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METODICKÉ A INFORMAČNÍ TEXTY/METHODICAL AND INFORMATIVE TEXTS

PROBLEMS OF REPLACING MUSEUM EXHIBITIONS DURING THE RUSSIAN-UKRAINIAN WAR

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DOMINIKA KUŚNIERZ-KRUPA – ANDRII DMYTRENKO<https://doi.org/10.5817/MuB2024-2-4>**ABSTRACT/ABSTRAKT:**

The article analyzes the experience of replacing exhibitions in Kyiv museums during the Russian-Ukrainian war. Since most of the museums that fell under the Russian occupation were looted or destroyed, and museums in other territories of Ukraine suffered from shelling, one of the options for preserving unique exhibits is their temporary relocation for storage abroad or hiding in shell-proof storage facilities. Instead, their place is occupied by modern exhibitions of photographs, works of contemporary art, modern decorative products, etc. The principles of replacing permanent exhibitions with temporary ones are considered on the examples of two of the most famous Kyiv museums – the Bohdan and Varvara Khanenko National Museum of Art and the National Museum “Kyiv Art Gallery”. In parallel, the authors presented an artistic photographic exhibition by Serhii Belinsky in the project of Yulia Ivashko “The light shines in the darkness, and the darkness has not overcome it (Jn 1.5)” curated by Aneta Pawłowska, which was presented in various European cities.

Problematika nahrazování muzejních expozic během rusko-ukrajinské války

Článek analyzuje zkušenosti s nahrazováním expozic v kyjevských muzeích během rusko-ukrajinské války. Vzhledem k tomu, že většina muzeí na území

okupovaném Rusy byla vyrabována nebo zničena a muzea v jiných částech Ukrajiny jsou ohrožena ostřelováním, je jednou z možností zachování unikátních exponátů jejich dočasné přemístění do zahraničí nebo ukrytí v chráněných skladovacích prostorách. Místo nich jsou prozatím instalovány výstavy moderní fotografie, děl současného umění, novodobých dekorativních předmětů apod. Pravidla nahrazování stálých expozic dočasnými výstavami jsou ilustrována na příkladech dvou muzeí, která v Kyjevě patří k těm nejznámějším – Národního muzea umění Bohdana a Varvary Chanenkových a Kyjevské národní umělecké galerie. Autoři současně představují i výstavu uměleckých fotografií Serhije Belinského v rámci projektu Julie Ivaško „To světlo svítí ve tmě a tma je nepohltila (Jan 1,5)“, jejíž kurátorkou byla Aneta Pawłowska a která byla prezentována v různých evropských městech.

KEYWORDS/KLÍČOVÁ SLOVA:

museum – replacement – museum exhibit – Russian-Ukrainian war muzeum – náhrada – muzejní exponát – rusko-ukrajinská válka

Introduction

The events of the Russian-Ukrainian war fundamentally changed the order established after the end of the Second World War. Both military strategy and all

aspects of civilian life transformed. Design norms have changed, protective shelters have become a mandatory element of residential buildings, and educational and healthcare institutions. Projects of the first underground schools have appeared in cities constantly exposed to Russian missile and bomb attacks (in particular, in Kharkiv). The bombing of the energy infrastructure led to the replacement of centralized power generation with decentralized, wind and solar power generation received significant development. Against the background of fundamental changes in the way of life in Ukraine, the approach to museology and the organization of exhibitions during the war was also transformed.¹

¹ The War in Ukraine: *Between the Past and the Future. Historical and Existential Aspect. Istoriko-politični problemi sučasnoho svitu // Istoriko-politični problemi sučasnoho svitu*, 2023, vol. 47, pp. 334–346; MURAVSKA, Svitlana and Oksana HODOVANSKA. Organization of museums of western Ukraine after the full-scale invasion of the Russian Federation. *Museologica Brunensia*, 2023, vol. 12, no. 2, pp. 12–19; BURAKOV, Jurij Vasylovych, Liliya PYTLOVANA and Sviatoslav TERSKY. Military museums of the Armed Forces of Ukraine during the Russian-Ukrainian war of 2014–2022. *Museologica Brunensia*, 2022, vol. 11, no. 2, pp. 34–41; PUJIA, Laura. Cultural heritage and territory: Architectural tools for a sustainable conservation of cultural landscape. *International Journal of Conservation Science*, 2016, vol. 7, special no. 1, pp. 213–218; RYMASZEWSKI, Bohdan. *Polska ochrona zabytków*. Warszawa: Wydawnictwo Naukowe Scholar, 2005; SPIRIDON, Petronela and Ion SANDU. Muselife of the life of public. *International Journal of Conservation Science*, 2016, vol. 7, no. 1, pp. 87–92; SPIRIDON, Petronela, Ion SANDU and Lacramioara STRATULAT. The conscious deterioration and degradation of the cultural heritage. *International Journal of Conservation Science*, 2017, vol. 8, no. 1, pp. 81–88; Destruction of the Architectural Heritage as a Result of War: The Experience of Reconstruction (Conservation and Logistical

Transformation of museology in wartime

Cultural heritage, both immaterial and non-material, before the war, well protected and carefully preserved in archives and museums, until recently made available to the public on a daily basis, began to be seriously endangered. The Russians began ruthlessly destroying them. As a result of the war effort, the Russians looted museums in the occupied territories of Ukraine, and some of them were destroyed. In particular, the Kherson museum, the Khersones Tavriyskyi nature reserve, the unique Scythian mounds, the Maria Pryimachenko museum in the village of Ivankiv in the Kyiv region, and many others were destroyed. Museums

far from the front line also suffer from rocket and drone attacks. For example, in October 2022, a rocket was shot down in the immediate vicinity of the Bohdan and Varvara Khanenko National Museum of Art and the National Museum “Kyiv Art Gallery”, which damaged their facades and broke out all the windows (Fig. 1).

The authors at this point would like to emphasize the issue of Ukraine’s support and unique partnership and cooperation with government entities of other European countries; international organizations, working for the preservation of historical monuments and museums of the world, which treat art not as the property of one country, but as the property of humanity.²

It is worth mentioning here the example of the creation by the Polish government – the Ministry of Culture and National Heritage and the National Heritage Institute, which is subordinate to it – of an *Assistance Center for Culture in Ukraine*. The Center has so far carried out several activities to support and protect Ukraine’s heritage. These have included salvage activities aimed at securing collections, as well as educational activities related to methods of preserving heritage during wartime.³

In turn, in 2023, the most valuable exhibits from the collection of the Khanenko museum were transferred to the Louvre museum for safekeeping. In particular, these are five “Sinai” icons and eleven ancient icons, which became part of the exhibition *At the Origins of the Sacred Image* in the Louvre. The icons were transported under guard in air-conditioned containers through the territory of Poland and Germany to Paris. About 25,000 exhibits were hidden in the museum vaults.

The authors got acquainted with the experience of the operation of two main Kyiv museums during the war – Bohdan and Varvara Khanenko National Museum of Art and the National Museum “Kyiv Art Gallery” and the organization of temporary exhibitions instead of those stored in storage or taken for storage abroad. The aspect of replacing a permanent unique exposition with a temporary one in times of war is important, because



Fig. 1: The facade of the Bohdan and Varvara Khanenko National Art Museum with boarded up windows (Photo: Y. Ivashko, 2024)

Aspects). *International Journal of Conservation Science*, 2024, vol. 15, special no. 1, pp. 17–30; The Syntax and Semantics of Modelling Exhibition Spaces: A Case Study of the Hryhorii Skovoroda National Literary and Memorial Museum, Ukraine. *Muzeológia a kultúrne dedičstvo*, 2023, vol. 11, no. 3, pp. 5–22.

² GILBERTOVÁ, Marie and Pavla STÖHROVÁ. International committee for museums and collections of science and technology – CIMUSET ICOM: past activities and prospects for future direction (including in the context of Czech technical museums and activities). *Museologica Brunensia*, 2023, vol. 12, no. 2, pp. 20–26; Art as a message realized through various means of

artistic expression. *Art Inquiry. Recherches sur les arts*, 2020, vol. 22, pp. 57–88.

³ ZALASIŃSKA, Katarzyna and Aleksandra BRODOWSKA. Saving Ukraine’s culture. Polish Support Center for Culture i Ukraine. Activity report February 2022 – December 2022. In *Narodowy Instytut Dziedzictwa* [online]. [accessed 2024-08-04]. Available from [www: <https://ksiegarnia.nid.pl/produkt/saving-ukraines-culture-psc-activity-report-2022/>](https://ksiegarnia.nid.pl/produkt/saving-ukraines-culture-psc-activity-report-2022/).

in this case the museum continues to fulfill its functions.

A brief history of the Bohdan and Varvara Khanenko National Art Museum

The Bohdan and Varvara Khanenko National Art Museum is located in two historical mansions of the 19th century on Tereshchenkivska Street. The expositions in the two houses were divided thematically: in the Khanenko mansion before the war, works of ancient civilizations, unique early Byzantine “Sinai” icons of the 6th–7th centuries, and works of European art of the 14th–18th centuries were presented. In 2006, due to the lack of halls for expositions of all funds, thematic expositions of the arts of Asian countries were opened in the neighboring mansion, which belonged to Sakhnovskiyis – relatives of the Khanenko, where the art of Islam and Buddhism was presented in four halls.

Although the basis of the collection is the Khanenkos’ collection, it was gradually supplemented with new exhibits. Thus, in the 1920s, works of art from the private collections of the Repnins, Branitskys, Hudym-Levkovychs, and Sakhnovskys were added to it; in 1921, the archaeological ceramics of Central Asia of the 9th–12th centuries from the collection of Mikhail Stolyarov were transferred to the Asian section of the museum; in 1925 according to the will of the collector Vasyl Shavinskyi, the works of Northern European artists were transferred to the museum. In 1936, artifacts of the religious art of Central Asia and the Far East were transferred to the museum, in 1940, from the collection of the Museum Town on the territory of the Kyiv-Pechersk Lavra, early Byzantine “Sinai” icons of the 6th–7th centuries in the encaustic technique (*John the Forerunner* (7th century), *The Virgin and Child* (6th century),

Saints Sergius and Bacchus (7th century) and *Martyr and Martyress* (7th century).

After the beginning of hostilities on the territory of the Soviet Union in the summer of 1941, the most valuable exhibits of the museum were evacuated to Ufa, and the most valuable artifacts that remained in Kyiv were taken away by the Nazis during the retreat of 1943.

In the post-war period, the museum collections were enriched with more than 350 works of classical Chinese art, in 1969 the museum bought 41 items of Buddhist cult art, during the 1970s the collection of Japanese Netsuke sculpture was enriched with more than 70 figurines. In those years, the exposition was supplemented by paintings by the American artist Rockwell Kent.

In 1986–1998, the museum premises underwent major renovation. After the opening of the museum to visitors in 1998, updated expositions of European art of the 14th–19th centuries were presented, and a year later the museum was given the names of Bohdan and Varvara Khanenko. From 2004 until the beginning of the war, there was a separate hall of “Sinai” icons of the 6th–7th centuries. Since 2018, an exhibition of the art of the Ancient World has been arranged on the first floor. Since 2006, the adjacent mansion has been included in the exhibition premises, where a permanent exhibition of Asian art was placed, supplemented by gifts from patrons in the 1990s and 2000s.

A brief history of the National Museum “Kyiv Art Gallery”

Until March 2017, the museum, which is located in the old mansion of Fedir Tereshchenko, was called the Kyiv National Museum of

Russian Art. As of the beginning of the invasion of the Russian army in 2022, its funds included more than 12,000 exhibits from the 13th to the 20th centuries. The museum was first opened to visitors in 1922, and the basis of its funds was the private collection of industrialists-patrons of the Tereshchenkos. The museum changed its name several times – the original name was the Kyiv Art Gallery, in the early 1930s it was changed to the National Art Gallery, from 1936 – the Kyiv State Museum of Russian Art, later the Repin Museum of Russian Art (next to the entrance was installed his sculpture), then the Kyiv National Museum of Russian Art.

As in the case of the Bohdan and Varvara Khanenko National Art Museum, the National Museum “Kyiv Art Gallery” gradually increased its funds: as of 1922, there were 200 works of art, in 1928 – already 300, a hundred years later – more than 12 thousand, including paintings by Karl Briullov, Mykhailo Vrubel, Isaak Levitan, Mykhailo Nesterov, Dmytro Levitskyi, Vasyl Vereshchagin, Oleksii Savrasov, Mykola Ge, Ivan Shyshkin and others. Until the beginning of the war in 2022, the expositions of the museum were presented in thirty halls, and the sequence of exhibits was determined by chronology – starting from Ancient Rus icon painting and ending in the 20th century.

Museum expositions of the Bohdan and Varvara Khanenki National Art Museum and the National Museum “Kyiv Art Gallery” during the war

One of the authors of the article visited both museums on World Museum Day to analyze how museums function in wartime.

Two exhibitions were organized in the Bohdan and Varvara Khanenko



Fig. 2: The exhibition “The Hague – Kyiv. Painting of the end of the 19th and beginning of the 20th centuries” (Photo: Y. Ivashko, 2024)

National Museum of Art, one of them is the exhibition *The Hague – Kyiv. Painting of the end of the 19th and beginning of the 20th centuries* from the collections of the Hogstender and Ponamarchuk families” (Fig. 2), the second – a photo exhibition *Through the Lens: culture in the maelstrom of war*. The first lady of Ukraine Olena Zelenska took part in the opening of this exhibition, who emphasized that this is the first exhibition of works of classical painting in the Khanenko museum after the start of a full-scale war. The initiator of the opening of the exhibition during the war was the art collector Willem Jan Hogsteder from The Hague, and later the Kyiv collectors Ponamarchuks joined the initiative. In total, 31 paintings by artists of the Hague school, 11 paintings by Ukrainian artists of the end of the 19th and beginning of the 20th centuries, and photographs by Piet Hispen with views of The Hague were presented. Significantly, Willem Jan Hogsteder opened the *Face of War* photo exhibition by photographers Oleksandr Chekmeniov and Oksana Parfeniuk in the Netherlands and raised funds for Ukraine since the beginning of the full-scale invasion. He considers the display of his collection in Kyiv a symbolic gesture of support for the Ukrainian people in the war.



Fig. 3: Exhibition “Through the Lens: Culture in the Whirlwind of War” (Photo: Y. Ivashko, 2024)

However, if exhibiting artifacts in an art museum is traditional, then the experience of arranging a photo exhibition in the museum, when the museum essentially takes over the function of an exhibition gallery, is unusual. The exhibition *Behind the Lens: Culture in the Whirlwind of War*, which lasted from May 4 to 19, 2024 presented photographs of cultural objects destroyed by the war, where the works of 65 photographers directly from the combat zone were presented (Fig. 3). This exhibition became part of the UNESCO Heritage Emergency Fund project with the

involvement of a large number of sponsors and co-organizers. The authenticity of the exposition was added by exhibits from destroyed objects and video materials, which were shown on the screen.

In this regard, it is necessary to emphasize the new role that museums take on during the war, due to the impossibility of showing their main collections. It can be predicted that photo exhibitions of a thematic direction can be an option for filling the museum halls, including until the end of the war.

You can compare the approach in organizing the photo exhibition in the Khanenko museum with 10 photo exhibitions organized as part of the project *The light shines in the darkness, and the darkness has not overcome it (Jn 1.5)* authored by Yulia Ivashko under the curatorship of Doctor of Arts, Professor Aneta Pałowska from the Institute of Art History of the University of Lodz and Doctor of Architecture, Professor, Director of the Institute of Architecture and Urban Studies of the Łódź University of Technology Marek Pabich. This project is based on the military photography of the Major of the Armed Forces of Ukraine, press officer Serhii Belinskyi and largely depicts the destruction of cultural heritage sites. The organizers used the principle of construction of the exhibition exposition, similar to the one that was embodied in the Khanenko museum.⁴ It is

⁴ Analysis of fine-art photography techniques in representing the tragedy of war in Ukraine using Serhii Belinskyi's works. *Art Inquiry. Recherches sur les arts*, 2023, vol. 25, pp. 345–365; The Face of the War in Ukraine. War Devastation and Reconstruction Concepts. In *Oblicza wojny. T. 8. Narzędzia wojny. Łódź: Wydawnictwo Uniwersytetu Łódzkiego*, 2023, pp. 15–35; IWASZKO, Yulia, Aneta PAWŁOWSKA and Aleksandr IWASZKO. *W dobrej i złej doli. Przekształcenia stylistyczne fotografii Sergija Belin'skiego*. Łódź: Łódzkie Towarzystwo Naukowe, 2023; TISLIAR, Pavol. Preparation and realization of compact touring exhibitions on the example of exhibition projects of the Masaryk University. *Muzeológia a kultúrne dedičstvo*, 2023, vol. 11, no. 4, pp. 71–91; JAGOŠOVÁ, Lucie. Emotions in



Fig. 4: Photo exhibition “The light shines in the darkness, and the darkness did not overcome it (Jn 1.5)”, in the gallery of the University of Lodz (Photo: Y. Ivashko, 2022)

a combination of a photo exhibition in frames, short movies authored by Serhii Belinskyi, rocket fragments, and an audio recording of an essay on the topic of photographs recorded by a Ukrainian actress (Fig. 4 and 5).

Thanks to the cooperation with the University of Lodz, the works of Serhii Belinskyi, were presented at seven exhibitions, and the number of shows continues to grow. Initially, from October 21 to December 15, 2022, at the University of Lodz in the Wozownia 11 Gallery under the title *The light shines in the darkness, and the darkness did not overcome it (Jn 1.5)*, becoming part of an

museum education. Potential for the development of a relationship to cultural and historical heritage. *Museologica Brunensia*, 2020, vol. 9, no. 2, pp 10–16.

artistic and scientific endeavor related to the reconstruction and adaptation of industrial buildings that were destroyed in Ukraine, as well as artistic expression in times of military conflict (Fig. 4). Subsequently, Serhii Belinskyi's works were presented at the University of Ostrava in the Czech Republic – from November 24, 2022, to January 20, 2023, in GALERIE NA PŮDĚ under the title *A to světlo svítí ve tmě a tma je nepohltila (Jan 1,5)*, at the Silesian University (Slezská Univerzita) in Opava in the Hauer Gallery 4 (February 13–March 26, 2023) (Fig. 6), as well as at the Adam Mickiewicz University in Poznań in the main hall of Collegium Maius during the Ukrainian Days celebrations *Ukraine 2022–2023* (March 15–April 12, 2023).



Fig. 5: Photo exhibition “The light shines in the darkness, and the darkness did not overcome it (Jn 1.5)”, in the gallery of the University of Lodz (Photo: M. Andrzejewski, 2022)



Fig. 6: Vernissage of the exhibition titled „A to světlo svítí ve tmě a tma je nepohltila (Jan 1,5)” at the Silesian University (Slezská Univerzita) in Opava in the Hauer Gallery 4 (13 February 2023) (Photo: Monika Horskáková)

Additionally, a photographic exhibition took place in April 2023 under the curation of Doctor of Art, Professor Katarzyna Słuchocka, at the Archaeological Reserve in Poznań. A year later, in April 2024, the Director of the Institute of Architecture and Urban Planning, Marek Pabich, showcased this exhibition in the exhibition hall of the Łódź University of Technology.

Another important way of publicizing the photographic works of Serhii Belinskyi, was by

submitting them to the American annual exhibition of photographic works *International Photography Awards* (IPA).

It should be added that the exhibition titled *Ukraine. Under a Different Sky*, presented from November 4, 2022, to May 14, 2023, at the Ujazdowski Castle Centre for Contemporary Art in Warsaw, had a similar impact to the documentary-artistic works of Serhii Bielinskyi. It is worth noting that the institution hosting this exhibition is one of the

most important cultural institutions in Warsaw, engaged in presenting broadly understood contemporary art. As the institution’s management claims: “a place where we strive to rethink the world through art”.⁵ The exhibition in Warsaw, curated by Ukrainian curator Victoria Burlaka and Polish curators Beata Łupińska-Rytelek and Marcel Skierski, was an opportunity to present the works of almost 40 artists (including duos).⁶ The anti-war message conveyed through both films and installations or photographs, for example, in the images of destroyed towns seen in Roman Bordun’s series *Let’s leave it for better times*, resonated in unison with the message of the Major Serhii Belinskyi’s works.

Based on the indicated activities of galleries and museums, it can be suggested that in contemporary times, one of the temporary purposes of museums is to take on the function of art galleries, and the organization of photographic exhibitions is the optimal and least dangerous, especially during wartime.

The National Museum “Kyiv Art Gallery” offered another option for filling its halls with exhibits. Two thematic exhibitions were presented here – *Ihor Lobortas, 33 years of jewelry art. Sculpture, unique jewelry, art objects and Oleksii*

⁵ Centrum Sztuki Współczesnej Zamek Ujazdowski [online]. [accessed 2024-08-04]. Available from www: <<https://u-ujazdowski.pl/o-nas>>.

⁶ Such as: Piotr Armianowski and Mykhailo Zharzhailo, Andriy Bojko, Yuriy Bolsa, Roman Bordun, Taras Bychko, Igor Chekachkov, Bogdana Davydiuk, Olga Drozd, Etchingroom1 (Anna Khodkova, Kristina Yarosh), Oleksiy Furman, Daniil Galkin, Pavlo Itkin, Dmytro Iv, Andriy Yermolenko, Nikolay Karabinovych, Kinder Album, Waldemart Klyuzko, Daria Koltsova, Maria Kulikowska, Danylo Movchan, Stanislav Ostrou, Dasha Podolstseva, Andriy Rachinskiy and Daniil Revkovskiy, Margo Reznik, Oleksiy Sai, Yuriy Sivirin, Mykhailo Skop, Oleg Tistol, Julia Zakharova. Based on: Ukraine. Pod innym niebem: wystawa 04/11/2022-14/05/2023. In Centrum Sztuki Współczesnej Zamek Ujazdowski [online]. [accessed 2024-08-04]. Available from www: <https://u-ujazdowski.pl/program/wystawy/ukraina-pod-innym-niebem?tid=t_content>.

Malykh. Hunting with a kite (Fig. 7). These two exhibitions presented opposite sides of artistic creativity. The oil painting of the artist Oleksii Malykh has a certain conceptual meaning, which is reflected in the exhibition's title. The paintings were created in a workshop in the Carpathians in the 1990s, and were exhibited in Germany, but were not seen in Kyiv. The artist himself interprets such a selection of works as a way to analyze his creative output of the past through the prism of time. The main halls of the museum were given over to the exposition of the works of the Lobortas Jewelry House. It should be noted that exhibiting wartime jewelry also required a certain amount of courage, given the value and uniqueness of the exhibits.

The exposition *Samarkand Epic of Ukrainian Artists (1941–1944)* was opened on the ground floor. The exhibition lasted from April 16 to June 12, 2024 and presented landscapes of Samarkand, made by evacuated teachers and students of Kyiv and Kharkiv Art Institutes. The uniqueness of the exhibition was that most of the paintings were exhibited for the first time.

It has already been said about the exhibition of photographs at the Bohdan and Varvara Khanenko National Art Museum. A similar experience of the museum acquiring the function of a photo gallery is also in the National Museum "Kyiv Art Gallery", where the photo exhibition *Steel in Spirit* took place – a joint project of the Kyiv School of Photography and the Ivano-Frankivsk Regional Clinical Hospital, with the support of the Urban Space 100 grant program. The initiator of the photo exhibition was Kostiantyn Sova – the founder and a teacher at the Kyiv School of Photography and was aimed at collecting charitable funds for the purchase of drugs for phantom pains for military amputees.



Fig. 7: The exhibition "Oleksii Malykh. Kite hunting" (Photo: Y. Ivashko, 2024)

Conclusions

The experience of museum reorientation in wartime proved the need to move the most valuable exhibits and store permanent collections in special storage facilities. On the other hand, such an approach requires constant communication and cooperation between museums of different countries in order to preserve the cultural heritage of mankind.

Since during the war it is difficult to ensure the preservation of the exposition of unique works, the problem arises of how to ensure the operation of museums during the war and what to fill the exhibition halls with.

Ways to solve these problems were analyzed using the examples of the main Kyiv museums – the Bohdan and Varvara Khanenko National Museum of Art (the former Kyiv Museum of Western and Eastern Art) and the National Museum "Kyiv Art Gallery" (the former Museum of Russian Art). If we generalize these approaches, they can be temporary exhibitions from private collections, if the owner agrees to it, but photo exhibitions dedicated to

works of art and objects of cultural heritage do not create the danger of losing unique artifacts (because photography is easily reproduced). Such photo exhibitions are complemented by separate artifacts and a video series.

So, the innovation of museology during the war is that, if necessary, museums can take over the functions of galleries and exhibitions, in particular, photo galleries, which is optimal from the point of view of exhibited works that are easy to reproduce. An experience similar to the photo exhibition *Through the Lens: Culture in the Whirlwind of War* at the Khanenko Museum was initiated by Lodz University, where the photo exhibition by Serhii Belinsky in the project of Yulia Ivashko "The light shines in the darkness" was presented in various European cities. An experience similar to the photo exhibition *Through the Lens: Culture in the Whirlwind of War* at the Khanenko Museum was initiated by University of Lodz, where the photo exhibition by Serhii Belinsky in the project of Yulia Ivashko "The light shines in the darkness" curated by Aneta Pawłowska was presented in various European cities.

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