

## Authors

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**Anna Aliyeva** has been an art historian and researcher of 20th-century Ukrainian art at the National Art Museum of Ukraine since 2020. Her work focuses on the relationship between art and power, especially the art of Soviet Ukraine during the totalitarian period. She is additionally interested in the study of museum and private collections, issues of provenance and authorship, and artworks in the field of painting. In particular, she specialises in the personalities of painters such as Tatyana Yablonskaya, Viktor Palmov, and the artists of the Odesa School of Painting. She is currently working with the archives of the National Art Museum of Ukraine to identify ways of representing the history of the art of this institution during the 20th century. Together with her colleagues, she is also developing the concept for a new exhibition of 20th-century Ukrainian art for the museum.

**Miglė Bareikytė** holds the Chair of Digital Studies at the European University Viadrina in Frankfurt (Oder), where she is a dual member of the Faculty of Social and Cultural Sciences and the European New School of Digital Studies (ENS). She has been researching digitalisation for many years, with a special focus on Central and Eastern Europe. Since 2022, she has been investigating media and data practices, digital war witnessing on Telegram messenger, and AI imaginaries during Russia's war against Ukraine in collaboration with colleagues from the University of Siegen, the Center for Urban History in Lviv, the University of Bern, and beyond. In addition, Bareikytė's research extends to the study of historical and contemporary disinformation practices and conflicts in platform economies.

**Svitlana Biedarieva** is an art historian, artist, and curator. She received her PhD in History of Art from the Courtauld Institute of Art, University of London. She is the editor of *Contemporary Ukrainian and Baltic Art: Political and Social Perspectives, 1991–2021* (ibidem Press, 2021) and coeditor of *At the Front Line: Ukrainian Art, 2013–2019* (Editorial 17, 2020). She is the editor of *Contemporary Ukrainian and Baltic Art: Political and Social Perspectives, 1991–2021* (ibidem Press, 2021) and *Art in Ukraine: Identity Construction and Anti-Colonial Resistance* (Routledge, 2024), and coeditor of *At*

*the Front Line: Ukrainian Art, 2013–2019* (Editorial 17, 2020). She is also the author of the monograph *Ambicoloniality and War: The Ukrainian–Russian Case* (Palgrave, 2024). In 2023, Biedarieva was a George F. Kennan fellow at the Kennan Institute, Wilson Center; a non-resident visiting fellow at George Washington University; and a visiting lecturer in decoloniality in contemporary Ukrainian, Eastern European, and Latin American art at the University of Zurich. She has published in such academic journals and media outlets as *October*, *ArtMargins Online*, *Space and Culture*, *post* at MoMA, *Revue Critique d'Art*, *Financial Times*, *Burlington Contemporary*, and *The Art Newspaper*, among others.

**Kateryna Botanova** is an independent Basel-based cultural researcher, curator, and writer from Kyiv, Ukraine. She writes and lectures on decoloniality, solidarity, and care with a focus on artistic practices and societal dynamics outside of the Global West. She is a cocurator of the Swiss multidisciplinary biennial *Culturescapes* and an editor of its anthologies. Since 2023, she has been a guest senior curator of the Research Platform of the Pinchuk Art Center (Kyiv). She is an advisory board member of the RUTA Association for Central, South-Eastern, Eastern European, Baltic, Caucasus, Central and Northern Asian Studies and a member of PEN-Ukraine. Botanova has authored texts that have been or will be published in the following books: *Ukraine's Many Faces: Land, People, and Culture Revisited* (transcript Verlag, 2023), *Terra Invicta: Ukrainian Wartime Reimaginings for a Habitable Earth* (McGill-Queen's University Press, forthcoming 2025), and *Art in Ukraine Between Identity Construction and Anti-Colonial Resistance* (Routledge, 2024).

**Victoria Donovan** is a professor of Ukrainian and East European Studies and the director of the Centre for Global (Post)socialisms at the University of St. Andrews. She works at the intersection of heritage studies, urban history, visual anthropology, and the public humanities. Her work is collaborative and often delivered in partnership with researchers, artists, and activists in Ukraine. She is the coproducer of academic research, exhibitions, archives, community workshops, and artistic practice exploring the industrial history and heritage of eastern Ukraine and the UK. Her work has received various prizes, including a British Academy Rising Star Engagement Award, an AHRC/BBC New Generation Thinker award, and, in 2023, in partnership with the Center for Urban History in Lviv, a European Heritage Award/EuropaNostra Award for Citizens' Engagement and Awareness Raising.

**Mykola Homanyuk** has been an associate professor in the Department of Geography and Ecology at the Kherson State University since 2021. Homanyuk was a fellow and member of the Prisma Ukraïna: *War, Migration, Memory* research group at the Forum Transregionale Studien in 2022/23 and is now a 2024/25 Prisma Ukraïna Fellow of the Gerda Henkel Foundation. Since 2023, he has been a member of Contested

Ukraine: Military Patriotism, Russian Influence, and Implications for European Security, a research group supported by the Research Council of Norway. Homanyuk is the author of numerous articles on mental mapping and toponymy in Ukraine, ethnic studies (on the Roma and Meskhetian Turks), as well as memory and commemoration. He recently finished the book *Monuments and Territory: War Memorials in Russian-Occupied Ukraine* (CEU Press, 2025), coauthored with Mischa Gabowitsch.

**Kateryna Iakovlenko** is the digital culture editor-in-chief at the Ukrainian public broadcaster *Suspilne* as well as a contemporary art researcher, curator, and writer. She is an editor of the book *Why There Are Great Women Artists in Ukrainian Art* (PinchukArtCentre, 2019) and a special issue of *Obieg Magazine* called “Euphoria and Fatigue: Ukrainian Art and Society after 2014” (with Tatiana Kochubinska, 2020). She has curated multiple exhibitions, including *I Dreamt of Beasts* (with Halyna Hleba, Labirynt Gallery, Lublin, Poland, 2022–2023), *Everyone is afraid of the baker, and I thank you* (apartment exhibition, Irpin, Ukraine, 2022), and *Our Years, Our Words, Our Losses, Our Searches, Our Us* (with Natalia Matsenko and Borys Filonenko, Jam Factory, Lviv, Ukraine, 2023). She is also a cocurator of the Ukrainian edition of the projects *Secondary Archive* (with Oksana Briukhovetska, Iryna Polikarchuk, and Kateryna Rusetska, online, 2022) and *Secondary Archive: Woman Artists at War* (with Oksana Briukhovetska and Alya Segal, 2024).

**Natasha Klimenko** is a doctoral candidate at the Deutsche Forschungsgemeinschaft (DFG)-funded graduate school Global Intellectual History held at the Free University Berlin and Humboldt-University Berlin. She is also affiliated with the Osteuropa-Institut of the Free University. Her PhD project looks at the entangled art histories of Soviet Uzbekistan in the interwar period, with a focus on modernist art practices, conceptual transfers, identity formation, and the role of institutions. Beyond this, Klimenko researches and writes about historical and contemporary art, culture, and media in Central and Eastern Europe and Central Asia. She also works as a copyeditor and translator for nonfiction and academic publication projects. Previously, she was a Science Communication Coordinator for the Prisma Ukraïna program at the Forum Transregionale Studien in Berlin.

**Lesia Kulchynska** is a curator and visual studies researcher based in Amsterdam. She is a fellow of the Netherland Institute of Advanced Studies where she researches the visuality of violence during the Russo–Ukrainian War. She holds a PhD in Film Studies. She has worked as a researcher at the Pinchuk Art Center and curator at the Visual Culture Research Center in Kyiv. She curated *The School of the Lonesome* at the *School of Kyiv – Kyiv Biennial 2015*, as well as multiple other artistic projects. In 2018/2019, she was a Fulbright Scholar at New York University (NYC, US), where she worked on violent responses to art, studying cases of banned and attacked exhibi-

tions in Ukraine. She was also a postdoctoral fellow of Bibliotheca Hertziana – Max Planck Institute of Art History (Rome, Italy) from 2022 to 2024. Kulchynska is the author of *Meaning Production in Cinema: Genre Mechanisms* (National Academy of Science of Ukraine, 2017) and editor of *The Right to the Truth: Conversations on Art and Feminism* (Visual Culture Research Center, 2019) and *Joseph Beuys: Everyone is an artist* (Medusa, 2020). Her research interests include the theory of the image and the visibility of violence.

**Dmytro Larin** has been a longtime photographer and videographer for the Ukrainian online newspaper *Ukrainska Pravda*. He received the 2024 Honour of the Profession award for Best Reporting. Larin now serves in the Ukrainian Armed Forces.

**Oleksandr Makhnety** is a historian and archivist at the Center for Urban History of East Central Europe in Lviv. He is responsible for developing and preserving visual and audiovisual collections of the Center's Urban Media Archive. He is the curator of the [unarchiving] programme promoting archival heritage through experimentation and nonacademic forms and formats. Since 2016, he has coordinated the International Home Movie Day in Lviv. In 2019, he started a research project on the history of amateur filmmaking practices in Ukraine in the second half of the 20th century that eventually resulted in the exhibition *Society with a Movie Camera*. Currently, he continues his research and coordinates the preservation and digitisation programme of amateur film's heritage.

**Svitlana Matviyenko** is an associate professor of Critical Media Analysis at the School of Communication and associate director of the Digital Democracies Institute. Her research and teaching, informed by science and technology studies and the history of science, focus on information and cyberwar, media and environment, critical infrastructure studies, and postcolonial theory. Matviyenko's current work on nuclear cultures and heritage investigates the practices of nuclear terror, the weaponisation of pollution, and technogenic catastrophes during the Russian war against Ukraine. Matviyenko is a coeditor of two collections, *The Imaginary App* (MIT Press, 2014) and *Lacan and the Posthuman* (Palgrave Macmillan, 2018), and a coauthor of *Cyberwar and Revolution: Digital Subterfuge in Global Capitalism* (Minnesota UP, 2019). She is a winner of the 2019 Science, Technology and Art in International Relations (STAIR) Book Award of the International Studies Association and of the Canadian Communication Association 2020 Gertrude J. Robinson Book Prize. At the Digital Democracies Institute, Matviyenko leads the Cyberwar Topologies and Media, Infrastructure, and Environment research streams. She serves on the Advisory Board of the Critical Infrastructure Lab at the University of Amsterdam.

**Gintautas Mažeikis** is a philosopher and a professor in the Department of Philosophy at Vytautas Magnus University. His research focuses on critical theory, criticism of creative industries, analyses of iconology, and symbolic thinking. His recent publications include the articles “Philosophical Mediation in Cultural Diplomacy” (*Eidos: A Journal for Philosophy of Culture* 8/1, 2024) and “The Roads of the Others: E. Levinas and T. Adorno” (*Problemos*, 2022) as well as the chapter “Reimagining the Future in the Age of the Anthropocene: Insights from Critical Public Pedagogy” in *Discovering the New Place of Learning* (Peter Lang, 2022).

**Taras Nazaruk** is the head of Digital History projects at the Center for Urban History in Lviv. From 2016 to 2024, he worked on a digital encyclopaedia of the history of Lviv ([lia.lvivcenter.org](http://lia.lvivcenter.org)). Since 2022, he has been developing the Telegram Archive of the War ([telegram.lvivcenter.org](http://telegram.lvivcenter.org)), which is also a topic of his PhD research at the University of Hagen as part of the Nachwuchsforschungsgruppe (NFG) 026 Digital Histories of Violence in the 21st Century, funded by the Hans Böckler Foundation. Apart from social media archiving practices, his research interests also include the history of Soviet cybernetics and early computer networks.

**Natalia Revko** is an art historian, curator, and artist from Odesa, Ukraine. Formerly affiliated with the Museum of Odesa Modern Art, she has been working independently since 2022, focusing on digitising private artist archives and collecting oral histories. One of the results of her activities was the publication of the Odesa Conceptual Art Archive (2024) on the online resource Artists Archives of the Museum of Modern Art in Warsaw. In addition to archival research of local art history, Revko, as a curator and artist, actively explores the soundscapes of Russia's full-scale invasion of Ukraine through field recordings, live sound streams, and curating collective sound installations. Her recent project, *As For Now — It Is Quiet* (2024), implemented in collaboration with Soundcamp (London, UK) and Home of Sound (Lviv, Ukraine), gathered about fifteen live sound streams from different parts of Ukraine and abroad. Revko's artworks have been presented at Galerie im Turm (Berlin, Germany), Halle 6 (Munich, Germany), and City Culture Institute (Gdansk, Poland). In 2024, Revko started an MA in Art History and Criticism at Stony Brook University (Stony Brook, USA). The Fulbright Ukraine Program supports her studies.

**Viktoriya Sereda** is a sociologist, the head coordinator of the Virtual Ukraine Institute for Advanced Study (VUIAS), founded in 2023, and the senior academic advisor to the research group Prisma Ukraina: War, Migration, Memory. She initiated and directed the project from 2022 to 2023 at the Forum Transregionale Studien in Berlin. Currently she also holds a position of a professor at the Kyiv School of Economics. Since 2020, she has also been a senior research fellow at the Institute of Ethnology of the National Academy of Sciences of Ukraine and a professor at the

Department of Sociology at the Ukrainian Catholic University. In 2021, she was a visiting lecturer at the University of Basel. From 2011 to 2017, she led the sociological team on the project *Region, Nation and Beyond: An Interdisciplinary and Transcultural Reconceptualization of Ukraine*, organised by the University of St. Gallen in Switzerland. In 2016/2017 and 2019/2020 she was a research fellow at the Ukrainian Research Institute at Harvard University, where she developed a digital atlas of social changes in Ukraine after Euromaidan.

**Denys Shatalov** obtained his PhD in History in 2016. From 2015 to 2020, he was a research fellow at the “Tkuma” Ukrainian Institute for Holocaust Studies and at the Jewish Memory and Holocaust in Ukraine Museum. He was a 2019/2020 Prisma Ukraïna visiting fellow and a 2022/2023 non-resident Prisma Ukraïna fellow at the Forum Transregionale Studien in Berlin. He is also a member of the Prisma Ukraïna: War, Migration, Memory research group at the Forum Transregionale Studien. In 2023/2024, he was a Sustaining Ukrainian Scholarship fellow at the Centre for Advanced Studies in Sofia. Since 2022, Denys has worked on a project titled “That War and This War: The Entanglement and Interaction of the Imagination, Commemoration and Memory of World War II and the Ongoing War in Ukraine”. Along with his engagement in memory and memory politics studies, he also conducts research on the history of the ‘Cossack Myth’.

**Bohdan Shumlyovych** is an associate professor of Cultural Studies at the Ukrainian Catholic University in Lviv. He teaches courses in visual studies and aesthetics, leads the visual laboratory, and coordinates research seminars for BA students. He also works at the Center for Urban History in Lviv, where he lectures, develops thematic exhibitions, and conducts research. His work primarily focuses on the media history of East Central Europe and the Soviet Union, media arts, visual studies, urban spatial practices, and urban creativity. Since the onset of the Russian war against Ukraine in 2022, he has been collecting diaries and egodocuments of the war, with a particular focus on dreams. He also conducts research on changes in nightlife and urban temporalities during the war.

**Ewa Sułek** is an art historian, curator, textual and ceramic artist, and writer. She is the author of two books, award-winning short stories, and dramas. Before receiving her PhD in Ukrainian Contemporary Art, she held a Fulbright Junior Research Award at the Harvard Ukrainian Research Institute and was a visiting researcher at the University of Cambridge at the Department for Ukrainian Studies. Sułek is a DAAD PRIME postdoctoral fellow at the Institute for East European Studies at the Free University of Berlin and a visiting scholar at the Davis Center for Russian and Eurasian Studies at Harvard University. Together with Pawel Zareba, she founded

the Lescer Art Center in Zalesie Górne, Poland. She lives between Boston, Berlin, and Warsaw.

