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Decolonial Debate in Ukraine: Mapping Next Steps

October 2023

The war waged by Russia against Ukraine, which started in 2014 with the occupation of Crimea and parts of the Donetsk and Luhansk regions and escalated into a full-scale invasion on the 24th of February 2022, represents a continuation of Russia's consistent policy of colonial subjugation over Ukrainian territories. Ukraine was a part of the Russian Empire and, following its collapse, underwent a strenuous struggle to establish its own independent statehood. The declaration of an independent Ukrainian state, although made, was short-lived as it ultimately succumbed to absorption by the Soviet Union. Eventually, it became a republic within the Soviet Union and remained within its borders until the dissolution of the Soviet Union in 1991. Regardless of their distinct names, borders, and political systems, the Russian Empire, the Soviet Union, and the Russian Federation exhibited strikingly similar approaches in their policies toward the exploitation and extraction of resources from Ukrainian lands, the systematic erasure of Ukrainian culture, and oppression and persecution of its proponents.

Throughout the whole history of the Russian Empire, the Ukrainian language was repeatedly prohibited. Copies of "Uchitelne Yevanheliya" by K. Stavrovetsky were burned (1622), printing in the Ukrainian language was prohibited, including the removal of Ukrainian texts from religious books (1720), all state decrees and orders were mandated to be rewritten from Ukrainian into Russian (1729), teaching in the Ukrainian language was prohibited at the Kyiv-Mohyla Academy (1763), and the printing and use of Ukrainian alphabet books were forbidden (1769). Then followed the destruction of the Zaporizhian Sich and the closure of Ukrainian schools under the regimental Cossack chancelleries (1775), the reorganization of education in Right-Bank Ukraine based on imperial principles with a transition to the Russian language of education (1832), the suppression of the Cyril and Methodius Society, the banning of works by Shevchenko, Kulish, Kostomarov, and others (1847), the closure of free Sunday Ukrainian schools for adults (1862), the Valuyev Circular prohibiting the issuing of censorship

permits for the printing of Ukrainian spiritual and popular educational literature, stating that “a separate Little Russian language [as they used to call Ukrainian then – L.D.] never existed, does not exist, and shall not exist, and their tongue used by commoners is nothing but Russian corrupted by the influence of Poland” (1863), the Ems Ukase (decree) prohibiting the printing and bringing of any Ukrainian-language literature from abroad (1876), the prohibition of teaching and delivering church sermons in Ukrainian in public schools (1881), the ban on Ukrainian theater performances (1884), prohibition of the use of the Ukrainian language in official institutions and the baptism with Ukrainian names (1888), the ban on translating books from Russian to Ukrainian (1892), the prohibition of publishing Ukrainian children's books (1895), the ban on celebrating Taras Shevchenko's 100th anniversary and decree on the abolition of Ukrainian press (1914), Russification campaigns in Western Ukraine; prohibition of the Ukrainian language, education, and church (1914, 1916).

The continuation of the oppression of Ukrainian culture and a new wave of repression marked the Soviet period. The artificially organized famine of 1932-1933, Holodomor (from Ukrainian **Голодомор** "death by starvation") on the territory of Soviet Ukraine claimed the lives of about 4 million people, mostly peasants. The repressions of the 1930s, also known as the Great Purge, took a huge toll on lives, including prominent representatives of the Ukrainian intellectual elite. In 1937, in the Sandarmokh area of Karelia, over a thousand people were executed. Among them were the innovative theater director and creator of the "Berezil" theater, Les Kurbas, prose writer and playwright Mykola Kulish, philosopher and writer Valerian Pidmohylny, poets, writers, and translators Mykola Zerov, Pavlo Fylypovych, Valerian Poliushchuk, Hryhoriy Epik, Myroslav Irchan, Marko Voronyi, Mykhailo Kozoriz, Oleksa Slisarenko, Mykhailo Yalovyi, researchers Mykola Pavlushkov, Vasyl Volkov, Petro Bovsunivskiy, Mykola Trokhymenko, and many others.

During Soviet times, mentions of these crimes were prohibited and concealed, thus creating a double erasure, doubling processes of erasure of other worlds with their negation from historical consciousness, creating the erasure of the erasure [1].

After the collapse of the Soviet Union, Ukrainian culture started its departure from colonial ties and influences, leading to a vibrant period of postcolonial development. This era witnessed the reconstruction of identities and a resurgence of cultural vitality. Moreover, the past three decades have been instrumental in facilitating the ultimate decolonial transformation. Scholars started to discuss the possibility of applying the postcolonial methodology for the study of former Soviet space.

Vitaly Chernetsky, in his book 'Mapping Postcommunist Cultures,' argues that postmodernism has predominantly emerged and persisted as a phenomenon primarily associated with the First World, while postcolonialism finds its foundations in the cultural and social realities of the Third World. On the other hand, the notion of "post-communism" has been employed, particularly within the realm of social sciences, to describe the distinctive characteristics of the Second World [2]. He consequently states that postmodernism, postcolonialism, and post-communism were not exclusive to any one of the three worlds but rather intersected and intertwined with each other on multiple levels and concludes that the

encouragement of dialogue between critical discourses addressing these phenomena remains an urgent necessity [3].

In the preface of the Ukrainian edition of Gayatri Chakravorty Spivak's classic work "In Other Worlds," she encourages other researchers to engage with postcolonial methodology more actively and calls for its creative application in Ukrainian contexts [4]. Referring to that, Mykola Riabchuk notes that while it may be tempting to consider the postcolonial approach as a solution to all Ukrainian issues, such belief is largely naive. Even more naive, he continues, is the idea that the postcolonial approach could be ignored in its entirety while discussing matters of Ukrainian identity, russification, regional divisions, attitudes towards Russia and the West, and the values they embody [5].

The Revolution of Dignity in 2014 and the subsequent Russian invasion marked the onset of a new phase in the advancement of Ukrainian civil society. This period witnessed the rapid proliferation of numerous grassroots initiatives, volunteer projects, and civic initiatives. New cultural institutions emerged, including the Ukrainian Book Institute (2016), a state institution aimed at shaping public policy in the book industry and supporting publishing activities, and the Ukrainian Institute (2017), a public institution dedicated to cultural diplomacy and promoting Ukrainian culture worldwide.

One of the characteristic features of the Revolution of Dignity was the spontaneous dismantling of monuments and statues from the communist era, many of which still existed across a significant part of Ukrainian territory at that time. On December 8, 2013, protesters in Kyiv toppled the statue of Vladimir Lenin. The three-meter statue of the communist leader, standing on a six-meter pedestal, had been erected at the intersection of Khreshchatyk Street and Taras Shevchenko Boulevard in December 1946. Its spontaneous removal triggered a chain reaction: the toppling of Lenin statues became a widespread phenomenon and became widely known in Ukraine as "Leninopad" (Ukrainian: **Ленінопад**), a pun literally translated as "Leninfall".

Throughout the country, monuments to Soviet statesmen were dismantled or destroyed en masse, and Soviet symbolism was removed or painted over. These processes often took place spontaneously, driven by activists, as the authorities were unable to respond to the demands of the community.

In 2015, a package of laws was adopted that institutionalized the process of decommunization. In addition to the dismantling of Soviet monuments and statues, it involved renaming cities, towns, and streets that were named after communist figures. The implementation of the law led to the renaming of a significant number of settlements and streets in Ukraine. Overall, since 2015, 2,500 Soviet monuments have been removed from the public space in Ukraine.

Decommunization received a lot of criticism due to its imperfections, insufficient planning, and the lack of clear criteria for determining whether works of Soviet monumental art should be removed. However, it signified a substantial shift in memory politics, marking in the

public discourse the Soviet past as toxic and oppressive. In this way, Soviet places of memory and Soviet naming were redefined: they underwent a symbolic transition from honorable commemoration to symbols of collective trauma. They became scars left by an oppressive past and embodiments of a colonial wound.

At that time, decommunization was not framed as a part of decolonization practice in the public discourse. However, decommunization addressed colonial erasure and marked a step toward reclaiming local histories, freeing up space for the manifestation of other identities by removing from public space Soviet toponyms and monuments to communist figures, which often claimed their place in the Soviet history textbook through the erasure of cultures different from so-called Soviet or Russian.

Critics of decommunization frequently note that the ideological function embedded in Soviet works has become completely irrelevant, as Soviet monuments gradually transform into ordinary elements of the urban landscape that no one pays attention to [6], and argue that Soviet monuments should be preserved for their aesthetic value. After the Russian occupation of Melitopol, the occupiers promptly returned the Lenin monument, which had been dismantled in 2015, to the urban space. This example vividly demonstrates that the Soviet past and its corresponding ideology can easily be reactivated under certain historical conditions and become part of the present experience.

Following the wave of "Leninopad" (Leninfall), an inevitable question emerged regarding the reinterpretation or recontextualization of the Soviet legacy. Often, monuments were not completely demolished but rather damaged or creatively interpreted through vernacular interventions by local activists or artists. These interpretations widely incorporated state symbols or elements of ethnic kitsch: Ukrainian flags or tridents were often placed on empty pedestals, and ornaments imitating embroidery or Petrykivka painting were added. Despite the absence of the high aesthetic value and chaotic nature, such interventions attempted to reclaim symbolic space and disrupt the established hierarchy. Another trend involved humorous and absurd interpretations, often with references to Western pop culture – for instance, the Lenin monument in Odessa was transformed into a monument of Darth Vader, the Star Wars movie antagonist.[7]

Another highly popular vernacular art technique involved the application of yellow and blue paint over Soviet symbols, but also in the public space. The coloring of everyday urban elements (fences, benches, garages) with national colors became so widespread that artist Sasha Kurmaz, who often works with urban spaces, in 2014 painted black one of the yellow and blue fences. This act aimed to differentiate the ideological space from the everyday one, reclaiming the original appearance of the fence before any interventions.

One of the institutionalized attempts to reinterpret the Soviet heritage through artistic gestures was the project "Social Contract" (2016, 2017) by the "IZOLYATSIA" Foundation [8]. Curated by Katerina Filyuk, the project aimed to create a space for discussion among the artistic community, society, and authorities regarding the status and functioning of memorial

objects in the urban environment, using the example of the Lenin monument in Kyiv. Following an

open-call competition to create a temporary monument in place of the fallen statue, the jury selected the first winning project, "Inhabiting Shadows," by Mexican artist Cynthia Gutierrez. Scaffolding stairs were built around the pedestal, allowing everyone interested to reach the privileged space that had been occupied by the red granite Lenin for 67 years and three days.

"Social Contract" was a reflection on the functioning of commemorative objects. Its implementation was not merely an artistic intervention in the urban space but an ambitious attempt to create a counter-monument [9] in the now-empty space of a symbol of totalitarian power, even if only temporary. This counter-monument raises the question of what should actually become the object of commemoration. The implemented projects serve rather as a formulation of the problem than a proposal for its solution. "Social Contract" became a visualization of the search for a new historical memory, which may not necessarily be aesthetically appealing. More important than the realized projects are the invisible parts that the viewer will never see when approaching the pedestal: the work of the curator, the work of the jury, and especially the public voting, where people from the local community who have no previous experience in commemorative practices or memory politics, choose the project they consider the best.

The full-scale Russian invasion on February 24, 2022, besides the horror and terror it brought, marked an acceleration of existing social processes in Ukrainian society. Among them, discussions about decolonization, which were previously confined to a narrow pool of experts, spilled over into the mainstream. According to some researchers, the full-scale invasion served as the final catalyst for creating a public demand for the decolonization of their cultural, narrative, and historical space, signifying a rupture with the postcolonial phase and a transition to a decolonial stage.

As an art historian, curator, and artist Svitlana Biedarieva notes:

Since Russia's full-scale invasion of Ukraine began in February 2022, Ukrainians fully broke with the Russian cultural sphere. All of the controversies and diversities of positions of which the artists speak have been at once and forever erased by Russia's ongoing attack. The ambiguity is gone, as is Ukraine's postcolonial struggle. For Ukraine, this inhumane war, however painful and unbelievably destructive, marks not only the country's release from postcolonial entanglements but also its definitive entrance into the decolonial stage. Both the post-socialist and postcolonial conditions gradually evaporated from the territory of Ukraine after 2014, and the selfless yet harsh resistance of the Ukrainian people against the Russian invaders has shown that any other entanglements have also disappeared [10].

In the specific context of decolonization in Ukraine, Russia no longer exerts political or cultural influence, continues the author. There is not merely a lack of interest among Ukrainians in Russia and its territory; there is a deliberate collective effort to distance themselves and avoid involvement. The precise theoretical framework that can fully capture and articulate the

decolonial condition in which the Ukrainian case currently exist is yet to be developed, as it transcends existing postcolonial or decolonial paradigms.

Although in the harsh circumstances of being a subject and an immediate witness of Russia's war, theorizing is a physically challenging task [11], a series of texts by prominent Ukrainian authors have emerged since the onset of the full-scale invasion. Their decolonial critique is directed not only toward Russia but also towards Western Europe. In her widely recognized essay 'No Milk, No Love,' Asia Bazdyrieva looks into the notion of Ukraine-as-a-territory using the popular image of Ukraine as the "breadbasket" of Europe, addressing both Russian and Western colonialism. Resourcification as a framework, argues she, helps to understand how Ukraine's territory and its people are conceptualized as elements within a framework of material exchange. The notion of the territory as a resource justifies a spatial organization that enables slow violence and environmental damage through the category of the inhuman [12]. Both the logic of European cartography, as well as that of Imperial Russia, depict the territories of present-day Ukraine as the periphery. Periphery here represents geographic terms as well as cultural category: Ukrainians are not regarded as active participants and contemporaries in the realm of civilizational progress but rather as a mere commodity, a resource. She also addresses a category of race, inscribed in this scenario in a complicated and rarely articulated way: a group of majority-white Europeans is added to the rendering of subracial, underclass, inhuman subjects. Western Europeans have never regarded Eastern Europeans as human enough, continues the author; they are merely a resource, bodies to perform cheap labor, bodies to prostitute, to wear second-hand clothes from the EU, and to drive old cars no longer considered safe or ecological.

In the essay 'Erasure: Russian Imperialism, My Research on Donbas and I,'[13] Darya Tsymbalyuk also looks into the notion of geology as a colonial tool that could be employed for identifying, mapping and extracting matter categorized as a "resource" by the colonial power. Her research centers on the Donetsk and Luhansk oblasts, better known as the Donbas region. She tracks the construction of portrayals of the steppe of Donbas as an empty void waiting to be filled with colonial and industrial imaginaries of constructing a world from scratch. Over the past eight years, this region has experienced the devastating effects of the war, resulting in the loss of lives, homes, ecosystems, and culture. The ongoing Russian invasion has claimed the lives of more than 14,000 individuals, not counting the current escalation. War, she concludes, has intensified processes of erasure of the region, where the act of erasure is a foundation of Donbas as we know it, constructed within imperial frames.

Criticizing the West, Darya addresses yet another form of erasure: with the escalation, her role as a war and displacement researcher was frequently disregarded in interviews and events. She was often reduced to a "local" voice, seen just as an activist with parents on the ground – a Ukrainian girl who was presumed to speak for all Ukrainians. On a panel of five speakers, the organizers forgot to mention her Ph.D. degree but did not forget to mention that four non-Ukrainian men were doctors and professors. When she spoke up about westplaining, the extractivism of such a case study approach, and the importance of representation, organizers interpreted her words as "she is too traumatized and emotional" to engage in an analytical debate.

Such cases of epistemic injustice [14], wherein Ukrainian speakers were reduced to Ukrainian bodies lacking any professional skills and expertise, whose statements were regarded merely as manifestations of raw emotions coming from war-induced trauma, have become a shared experience for many Ukrainian cultural actors, myself included, who have partaken in public events in Western Europe since the beginning of the full-scale invasion. Ironically, this experience was also related to participation in events dedicated to Russian and Western colonialisms and to the expansion of the field of decolonial studies.

Despite the emergence of numerous texts and reflections on the processes of decolonization, **the absence of established terminology is still notable**. Terms like decolonization (process), decoloniality (state), decolonial and postcolonial are often mixed in Ukrainian public discourse. They are used interchangeably, lacking an understanding of their profound distinctions.

The next notable lack in this field is a significant indifference of both the Ukrainian Ministry of Culture and the Ukrainian Ministry of Education to the matter. The only instance of the presence of decolonial discourse on the very official level is a project of law about decolonization[15], which is written in a highly problematic way without reaching out to experts in a field, along with the very fact of the mere existence of such an initiative. (As one of my respondents noted: “What would they come up with next? A law about feminism?”) There were attempts to deepen and accelerate the process of renaming streets and turning down monuments to cultural figures affiliated with Russian culture, but as of now, no new initiatives have been started on the official level to support and facilitate the process of knowledge production. Due to the lack of institutionalized efforts, decolonial education is mainly carried by various grass-root initiatives, which often combine educational, cultural, and fundraising events. Among the actors actively involved in raising awareness of decolonial discourse are VolyaHub[16], Ukrainian spaces[17], the “Sunflower” Solidary Community Center (Warsaw, Poland)[18], Vitsche Berlin (Berlin, Germany)[19], Past/Future/Art (Kyiv/Odesa, Ukraine)[20], Asortymenta Kimnata (Ivano-Frankivsk, Ukraine)[21], and Insha Osvita (Kyiv, Ukraine)[22]. In general, the combination of cultural events with activism, particularly through fundraising events for the Ukrainian Army Forces (often directed towards specific needs or individuals in service), is one of the notable features of the current state of the Ukrainian cultural field.

The public debate about decolonization mostly takes place in the form of small, short-term, easily organized events like discussions and lectures. However, despite the challenges posed by wartime, paper book publications have already started to emerge. Among these publications is the collection of essays titled 'Культурна експансія' ('Cultural Expansion') published by the 'Твоя Підпільна Гуманітарка' ('Your Underground Humanitarian Aid')[23] publishing house, which features contributions from various Ukrainian cultural actors. 'Cultural Expansion' focuses on the history of the Russian/Soviet influence over Ukrainian cultural life, including the displacement or appropriation of distinctive Ukrainian phenomena, which are being replaced with Russian ones.

Moreover, several more publications are currently being prepared for release, including the guidebook 'Russian Colonialism 101,' authored by Ukrainian journalist Maksym Eristavi in consultation with decolonial thinkers specialized in former Russian-occupied or Russian-colonized spaces. This guidebook will explore the patterns of Russian colonialism and will be accompanied by illustrations from various Ukrainian artists. It is scheduled to be published by IST Publishing later this year.

Another series of essays with a working title "Vision. War as a cultural transformation" (which I'm privileged to be part of), is to be published by IST Publishing later this year. It focuses on the changes in approaches, personal experiences, views, thoughts, ideas, and values after the onset of the full-scale invasion. Editors Anastasiia Platonova and Daria Badior invited artists, researchers, critics, journalists, curators, and cultural managers who are now living through optics-transforming experiences to document those changes, aiming to create a shared narrative about the shifts brought about by this war. Reflection on a decolonial shift which is one of many changes that were caused by this war, hopefully, will find a place in this publication.

Another characteristic feature of the current Ukrainian decolonial debate is that it mostly happens **outside of Ukraine and in dialogue with so-called Western cultural institutions**. The reason for that lies, first of all, in the impossibility of any theoretical dialogue with a former colonial power – for now, it's happening in the form of active military resistance. Next, involved experts are mostly based abroad, either because of their long-term affiliations with Western cultural or academic institutions or because they relocated following the onset of the full-scale invasion. Additionally, more institutional resources are available abroad.

Next, decolonial processes could be implemented only in dialogue and in active collaboration with so-called European and/or Western institutions, as reclaiming Ukrainian history, especially art history, is only possible with and through the structural decolonization of world museums and cultural institutions, whose knowledge and understanding of Ukrainian culture and [art] history remains very limited and highly influenced by Russian point of view.

The following case of the painting by Ukrainian avant-garde artist Vasyl Ermilov, displayed at the Museum of Modern Art (MOMA), could be used as an illustrative example of the current state of affairs. Ermilov, who spent his entire life in Kharkiv, was labeled as Russian. Also, the painting was hung upside down, despite the clear presence of the Cyrillic letter "Б" that indicates its correct orientation. Tetyana Filevska, the creative director of the Ukrainian Institute, since 2017 had been sending numerous letters to MOMA, providing explanations about the artist's background and requesting the proper display of the painting. Her efforts were consistently ignored until the onset of the full-scale invasion prompted a response from the museum. Only then did they adjust the display as requested. Filevska mentioned during an interview that MOMA had subsequently removed the painting from public view after the incident gained public attention.

Now Ukrainian Institute is working on a decolonial guide for cultural institutions to introduce a systematic approach to the issue. The aim is to create a comprehensive guide

specifically addressing the decolonization of artworks that were appropriated by the Soviet Union or the Russian Empire during the course of history. This guide will encompass not only Ukrainian art but also Georgian, Lithuanian, Estonian, Kazakh, Polish, and Czech art. It will offer step-by-step instructions on how to conduct a thorough search for Ukrainian artworks within collections, how to handle them appropriately, how to categorize and map collection items, how to attribute artists, and which literature to consult for further understanding [24]. Furthermore, the guide will provide an explanation of why Ukraine should be considered part of the "Eastern Europe" region rather than the "post-Soviet space," why the preferred spelling is "Kyiv" instead of "Kiev," and why it is a Ukrainian city, not Russian. Many museums, notes Filevska, are unaware that they have Ukrainian artworks in their collections and are unable to find relevant information, especially given the lack of language proficiency.

One of the most important features of developing the theoretical framing for Ukrainian decolonial discourse is that **it happens in close connection with art and often through art**. The reason for this lies in centuries of colonial erasure of Ukrainian culture, as well as the fact that art is a much more flexible and accessible tool compared to the development of a new academic framing.

In the interviews, my respondents repeatedly mentioned independently of each other that visual art, in particular, is a more flexible and convenient tool for disseminating decolonial narratives. One of the reasons for this is that such a form is more flexible, accessible, and convenient for perception compared to academic texts or essays, and it often receives wider recognition.

A good example of decolonial storytelling is the comic [‘A Question of Language in Ukraine’](#)[25] by illustrator Zhena Oliynyk, in which she tells the story of her family while exploring the historical background of Russian language dominance among a part of Ukraine's population.

The author explains how the Russification felt on a personal level, how the Ukrainian language became marginalized and perceived as a ‘rural language,’ while Russian became the language of ‘normal’ people. She talks about her grandparents during Soviet times, saying, "They got an education and nice jobs and switched to Russian to pass for normal, civilized humans" (italic is mine – L.D.) and about her grandmother now, saying, "I can still see my grandma's identity switching back and forth. Whenever she wants to appear 'serious,' she will only speak Russian." Addressing the ubiquity of the Russian language as a manifestation of a colonial wound, she shares her own journey of returning to the Ukrainian language in everyday communication and describes her feelings, including the uneasiness when Russian-speaking friends switch to Ukrainian for her sake ("I used to feel that speaking Ukrainian defined me in some way.

Although I didn't think it did."). She portrays her sense of being a Ukrainian speaker as an anachronistic ethnographic representation, similar to the image that Ukrainian identity was restricted to during Soviet times. Furthermore, she describes how her family made the decision to fully transition to Ukrainian, which happened on the night before the full-scale invasion,

echoing the idea of a symbolic shift from the post-colonial to the decolonial phase, as mentioned before by Svitlana Bedaryeva. The comic concludes with a question that reflects the situation faced by many: Is it possible to grow and develop a new, more authentic, more truthful identity while surviving missile attacks?

The works of artist Alevtina Kahidze have gained wide recognition, and it's difficult to imagine a Ukraine-related event today without her drawings. From the very beginning of the war, she engages with the dominant Russian discourse, responds to current events, and addresses imperial narratives in Russian culture and literature. She holds Russian society accountable and engages in discussions with Russian artists, pointing out that in their works, they mostly position themselves as victims and are more concerned with preserving their privileged status than acknowledging the genocide committed by their country. She also criticizes Western colonialism, which has led to a complete misunderstanding of the Ukrainian situation and the adoption of an aggressor's point of view. In [one of her recent drawings](#)[26] depicting a situation at an exhibition in Stuttgart, on the left side, we see a figure saying, "Moscow has rights to defend, you ruin Soviet monuments," and on the right side, people laughing with the caption **"українці тупо заржали"** ("Ukrainians laughed so hard"). In this case, the Ukrainian audience doesn't attempt to argue back; their reaction is to mock those who, even after more than a year of active warfare, still parrot the narratives of Russian propaganda. The choice of language is also significant: the visitor speaks English, while "Ukrainians laughed so hard" is written in Ukrainian because their reaction requires no explanation or cultural translation for those who are part of the situation.

In summary, it can be said that while the main directions of development of the decolonial discourse in the Ukrainian context have already been outlined, focusing on establishing common theoretical categories, working on mechanisms and methodologies of interinstitutional and international cooperation, and artistic expressions addressing issues of identity, anti-colonial resistance, healing of colonial wounds, reclaiming local histories, seeking justice, addressing colonial violence and erasure etc., the situation is rapidly and dynamically changing and evolving. Ukrainian thinkers and cultural actors are faced with the task not only to determine the framing of decolonial discourse but also to ensure that it takes into account the historically inherent plurality and heterogeneity of Ukraine, incorporating all voices, including those of Crimean Tatars and other communities. New artistic expressions or publications constantly emerge, so it would be appropriate to revisit the question of mapping the decolonial discourse in the Ukrainian intellectual and artistic field in a year or a few years.

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Decolonization and Disentanglement in Ukrainian Art

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June 2, 2022

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Zhenya Oliinyk

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Mapping of decolonial discourses in Kazakhstan.
A project by Goethe-Institut.**

