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POLISH-UKRAINIAN DIALOGUE IN VISUAL ARTS DISCOURSE (2022): WAR PORTRAITS AND REFLECTIONS

ПОЛЬСЬКО-УКРАЇНСЬКИЙ ДІАЛОГ У ДИСКУРСІ ВІЗУАЛЬНОГО МИСТЕЦТВА (2022): ПОРТРЕТИ ТА РЕФЛЕКСІЇ ВІЙНИ

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Today, in the conditions of a full-scale invasion of Ukraine, the comparative imagological model of cultural ties, which was an immanent and eventual feature of Jerzy Giedroyc's discourse (without exaggeration, we can talk about an original concept of cultural dialogue), acquires special significance in the context of the study of cross-cultural contacts between artists, curators, and representatives of various cultural and artistic industries who were forced to emigrate from Ukraine for an indefinite period of time.

Such contacts contribute to the establishing and development of Ukrainian-Polish art events, which were a mandatory component in the space of dialogue of cultures defined by Giedroyc.

The strategy of Jerzy Giedroyc's cultural work envisaged the intensification of the Polish-Ukrainian dialogue during the Soviet period, when the Ukrainian cultural narrative was a subdominant component of the Soviet narrative. The Polish culturologist paid considerable attention to contacts with Ukraine, to the spread of ideas presented in the discourse of the "Executed Renaissance" (correspondence with Yu. Lavrinenko) [3]. Giedroyc's model of Polish-Ukrainian cultural dialogue had no analogues and was designed to establish in Polish discourse Ukrainian cultural artifacts and objects that demonstrated a powerful aesthetic potential. The work of Giedroyc concerned culture and always had a Ukrainian-centric vector.

The relevance of the proposed research is connected with the importance to study the processes of dialogue between Polish and Ukrainian arts, the increased attention in general to Ukraine as a victim of ideological encroachment by the Russian aggressor, and Ukrainian art in particular, which provides an opportunity to reveal strategies for working through the trauma caused by the war. In my work, I will follow the theoretical approaches of L. Berlant, in particular her methodology of "cruel optimism" in the visual art space, identifying forms of traumatic discourse in Ukrainian visual projects of wartime [1].

The landscape of cultural and artistic cooperation has been fundamentally changed after February 2022. Ukrainian artists have formed a number of powerful centers in Poland, demonstrating the manifestations of modern Ukrainian visual culture, which appears to be a factor of resistance and a form of affirmation of Ukraine's political subjectivity. Visual art appears as an intensive and immense form of representation of the Ukrainian narrative.

It is important to determine a scientific assumption (research hypothesis regarding the state of the art) that artistic visual works have an important aspect in promoting the Ukrainian narrative and spreading knowledge about Ukraine in Poland.

At the same time, the new Polish landscape has created an extremely interesting and still unknown situation of intercultural dialogue. Visual images have updated the perception of Ukraine in the Polish receptive field and help to understand the manifestations of "cruel optimism" (Berlant's theory) demonstrated in the visual artistic discourse.

E.g., under the patronage of the Embassy of Ukraine in Poland, the largest exhibition of contemporary Ukrainian art in Poland was held in the Center of Contemporary Art of the Ujazdowski Zamek. Exhibition of paintings of modern Ukrainian art "Ukraine. Under the second sky" was demonstrated in Warsaw in the Museum of Modern Art. This exhibition presents the works of

Ukrainian artists, which are their reaction to Russian aggression [4]. The Baltic Gallery of Contemporary Art in the city of Ustka was able to host seven female artists from Ukraine. The special residence allowed creative people to stop, find the strength to live and work.

One more example: Hanna Oborska from Kyiv created three projects, which were exhibited in the gallery. All Hanna's projects are dedicated to refugee women. "War Portraits/Reflections" is a series of photo collages of portraits of women and children combined with photographs of destroyed buildings in Kyiv, Bucha, Borodianka, Kharkiv and Irpin. Skeletons of residential buildings, remnants of the "Mriia" plane, shot cars are superimposed on portraits of women and their children. The second project "Print" was made in a ceramic studio. Hanna remembers that when she saw clay, she just kneaded it for a long time, enjoying the texture. Each of these scraps has its own color, which loses its saturation when traveling and fleeing from war. And another mini-project of the artist came out of the need to thank her Polish friends. These are handprints of people who helped and are helping Ukrainians to get out of the chaos of the war. These are the hands of real people - those who met Oborska on her way in Poland [2]. I can assume that trauma discourse will be manifested differently among representatives of different art schools, which have different geographical locations in Ukraine.

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