges related to intellectual property rights and art logistics, which remain unresolved despite the successful international representation of Ukrainian artists (Bulavina, 2016).

H. Andres focuses on implementing exhibition projects by state museums as a key element of Ukraine's cultural policy aimed at shaping a positive international image. She emphasizes that such projects are informative in presenting works of art and underlines the priority of Ukraine's participation in international cultural dialogue. Andres highlights specific examples of successful exhibitions that demonstrate Ukraine's potential internationally, including the 2014 exhibition *Ukrainian Vernissage*, presented in Tbilisi, which featured works by R. Baryshnikov, Y. Herz, Z. Mychka, V. Panov, among others. She stresses the importance of such initiatives for fully integrating national culture into the global cultural space (Andres, 2015).

N. Musiienko studies the conceptual features and contemporary artistic practices within the context of cultural dialogue, understood as a process through which the state and society actively shape the national image (Musiienko, 2016). She argues that exhibitions of contemporary Ukrainian art abroad constitute one of the key instruments

of cultural diplomacy. Among the notable examples, she highlights K. Akinsha's exhibition *Крапля в океані* (*A drop in the ocean*), presented in Vienna in 2014, and V. Sydorenko's *Пам'ять безсвідомого* (*Memory of the unconscious*), shown in Washington in 2016. According to the scholar, cultural diplomacy aims to support state policy, strengthen Ukraine's authority among foreign audiences, and foster intensive communication that disseminates creative ideas, values, political objectives, and national priorities.

In the book *Мистецтво Майдану* (*Art of the Maidan*), N. Musiienko provides a detailed analysis of Ukrainian artists' creative reflections on the events of the Revolution of Dignity (2013–2014) (Musiienko, 2015). She examines the Traveling Exhibition of Ukrainian Artists, presented in Ukraine and the United States, which featured artworks capturing the spirit of the Maidan events in Kyiv. Musiienko also explores early international exhibition projects addressing this theme, including the graphic design campaign *Голос миру* (*Voice of Peace*) and the *Inside Out Project* photography exhibition, both aimed at transforming human messages into works of art.

The study by S. Rusakov focuses on the informational function of the art market within the context of contemporary Ukrainian art (Rusakov, 2019). As a significant example of artistic development within the European information society model, he analyzes the *Маркет* (*Market*) project by Ukrainian artist Zhanna Kadyrova, presented at the *58th Venice Biennale* in 2019, illustrating the practical aspects of international artistic cooperation.

A small second group of historiographical sources includes several publications that continued the theoretical development of the topic, considering the social and cultural challenges of 2020–2021. These studies address not only the impact of the COVID-19 pandemic on the evolution of exhibition practices—including the rise of digitalization and the emergence of new hybrid formats for artistic events—but also the academic reflection of these changes within the relevant scholarly literature.

In the article, T. Mironova presents a theoretical overview of contemporary exhibition practices and the challenges visual art faces in exhibition spaces (Mironova, 2021). She identifies the main directions of exhibition activities in Ukraine

and abroad. She notes their gradual expansion and transformation, emphasizing the creation of new semantic connections shaped by the involvement of all participants in the artistic process.

O. Sydor's monograph *La Biennale di Venezia: Momopu apmy* (*La Biennale di Venezia: The Engines of Art*) explores the history of the Venice Biennale and its organizers (Sydor, 2021). Among other topics, the author devotes significant attention to Ukraine's participation in this major global cultural event, particularly on the national pavilions at the 56th to 58th Biennales (2015–2019) and analyzing the activities of their participants and curators.

N. Kashchenko examines the role of cultural dialogue as a component of state policy in national security, highlighting the *Мистецтво Майдану* (*The Art of the Maidan*) project as a vivid example of governmental and non-governmental support (Kashchenko, 2021).

While studying the development of the Ukrainian diaspora in Turkey at the beginning of the 21st century, H. Sahan highlights the significance of the solo exhibition by Ukrainian artist I. Marchuk, which took place at the Antalya Archaeological Museum in July 2017 (Sahan, 2020).

The third group of publications, released between 2022 and 2024, reflects the issue addressed in this article. This body of research constitutes a substantial corpus of academic work devoted to cultural dialogue and the organization of international art projects. Cultural theorists, art historians, and historians are increasingly paying attention to this topic due to the growing global representation of Ukraine's cultural achievements.

For example, A. Rudnieva, Yu. Malovana and M. Arsenyuk analyze cultural dialogue to shape Ukraine's international image. Their research focuses on implementing the *Українська весна* (*Ukrainian Spring*) project in France (2022–2023), Ukrainian-British exhibition collaborations under the *British Council Ukraine* program, and organizing cultural weeks abroad (Rudnieva et al., 2024).

N. Dubovyk and O. Shylo, studying the role of cultural dialogue in Ukraine's international communication, examine the promotion of national culture and forming a positive image of Ukraine within the global community. They argue that this communication process includes hosting international exhibitions, which create

opportunities for discovering shared interests and help improve international understanding of Ukraine's current challenges resulting from Russia's full-scale military aggression (Dubovyk & Shylo, 2023).

In the *Стратегії публічної дипломатії Міністерства закордонних справ України на 2021–2025 рр. (Public Diplomacy Strategy of the Ministry of Foreign Affairs of Ukraine for 2021–2025)*, V. Kubko underscores that one key element of Ukraine's strategic communications system is cultural diplomacy as part of public diplomacy (Kubko, 2022). She identifies the promotion of Ukrainian visual art—through organizing international exhibitions, artistic exchanges, and joint art projects abroad—as one of the leading dimensions of this effort.

M. Kushnarova examines the inclusion of Ukrainian modernist, naïve, and contemporary art in exhibition projects across Europe and the United States as part of Ukraine's cultural diplomacy efforts during the Russo-Ukrainian war. She compares achievements in this field before 2022 with the later surge of European and global interest in Ukrainian art sparked by Ukraine's national resistance to Russian aggression (Kushnarova, 2023). According to Kushnarova, Ukraine should capitalize on this momentum to secure sustainable support from democratic countries and foster pro-Ukrainian public opinion internationally. The study references the exhibition *Між вогнем та вогнем: українське мистецтво зараз (Between Fire and Fire: Ukrainian Art Now)*, curated by A. Lozhkina and K. Akinsha in Vienna in 2019, as well as the exhibition of M. Prymachenko's drawings presented in Washington in 2023.

In their study of contemporary art issues, O. Liebidieva and V. Smirnov highlight the influence of international exhibitions, themes, and creative trends on artists. They argue that such exchanges foster cultural interaction, stimulate the formation of new artistic directions, and promote the integration of different artistic traditions and styles to find original creative solutions (Liebidieva & Smirnov, 2024).

N. Kovalova and V. Levchenko explore the representation of Ukrainian visual art in the contemporary museum spaces abroad during the Russo-Ukrainian war (Kovalova & Levchenko, 2024). They argue that large-scale exhibition projects play a leading role in this process. As

an example, they refer to the exhibition *Калейдоскоп історій. Українське мистецтво 1912–2023 (A Kaleidoscope of Stories. Ukrainian Art 1912–2023)*, presented at the Albertinum Museum in Dresden in 2023, which featured works by V. Palmov, O. Pavlenko, A. Horska, K. Bilokur, M. Prymachenko, A. Sahaidakovskyi, Zh. Kadyrova, N. Kadan, K. Lysovenko, M. Synyakova, S. Anufriyev, and F. Tetyanych. Analyzing selected sections of this exhibition, they demonstrate how Ukrainian identity and artistic worldviews are articulated within the broader framework of national cultural discourse.

D. Husak identifies Russia's full-scale invasion and the resulting military actions—demonstrating the heroism of Ukrainian soldiers, volunteers, and the wider public—as a key factor in boosting global interest in Ukrainian culture. The article on cultural tourism during wartime emphasizes the implementation of Ukrainian exhibition projects abroad within the framework of the *Люблінський трикутник (Lublin Triangle)* declaration, which promotes cultural cooperation among Ukraine, Poland, and Lithuania. Notable examples include the exhibition of sculptures by Johann Georg Pinsel held in Kraków in 2023 and the exhibition *Lviv Welcomes Vilnius* at the National Museum of Lithuania in Vilnius the same year, featuring works from the B.H. Voznytskyi Lviv National Art Gallery collection. The article also references other exhibitions, such as M. Prymachenko's *Українські соняшники (Ukrainian Sunflowers)* in Trento, Italy, and the Ukrainian modernist exhibition *В епіцентрі бурі: український модернізм, 1900–1930 (In the Epicenter of the Storm: Ukrainian Modernism, 1900–1930)* at the Museo Nacional Thyssen-Bornemisza in Madrid (Husak, 2024).

O. Ovcharuk underscores the role of Ukrainian art institutions in preserving and transmitting cultural memory by implementing new practices of intercultural communication. Among such institutions, she highlights the *Mystetskyi Arsenal National Cultural, Artistic and Museum Complex*, the *Ivan Honchar Museum National Centre of Folk Culture*, and the *PinchukArtCentre International Contemporary Art Centre*, which prioritize exhibition activities and the safeguarding of Ukraine's cultural heritage at both the national and international levels (Ovcharuk, 2023).

In the article on preserving the ethnocultural heritage of Ukrainians abroad, T. Rendiuk mentions

the exhibition *Двічі за океан* (*Twice across the Ocean*), which took place at the Ukrainian Diaspora Museum in Kyiv in 2015–2016. This exhibition featured Ukrainian paintings and graphic works from the United States (Rendiuk, 2019).

The study by O. Chumachenko on contemporary exhibitions as a form of “entertainment” discusses the *Луцька міжнародна бієнале сучасного мистецтва* (*Lutsk International Biennial of Contemporary Art*), organized in 2022 at the Korsaks’ Museum of Contemporary Ukrainian Art. She defines the biennial’s main objective as raising awareness of global issues through artistic dialogue and promoting the integration of contemporary Ukrainian art into the international creative space. The researcher also discusses real artistic practices developed through projects representing Ukrainian art in the United Kingdom, France, Switzerland, and Spain (Chumachenko, 2022).

A. Hurenko, in the article, highlights the significant role of the Korsaks Museum of Contemporary Ukrainian Art in presenting contemporary Ukrainian art during 2019–2020 (Hurenko, 2019).

The study by V. Petrashyk emphasizes the importance of this museum as a key center for contemporary Ukrainian exhibitions during the pandemic period (Petrashyk, 2020).

Yu. Romanenkova explores the exhibition activities of Ukrainian artists as a means of promoting domestic printmaking. She discusses exhibitions featuring works by Oleh and Oleksandr Denysenko, presented in the United States in 2023; A. and H. Puhachevskyi and O. Denysenko in Turkey in 2023; K. Antiukhin and K. Kalynovych in Barcelona, Spain, in 2023; and O. Denysenko in Varna, Bulgaria, in 2024, among others. Romanenkova stresses that despite the transformation of value systems and the evolving nature of Ukraine’s artistic processes, printmaking continues to serve its promotional function. At the same time, she draws attention to the risk of some artists exploiting the theme of war by producing low-quality works instead of creating high-standard projects, thus harming Ukraine’s cultural and artistic image (Romanenkova, 2024).

O. Kashshai and M. Dotsenko, analyzing the *National Museum “Kyiv Art Gallery”* exhibition activities during the full-scale invasion, focus on the effectiveness of cultural dialogue

with other countries. They highlight projects such as *Народжені в Україні. Київська картинна галерея в гостях* (*Born in Ukraine. Kyiv Art Gallery Visits*) exhibited at the Kunstmuseum Basel and *Від сутінок до світання* (*From dusk to dawn*) at the Museum of Art and History in Geneva (2022–2023). These exhibitions featured works by renowned Ukrainian artists such as I. Repin, D. Levytskyi, V. Borovykovskyi, A. Kuindzhi, M. Yaroshenko, and D. Burliuk. According to the researchers, such projects attract international partners’ attention to the value and significance of Ukrainian visual art (Kashshai & Dotsenko, 2024).

O. Komarnitska’s article explores projects initiated by the *Ukrainian Institute and the Ukrainian Cultural Foundation* as tools for strengthening Ukraine’s cultural presence worldwide. She particularly focuses on the Ukrainian Institute’s long-term *Visualise* program, which supports Ukrainian exhibition projects abroad and fosters dialogue and collaboration among artists from different countries. Komarnitska notes that under this initiative, the large-scale exhibition *Ти знаєш, що ти – людина* (*You Know That You Are a Human*) was held in Berlin in 2022, featuring Ukrainian photography with contributions from Ukrainian and German artists (Komarnitska, 2024).

O. Kopiiyevska and S. Dolesko examine the presentation of Ukrainian visual art abroad, focusing on the creative work of contemporary Ukrainian artist K. Lysovenko. They discuss her solo exhibitions in Poland and Romania and her participation in group projects in Western and Central-Eastern Europe, Turkey, and the United States. According to the authors, the primary drivers behind the growth of the Ukrainian art market in 2022–2024 were the overall increase in international interest in Ukrainian art and the high loyalty toward Ukrainian artists and cultural professionals. These factors contributed to a rise in the number of exhibitions showcasing historical and contemporary Ukrainian visual art and a growth in the market value of Ukrainian artworks (Kopiiyevska & Dolesko, 2024).

O. Leontieva, in the study dedicated to the art, historical, and organizational aspects of Ukraine’s national pavilion at the *60th Venice Biennale* (2024), emphasizes the importance of Ukraine’s participation in leading international cultural events amid the full-scale Russian invasion. She

discusses the *Плетіння сіток (Weaving nets)* project presented at the Ukrainian pavilion, which included a series of works by neurodivergent artists titled *Щирі вітання (Best regards)*, curated by K. Buchatska. Leontieva also identifies systemic shortcomings in the artwork selection process and organizational issues within the pavilion, noting problems related to communication and coordination between state institutions and curators (Leontieva, 2024).

In contrast, V. Mykhalchuk focuses on the exhibition *З України: сміливі мрії (From Ukraine: bold to dream)*, organized by the *PinchukArtCentre*, as part of the Biennale's parallel program. The exhibition brought together Ukrainian and international artists through various artistic approaches. Among the participants were K. Aliynyk, O. Holosiy, A. Zvyahintseva, D. Kavelina, N. Kadan, Zh. Kadyrova, N. Karabinovych, Ya. Kononova, Ya. Malashchuk, A. Rachynskyi, D. Revkovskyi, O. Say, A. Sayenko, F. Tetyanych, and R. Khimey. Mykhalchuk emphasizes that since the outbreak of the Russo-Ukrainian War, global art projects have increasingly served as platforms for amplifying voices from Ukraine's national art scene (Mykhalchuk, 2024).

L. Fytsyk and I. Fytsyk analyze Ukraine's deepening integration into the European Union's cultural space through international art projects in Poland. They point out that most exhibition venues emerged in Warsaw, Kraków, and Poznań. Notably, between 2023 and 2024, Warsaw hosted several major exhibitions, including *Під іншим небом (Under Another Sky)* (an exhibition of contemporary Ukrainian art), *Геній Львова. Львів як центр мистецтва і його мистецькі колекції (The Genius of Lviv. Lviv as a Center of Art and Its Art Collections)*, *Візантійська ностальгія (Byzantine Nostalgia)*, and the Ukrainian-Polish poster exhibition *Мистецтво проти війни (Art Against War)*. In 2023, Kharkiv artists launched the *З міста залізобетону (From the city of reinforced concrete)* project in Poznań. A key feature of these initiatives was the combination of cultural-educational and entertainment components with charitable activities, such as fundraising for the Armed Forces of Ukraine and humanitarian aid for those affected by the war. According to the authors, Ukrainian cultural and artistic projects in Poland promote

Ukrainian art and culture and enhance international support for Ukraine (Fytsyk & Fytsyk, 2024).

O. Denysiuk studies the experience of Ukrainian-Polish cultural dialogue through the activities of the *International Cultural Centre* in Kraków, with particular emphasis on its exhibition projects dedicated to Ukraine (Denysiuk, 2022). These include exhibitions featuring works by Polish and Ukrainian artists from the 17th to the 21st centuries, such as T. Shevchenko, H. Narbut, V. Palmov, and L. Kramarenko, as well as displays of contemporary Ukrainian artists like O. Tistol, R. Minin, A. Kryvolap, V. Ralko, and the collective *Відкрита група (Open group)*, along with photo exhibitions and other forms of artistic representation. The author concludes that recent years have witnessed a significant intensification of Polish-Ukrainian artistic relations, with the International Cultural Centre playing an important role as a prominent institution fostering cultural dialogue between the two nations and helping to overcome mutual historical grievances.

K. Honchar emphasizes the importance of presenting Ukrainian artistic heritage abroad to promote a positive national image (Honchar, 2023). The scholarly review focuses on representing Ukrainian visual art in museum projects across Western Europe – including Austria, Lithuania, Belgium, Spain, and Germany – between 2016 and 2023. Honchar draws special attention to the challenge of correctly identifying artworks that should be recognized as part of Ukraine's cultural heritage, pointing out the need to counter long-standing Russian propaganda that has led to the misattribution of some Ukrainian artists' works to Russian culture.

Ya. Tverdokhlibova, A. Nosenko, and D. Velychko examine the conceptual foundations of exhibition activities and their role in shaping cultural identity from a pedagogical perspective (Tverdokhlibova et al., 2023). In this context, they focus on youth and children's international art exhibitions, which showcase works created by young artists and presented abroad.

A major representative event of contemporary creativity is the annual Ukrainian project for young artists *Просто Небулуси (Prosto Nebylytsi)*, launched in Lviv in 2011. The project emphasizes inclusion by involving participants deprived of parental care and those with special needs in the creative process (Havrylovych, 2023).

Conclusions and Prospects for Further Research. The findings of this study, dedicated to the historiography of Ukraine's cultural dialogue within international exhibition practices of visual art from 2014 to 2024, demonstrate that the historiographical search for relevant information, the attempt to systematize specialized works on cultural and artistic interactions, and the analysis of the current body of scholarly literature form an important bibliographic foundation. Within the chronological framework of the topic, the study identifies three distinct periods characterizing specialized historiography according to their features: scholarly works on international exhibition practices reflecting the events of the Revolution of Dignity and the onset of the Russo-Ukrainian War (2014–2019); works analyzing exhibition activities during the COVID-19 pandemic (2020–2021); and studies examining international exhibitions involving Ukrainian artists that reflect the realities of the full-scale Russo-Ukrainian war (2022 – present). Naturally, exhibitions across all periods have included artworks with diverse themes beyond the military genre, created not only using “classical” visual art techniques.

The study topic remains historiographically relevant and practically valuable for strengthening Ukraine's cultural policy. A key issue of the period

under review concerns the role of visual art as a means of communication, identification, and cultural manifestation. Scholars view the participation of Ukrainian artists, curators, and cultural institutions in international exhibitions as a crucial element of Ukraine's external cultural strategy. Through the inherent nature of “soft power”, these activities influence global public opinion, emphasizing the aggression faced by Ukraine during the ongoing war.

The results highlight clear prospects for further research. A complete historiographical overview will become possible only after scholars analyze foreign-language publications on the same topic. The historiography of this subject continues to expand as the final stage of the study still unfolds in real-time. Consequently, researchers must engage in the ongoing examination of new scholarly works. Another important research segment involves reviewing the source base related to institutions and individuals participating in international exhibition practices during the first quarter of the 21st century. Furthermore, conducting a comparative analysis of other countries' experiences under similar conditions remains an urgent yet unmet research objective, aiming to identify effective models of cultural dialogue through visual art exhibitions.

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