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Resilience and resistance: Ukrainian art under martial law

Стійкість і опір: українське мистецтво в умовах воєнного стану

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
Abstract


The modern military realities of the deployment of Russian aggression against Ukraine have an impact on the development of Ukrainian cultural life and prompts the rethinking of existing concepts as well as the expansion of research areas in the history of art. The purpose of the proposed article is to study the current state of Ukrainian art, its scientific and phenomenological understanding, and to determine possible future vectors for scientific discoveries in this field. This study is important and relevant, especially given the need for a more detailed study of the state of art in crisis conditions. Several scientific methods were used to realize this goal, in particular, the method of content analysis of scientific literature selected for research, the method of comparison to achieve objectivity when considering the main material. The results noted that Russian aggression led to the emergence of new trends in Ukrainian art that indicate experiences, aesthetics, emotions and social changes in society against the


Анотація


Сучасні воєнні реалії розгортання російської агресії проти України має вплив на розвиток українського культурного життя та спонукає до переосмислення як уже існуючих концепцій, так і розширення напрямів досліджень із історії мистецтва. Мета пропонованої статті – дослідження сучасного стану українського мистецтва, його науково-феноменологічного осмислення, визначенні можливих подальших векторів для наукових відкриттів у цій галузі. Для реалізації вказаної мети використано декілька наукових методів, зокрема метод контент-аналізу підібраної для дослідження наукової літератури, метод порівняння для досягнення об'єктивності під час розгляду основного матеріалу. У результатах відзначено, що російська агресія призвела до появи нових тенденцій в українському мистецтві, які вказують на переживання, естетику, емоції та соціальні зміни в суспільстві на тлі змін в колективній пам'яті та історичній свідомості.

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background of changes in collective memory and historical consciousness. The interest in military themes in Ukrainian art only increased interest in the study of the history of Ukrainian art in general. Art forms that protest against aggression and express solidarity with the victims of war have also developed: street art, digital projects, posters and banners that are actively distributed on the Internet. The conclusions emphasize that even during such actualization, Ukrainian artists actively refer to historical roots, traditions, and symbols in order to emphasize the uniqueness of Ukrainian culture.

Keywords: ontology of art, cultural identity, collective memory, historical consciousness, ethical dimensions of war, socio-cultural dynamics, traditions, innovations, artistic features.

Introduction

The study of Ukrainian art history plays a vital role in preserving and understanding the nation's cultural heritage. However, in the context of martial law and ongoing military conflict, this field faces unprecedented challenges and demands a reevaluation of its priorities and methodologies. For this reason, these modern realities necessitate rethinking established concepts, expanding research agendas, and addressing the urgent need to document, preserve, and restore cultural artifacts at risk of destruction.

According to the research of modern scientists, the problems of studying, preserving, restoring and documenting cultural objects that have become, or may become a target for destructive forces, come to the fore. In such conditions, an urgent task is not just an analysis of the past, but also active research in the field of shaping the future of national culture. The current state of war calls for immediate scholarly attention to these issues, positioning the study of Ukrainian art within a broader discourse on resilience, memory, and national identity.

The central research problem lies in understanding how Ukrainian art has been impacted by war and identifying the most effective strategies for its preservation and future development. This involves not only cataloging the effects of conflict on the nation's artistic heritage but also exploring how contemporary artistic processes respond to and reflect the realities of war. Hence, the main focus of the research will be on identifying and analyzing those questions from the history of Ukrainian art that are particularly important within the framework of military realities. This will include not only a study of the theoretical basis of the development of Ukrainian art, a summation of the achievements of scientists in this field, but also an analysis of modern artistic processes that reflect the realities of war. It is obvious that the main perspectives of scientific discoveries in the field of the history of Ukrainian art relate to new approaches and innovative methods, which is determined by the requirements of the time.

The purpose of the study is to research the current state of Ukrainian art, its scientific and phenomenological understanding. In addition, this study also aims to characterize the main directions of the development of the history of Ukrainian art, taking into account the current military realities. Accordingly, the research objectives are as follows:

1. Analyze the current state of Ukrainian art in the context of war.
2. Summarize key contributions by scholars to the field of Ukrainian art history.
3. Examine contemporary artistic practices that address the challenges of conflict.
4. Propose priority areas for future research and innovative methods to support the preservation and development of Ukrainian art.

The structure of the article consists of a critical review of the literature, which presents the latest research by scientists regarding the impact of war on art, a section on research methodology, which presents the

Показано, що зацікавлення воєнною тематикою в українському мистецтві лише посилює зацікавлення у дослідженні історії українського мистецтва загалом. Отримали розвиток також такі форми мистецтва, які протестують проти агресії та висловлюють солідарність з жертвами війни: вияви вуличного мистецтва, цифрові проекти, плакати і банери, які активно розповсюджуються в Інтернеті. У висновках підкреслено, що навіть під час такої актуалізації українські митці активно звертаються до історичних коренів, традицій та символів, щоби підкреслити унікальність української культури.

Ключові слова: онтологія мистецтва, культурна ідентичність, колективна пам'ять, історична свідомість, етичні виміри війни, соціокультурна динаміка, традиції, інновації, художні особливості.

procedure for collecting scientific literature and methods. The results section consists of an analysis of the impact of the war on art, coverage of the current state of Ukrainian urbanism, and key achievements of modern artists are identified. The other part of the results describes the main challenges facing the art industry in Ukraine. The discussion discussed certain problematic aspects of the development of Ukrainian art in the conditions of war, in particular, the discussion regarding the implementation of digitization solutions was recognized in detail. The last part - conclusions - summarizes the obtained results and characterizes future indirect research on this topic. In particular, the importance of conducting further empirical research is indicated.

Literature review

The topic of the role of art in the era of war is quite widely presented in the space of modern scientific experiments. Specifically, authors who had addressed the issue of the impact of the Russian-Ukrainian war on Ukrainian art have demonstrated a fundamental understanding of this topic. In particular, a number of authors had addressed the topic of national identity and its reflection in art during the war. Christodoulou (2023) researched the important issue of process of development of the national identity in the conditions of war. His research is vital to understanding the role on cultural heritage in the conditionals of war.

According to Krawchuk (2024), the war is having an effect on how people view Ukrainian history and culture. In addition, writers had viewed artistic creations as national self-expression platforms and a means of social cohesion against the Russian menace (Olzacka, 2023). On the other hand, there is also a noticeable trend of preserving cultural heritage in scientific discourse. In particular, the issue of preserving and restoring cultural heritage in wartime is highlighted in the works of a number of contemporary authors (Mick, 2023). In a thorough study by Minakov et al. (2021) outlined the main milestones of the development of Ukrainian art through the ages, the authors put a special emphasis on the period of transformation of Ukrainian art since Ukraine gained independence.

In the modern scientific discourse, there are also topics related to the mechanisms of preservation of artistic heritage. In particular, this can be done with the help of evacuation or conservation of artistic and cultural objects. In addition, the scientific literature also emphasizes the importance of implementing various international projects aimed at supporting the functioning of art academies, museums, exhibitions or archives (Burakov & Pytlova, 2023).

Another important direction, which is observed during a detailed review and analysis of literary sources, is the study of art as a way of resistance in wartime. In particular, in the studies of Ober et al. (2024) and Graf (2024) presented the issue of using various forms of artistic activity as a protest against military aggression. Also, in this scientific literature, it is determined that works of art also play the role of peculiar symbols of national resistance.

The fundamental work is the work by Belinsky et al. (2023), in which the authors described the role of photography in reproducing the tragedies of war. Modern studies also were focused on the analysis of street art, installations or other different forms that emerge as a response to the military realities (Martynyuk, 2022; Kot et al., 2024). The study of documentary programs, photographs, and television podcasts had also become a prominent area in contemporary scholarship (Lytvynenko, 2023; Kysliuk, 2023). Besides, scholars had also characterized the role of artists in maintaining the spirit of the Ukrainian people during the war (Lytvyn, 2023). In a monograph, Freedman (2019) presented the historical foundations of the conflict between Ukraine and Russia and characterized the functioning of the social sphere during the war. At the same time, Christodoulou (2023) described the key aspects of preserving cultural heritage during wars. A chapter from the collective monograph Zelenska & Mykhalchuk (2023) is also devoted to similar problems, which describes the realities and difficulties of preserving cultural and artistic gardens in Ukraine in wartime conditions. An important direction of the current academic debate regarding the preservation of cultural heritage is the use of modern digital technologies for its digitization. Some researchers emphasize the importance of such a solution, others point out that in wartime it is important to transport important materials and implement digitization after the war or in areas less affected by hostilities. The study by Lytvyn (2023) characterizes the role of the Union of Artists of Ukraine in the development of Ukrainian culture in wartime. Moreover, Lashchuk (2018) characterized how Ukrainian artists from Crimea and Donbas use art to restore memory and identity after forced displacement. The researcher also drew attention to the cultural adaptation and revival of artistic traditions in the context of war.

On the other hand, Levytska (2024) identified the main practices of artistic resistance and media activism in Ukraine during the war. She also described the mechanisms of using art as a form of protest to fight for national identity. Besides, Kornev (2024) described the activities of the Kharkiv Union of Artists of Ukraine during the war. The author also focused on their challenges and adaptation strategies in the context of hostilities. Thus, in the modern scientific field, there are various areas of research on the development and transformation of Ukrainian culture during the war (See Figure 1).

Development of national identity through art and culture in times of war	<p>Christodoulou (2023)</p> <p>Krawchuk (2024)</p> <p>Ober et al. (2024)</p> <p>Graf (2024)</p> <p>Ivanets & Krasnodemska (2022)</p> <p>Hranchak (2024)</p>
Art as a means of nation's self-expression and consolidation of society	<p>Olzacka (2023)</p> <p>Olzacka (2024)</p> <p>Ober et al. (2024)</p> <p>Graf (2024)</p> <p>Belinskyi et al. (2023)</p> <p>Martynyuk (2022)</p> <p>Kot et al. (2024)</p> <p>Ilchuk (2017)</p>
Topics of protest art	<p>Lytvyn (2023)</p> <p>Lashchuk (2018)</p> <p>Levytska (2024)</p> <p>Kornev (2024)</p> <p>Fedorenko (2021)</p> <p>Gurieva & Espino (2022)</p>
The role of artists in supporting Ukrainian culture and population during the war. History of development and research of Ukrainian art	<p>Babunych (2023)</p> <p>Lytvyn (2023)</p>
Transformational impact of the war on social development	<p>Mereniuk & Parshyn (2024)</p> <p>Mick (2023)</p> <p>Burakov & Pytlova (2023)</p> <p>Zelenska & Mykhalchuk (2023)</p>

Figure 1. Main areas of the studying the Ukrainian arts.

Source: Authors' development

Hence, the analysis of the literature had shown that the war has significantly affected all aspects of Ukrainian art, from themes and stylistics to international representation and preservation of cultural heritage. However, this field continues to develop, and it is important to reflect a complex understanding of artistic processes in difficult times in terms of complexity. This is the task that this study will try to highlight.

Research design and methods

Research design

To achieve the research objective, it is proposed to use a qualitative approach (case study), which was used to study and systematize various scientific sources on the subject: scientific articles in professional journals and publications on Internet resources, in chapters of collective monographs, individual monographs by single authors, collections of scientific conferences and published abstracts. As a result, the proposed research was based on the principles of objectivity and impartiality.

The research is based on a qualitative approach, which is optimal for studying complex cultural, historical and social phenomena. This approach allows not only to focus on a deep understanding of the object of research, but also to take into account the multidimensional context in which Ukrainian art is located during the war.

Data collection

Work on the text of the proposed article began with a search for the necessary scientific information. For this purpose, we primarily reviewed publications from such scientific and metric databases as Scopus, Web of Science, PubMed, and Google Scholar. For a more detailed search, certain keywords were used: art, Ukraine, perspectives, artistic features, traditions, innovations. The search yielded 654 results. At the first stage of the research, all repetitions of scientific sources that arose as a result of publications on the Web under different titles were eliminated: the volume of literature decreased by 75 items as a result of such actions.

The second stage involved a thorough analysis of the abstracts of scholarly articles (or the tables of contents of monographs and chapters in collective monographs). As a result of the discrepancy between the purpose and objectives proposed in the article, 168 search results were removed. At the third stage, it was proposed to set a date range of 2018-2024, which would mean that the article should use current publications that would also provide a review of the scientific literature of previous chronological periods. As a result of these actions, the total number of results decreased by 303 items.

The next step was to apply additional exclusion criteria to the selected scientific literature. These markers were:

1. The study deals with the traditions and development of Ukrainian art at the present stage of scientific research.
2. The work deals with the role and significance of Russian aggression against Ukraine, its impact on cultural and artistic development and its prospects.
3. The study uses relevant scientific literature to establish the validity of the author's conclusions, identify prospects for further research, and outline possible markers of the artistic development of the Ukrainian artistic tradition in the future.

Taking into account Criteria 1, 2, and 3, 28 literature items were left for further analysis; at this stage, 9 works were used by the authors in their previous research on the topic and which exactly meet all the search criteria (see Table 1).

Table 1.
Data Collection and Selection Process

Data Processing Stage	Number of Results
Initial Results	654
Removal of Duplicates	-75
Removal of Irrelevant Studies	-168
Date Range Reduction	-303
Filtering by Criteria	
Criterion 1	-25
Criterion 2	-26
Criterion 3	-29
Number of Included Sources	28
Additional Sources	9
Total	37

Source: Authors' development.

A qualitative research method was chosen for data analysis. A qualitative approach was chosen because of its ability to take into account the context, explore unique cases (Cultural heritage of Ukraine and its artistic processes have unique features that require detailed individual analysis) and introduce interdisciplinary approaches. In this regard, discursive analysis played an important role, which was aimed at studying how the issue of artistic heritage is highlighted in scientific works and public discourse. All received works were placed in the Microsoft Excel system, which made it possible to carry out coding as well. In particular, the

obtained data from available sources were transferred to special tables and divided according to the following directions: author, year of publication, results. This table made it possible to summarize the main selected studies and form the general ideas of the authors about the role of art in the conditions of war.

At the next stage, the codes were grouped by categories that reflected the key aspects of the study: the state of Ukrainian art, the influence of war realities, and the preservation of cultural heritage. With the help of the obtained codes, the following categories were formed: trends in the development of art, the impact of war, scientific discoveries in the field of art. The indicated categories made it possible to generalize the received information.

Results

The ongoing war in Ukraine has influenced the transformational development of Ukrainian art and shaped new trends and directions that reflect experiences, aesthetics, emotions, and social changes in society against the backdrop of changes in collective memory and historical consciousness (Andrade, 2022). Additionally, the war gave Ukrainian art new themes and tonalities. Director George Genoux and playwright Natalia Vorozhbyt founded the Kyiv-based Theater of Displaced People on the basis of this new experience, which was linked to loss, displacement, and psychological damage from the conflict.

In addition, the Displaced Persons Theater used the stories of different people in order to highlight the broader problem of war through art and improvisation. It was presented population displacement as the biggest humanitarian crisis to hit Europe since World War II. The play told the story of the living conditions of refugees around the world. Moreover, Alevtina Kakhidze came up with the idea for *Calls from the Cemetery* in 2014. The audio work *Reading/Listening*, which emerged from her Facebook posts, was initially shown as part of the DonCult project in Kyiv. It was a sequence of phone calls with the mother of the artist, who stayed in her hometown of Zhdanivka throughout the fighting in eastern Ukraine and the ensuing occupation.

Split apart by the line of war, the two women helped one another and established a "feminine" domain within the framework of the masculine martial paradigm. She investigated the agony of people torn apart by conflict and of those living in areas outside the jurisdiction of the Ukrainian government in her 2014–2020 project about Klubnika Andriivna. This project explored the tragedy of people divided by war and of the residents of the territories beyond the Ukrainian government's control, who have been essentially deprived of their civil rights. As a result, the militarization of Ukrainian art has become noticeable. Contemporary artists have addressed topics related to the consequences of military operations, the heroism of Ukrainian soldiers (in particular, during the Russian aggression of 2014–2024), and the overall impact of war on various social processes.

In addition, depictions of ordinary Ukrainians, including women and children, who have faced various problems caused by the war, have also become popular. In addition, an ontological trend has become noticeable in contemporary Ukrainian art, not just of women experiencing this difficult situation, but of women fighting against it: images of women soldiers, women mothers who, despite everything, have the strength to protect their children in difficult times, etc. In general, militarized themes are central and important in various art forms, including painting, sculpture, literature, and music (Devterov et al., 2023).

Contemporary works by Ukrainian artists reflect both tragedy and suffering, as well as the strength of the spirit and the indomitable nature of the people. Another notable trend has been the emergence of a new genre in Ukrainian photography and cinema that documents the realities of war - visual documentary. Photographers and filmmakers are able to make powerful visual testimonies that document and reflect the basic horrors of war, the destruction of cities, and the lives of people on the front line. All these materials will serve as a reliable basis for the formation of collective historical memory in the future.

At the same time, art forms that express protest against aggression and solidarity with the victims of war have developed significantly. It can be street art (graffiti, installations) or digital projects that are distributed through social networks. Within this framework, artists realize their works to emphasize the importance of freedom, human rights and independence of Ukraine. In addition, it is worth noting that the war has had an impact on stimulating a deep rethinking of Ukrainian national identity in art (Boyko, 2023). Contemporary Ukrainian artists are actively turning to historical roots, traditions, and symbols. This is done in order to emphasize the uniqueness of Ukrainian culture and its resilience in the face of the threats of war.

However, the transformation of the history of Ukrainian art has also seen a shift in the centers of cultural life, which is extremely important for the formation of national identity. In particular, as a result of hostilities, many cultural institutions were forced to relocate or even suspend their activities. This, in turn, has led to the emergence of new cultural centers in regions less distant from the fighting, as well as to the emergence of initiatives aimed at supporting culture in times of crisis. Thus, new projects aimed at preserving the memory of those who died and the events of the war are now noticeable (Romanets, 2017). This is reflected in the creation of new memorial complexes and digital archives that preserve personal stories and testimonies, the history of Ukrainian self-determination against the backdrop of the Russian invasion.

However, it is also worth paying attention to the trend of wider internationalization of Ukrainian art. In particular, contemporary Ukrainian artists are increasingly entering the international arena and presenting their unique works abroad and participating in international exhibitions, festivals, or projects. The war, in turn, has also drawn the world's attention to Ukrainian culture, which contributes to the development of international dialogue (Levytska, 2024). The above changes indicate that the history of Ukrainian art not only adapts to the challenges of the times, but also actively influences the formation of public opinion and the maintenance of the national spirit in Ukraine. Figure 2 shows the main trends in the development of Ukrainian art history caused by the war.

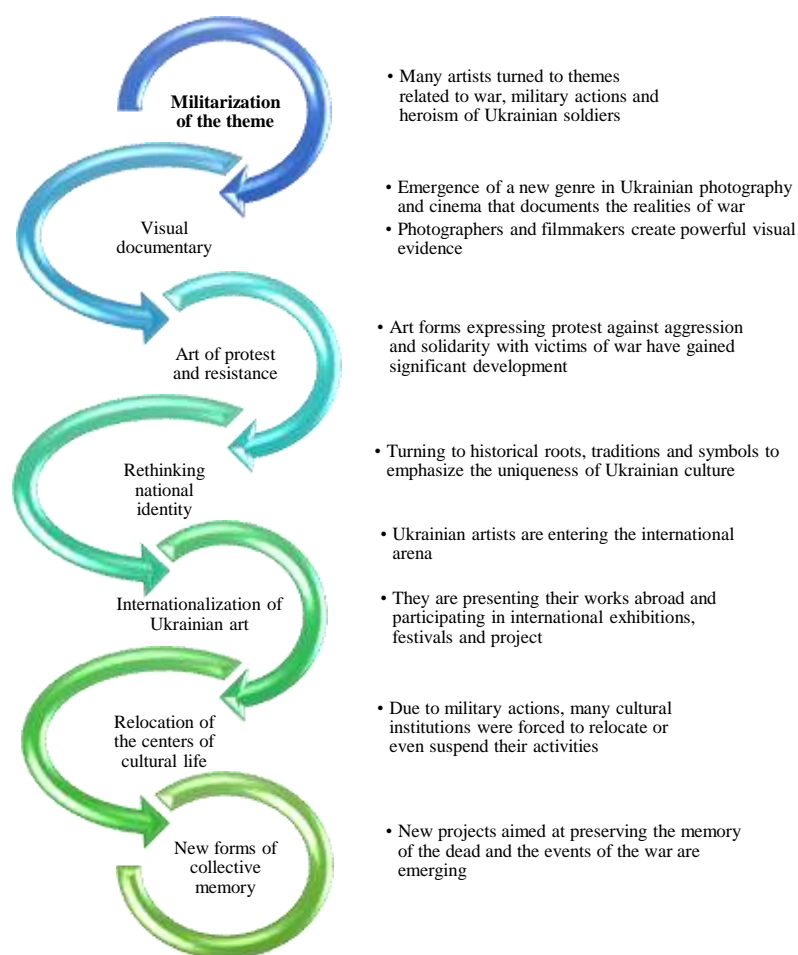


Figure 2. The main tendencies of the development of utilization of the history of Ukrainian art.
Source: Authors' development

The military factor also affected another art form. As during the First and Second World Wars, during the Cold War between the democratic West and the communist East, a significant role was played not only by fluid methods of communication, but also by those that could have a permanent effect on the consumer. First of all, we are talking about the effectiveness of posters, which, due to digitalization, have been actively evolving and turning into Internet memes. This well-known tool in communication allowed us to respond

quickly to certain public demands. During the military invasion of Ukraine by Russian troops, posters, banners, and memes proved to be an effective tool that was actively used offline and online.

Alongside this trend, visual images of a different kind began to be used in art, such as murals, where artists tried to draw attention to certain current events that are important for Ukrainian society (Leahy, 2023). For example, the Russian invasion of Ukraine inspired the artist Kawu to depict President Volodymyr Zelenskyy as the famous wizard Harry Potter, and the President of the Russian Federation as the evil wizard Lord Voldemort. The President of Ukraine has a scar on his forehead that resembles the Latin letter Z (the symbol of the Russian occupation forces in Ukraine). His opponent is depicted against the backdrop of the Ukrainian flag and fire, indicating his guilt in inciting war and desecrating Ukrainian lands.

Another example is the famous graffiti by the existential artist Banksy in Irpin, Borodyanka, Kyiv, etc. In Borodianka, he depicted a young boy judoka performing a takedown on an adult judoka, who looks very similar to the Russian president. Thus, visual static means of communication in the twenty-first century remain relevant, but the rapid development of Internet technologies allows for further development of prospects in the study of Ukrainian art. Among them is the influence of Ukrainian themes on the development of contemporary world art, as the interest in Ukraine, its past and national traditions makes the proposed vectors important for the dialectic of cultures.

Discussion

Against the background of the Russian invasion of Ukraine, the issue of cultural and artistic studies is relevant for the formation of certain forecasts and perspectives. The purpose of the proposed article was to investigate the current state of Ukrainian art, its scientific and phenomenological understanding, and to determine possible future vectors for scientific discoveries in this field. In accordance with the specified goal, it is proposed to determine the state of scientific research on the history of the study of Ukrainian art, changes in the trends of Ukrainian art under the influence of the war, to characterize the prospects for development and discoveries in the field of the history of Ukrainian art, taking into account the trends formed by the war.

Ethical and philosophical aspects of art arising in periods of social and political crises, as well as their role in the collective memory and historical consciousness of society, are investigated. The proposed article examines how the modern challenges of war encourage new approaches in the study and interpretation of Ukrainian art.

The proposed results indicate that modern artists have turned to topics related to the consequences of military actions, the heroism of Ukrainian soldiers and, in general, the impact of war on various social processes. In addition, the depiction of the life of the ordinary Ukrainian population, in particular, women and children who faced various problems caused by the war, was popularized. It has been demonstrated that in modern Ukrainian art, the ontological tendency of depicting not just women experiencing difficult situations, but women struggling with them has become noticeable. In general, militarized themes are central and important in various forms of art, but also in painting, sculpture, literature, and music. Such results generally confirm the conclusions of other scientists that the destructive nature of the war has an impact on transformations in the Ukrainian national and cultural identity (Ciubara, 2024; Manko, 2022).

At the same time, the conclusions of those researchers who noted the impact on fundamental changes in socio-cultural dynamics and the growth of national identity as a result of military operations were also supported (Kysliuk, 2023; Koshulko, 2023). This process has been noticeable since 2014, when Russian troops occupied Crimea and took a hybrid part in the wars in Eastern Ukraine (Ivanets & Krasnodemska, 2022; Medvedieva et al., 2023). If we take into account the events that began in February 2022, they united the Ukrainian people even more. Every event that took place in the modern Ukrainian physical and virtual dimension gained coverage in the online space, often acquiring artistic forms.

As a result of the conducted analysis, it was established that those forms of art that express protest against aggression and solidarity with the victims of war received a noticeable development. It can be both street art (graffiti, installations) and digital projects that are distributed through social networks. A notable phenomenon was the relocation of centers of cultural life. These results confirm the conclusions of other scientists, who indicated that creative migrations generally contribute to the emergence of new cultural

centers. This tendency, according to scientists, was generally characteristic of the environments of Central-Eastern Europe that were under communist influence at the time (Morozova & Pozharytska, 2021).

At the same time, the experience of Ukraine indicates noticeable trends in preserving the memory of those killed in war. This is expressed in the creation of new memorial complexes and digital archives that preserve personal stories and testimonies, the history of Ukrainian self-determination against the background of the Russian invasion. The researchers also emphasized the importance of the internationalization of Ukrainian art - the openness of it and its history to the world (Lytvynenko, 2023; Shpykuljak & Mazur, 2014). As a result, a certain cultural exchange may take place. As shown in the proposed study, foreign artists paid attention to the war in Ukraine, made it a top topic for foreign art circles. Thus, the war, in turn, also drew the attention of the world community to Ukrainian culture, which contributes to the development of international dialogue.

If the previous analysis of the literature indicated the existence of a debate on the digitization of cultural heritage. The results of this article demonstrated the importance of implementing digital initiatives for the preservation of cultural memory. In particular, in the conditions of war, it is also worth strengthening the digitization of valuable artifacts.

At the same time, it is proposed to take into account the impact of digitization of art as an important direction for further research. As a result of digitalization, previously known posters were actively transformed into Internet memes. Along with this direction, visual images of a different plan began to be used in art - murals, where artists tried to draw attention to certain current events that are important for Ukrainian society. Such thoughts are in unison with the views of scientists who consider these modern trends to be relevant, especially considering the high effect among the young generation who communicate via the Internet and prefer modern artistic trends over traditional ones (Leahy, 2023).

At the same time, it is difficult to agree with the opinions of researchers who combine the study of posters, memes, etc. with the study of propaganda (Olzacka, 2024). In fact, artistic response to current events, as correctly emphasized in some studies, does not belong to propaganda. To perceive art only through such a black and white picture is unproductive. New directions can become an important asset of the history of Ukrainian art in the future, as manifestations of the artistic reaction to Russian aggression in 2022. Accordingly, they are a promising direction for further research.

Separate methods with certain limitations were used to write the proposed article. First of all, we are talking about the use of English-language scientific literature, which was created, moreover, in a clearly defined period. On the one hand, it makes it possible to evaluate the most relevant research that has scientific novelty and has passed the review stage in influential journals. On the other hand, there is a possibility that individual studies written in non-English language and outside the specified study period have scientific value and will generally require a separate review in the future.

Conclusions

This study has made a significant contribution to the field of Ukrainian art history by examining the pressing challenges and opportunities that arise in the context of the military conflict. Analyzing the impact of the war on Ukraine's cultural heritage, this study not only highlights the vulnerability of art and artefacts in the face of violence, but also highlights their vital role in shaping national identity and collective memory.

A key contribution of this study is to identify priority areas for future research and conservation efforts. For instance, it was noted that Russian military aggression has also affected the permanent means of communication - posters and banners, which in the digital age have become Internet memes. Such a well-known communication tool has made it possible to respond quickly to certain public demands. Additional artistic directions of visualisation have also emerged, such as murals. Thus, visual static means of communication in the twenty-first century have not lost their relevance as a result of new digital technologies and the rapid development of the Internet.

Placing the preservation and study of Ukrainian art in the broader context of national sustainability, this work offered not only a scholarly contribution, but also a practical road map for policymakers, cultural institutions, and scholars. Hence, the paper emphasized the importance of protecting Ukraine's artistic

heritage as a means of asserting cultural sovereignty and promoting a sustainable national identity in the face of adversity.

Directions for further research

This study has not only practical value, but also opened new directions for further study of this problem.

An important direction for further studies is conducting a survey among profile artists about how the war affected their activities. This will make it possible to compare the data obtained from this review study with the empirical study. Also, in the future, individual experts from various related fields (architecture, history, sculpture, museology) should be involved in the research in order to impress their opinions on the impact of the war. This will make it possible to approach the topic in a broad way and to identify those problems that need to be raised in the conditions of war.

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