



CULTURAL AND EDUCATIONAL PROJECT
NATIONAL ARTIST OF UKRAINE
VOLODYMYR KOZIUK

UKRAINE THROUGH THE AGES

in Parliamentary Assembly of the Council of Europe

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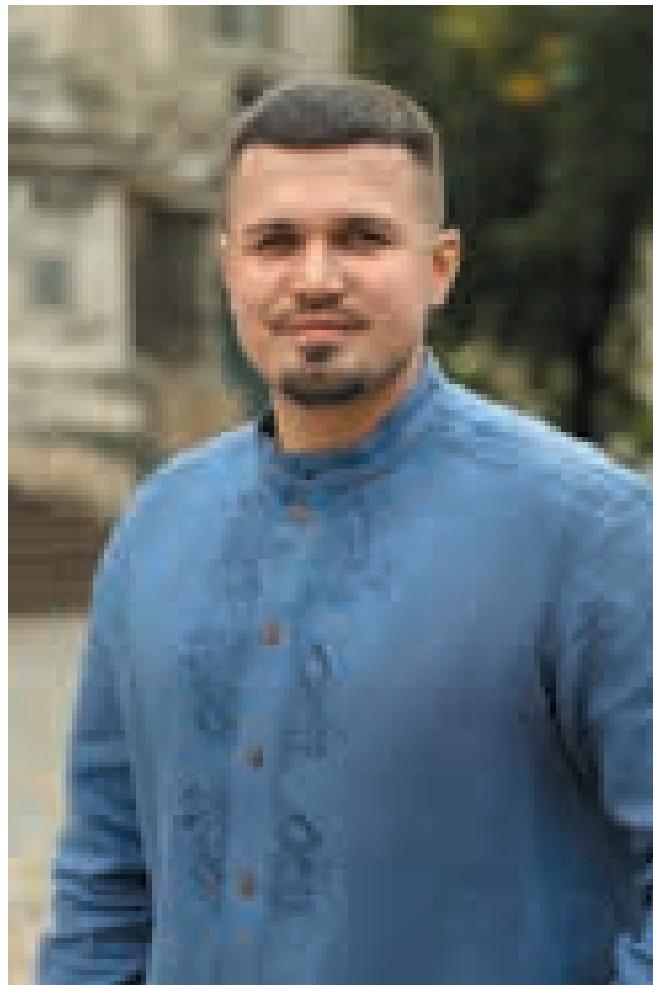


Art has a unique power – it speaks a language understood without translation. Not through slogans, not through statistics – but through color, symbols, and imagery. This exhibition is not just a collection of paintings. It is our cultural code, encrypted in a glance, a gesture, a brushstroke. It is a visual chronicle of a people who have endured centuries of struggle, preserved their dignity, and now once again defend themselves and Europe.

"Ukraine Through the Ages" is the voice of a woman who carries generations of memory within her. It is a story told through embroidery, jewelry, the shadow of a ruined temple, and the trident engraved on a coin. It is an exhibition about strength – quiet, deep, indomitable.

I am grateful to everyone who is open to this conversation. And who is with us in these days of great trial.

*Head of the Permanent Delegation of the Verkhovna Rada of Ukraine
to the Parliamentary Assembly of the Council of Europe,
People's Deputy of Ukraine*
Mariia Mezentseva-Fedorenko



Dear friends!

Ukraine is a country of deep history, indomitable spirit, and magnificent culture. From Kievan Rus to the present day, our people have always chosen freedom, dignity, and truth.

The exhibition "Ukraine Through the Ages" is a journey through the centuries of our statehood, reflected in artistic images. It is an artistic testament to our heritage, our identity, and our aspirations for the future.

Today, as Ukraine fights for its right to a peaceful life among European nations, it is important to remind the world of our culture and spirit that cannot be broken. Thank you to everyone who supports Ukraine and helps carry the truth through art.

*Deputy Member of the Permanent Delegation
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to the Parliamentary Assembly of the Council of Europe,
People's Deputy of Ukraine*
Rostyslav Tistyk



On August 22, 2023, on the occasion of the Independence Day of Ukraine, the opening of the exhibition «Ukraine Through the Ages» by the People's Artist of Ukraine, Volodymyr Kozyuk, was held in the Museum «House of the Metropolitan» of the National Reserve «Sofia Kyivska».

The author presented the history of Ukraine through the image of a young girl surrounded by the most important artistic and historical artifacts of the region she represents.

Looking at the images created by the artist, the viewer's thoughts stop not only on the physical perfection of beautiful Ukrainian women. She begins to weave into incredible patterns, seeks an explanation for unreal connections: fragile inner beauty and flint strength, fragile gentleness and irresistible confidence, boundless kindness and lack of regret. Apparently, our tragic and at the same time heroic history has made the Ukrainian soul like this over the centuries.

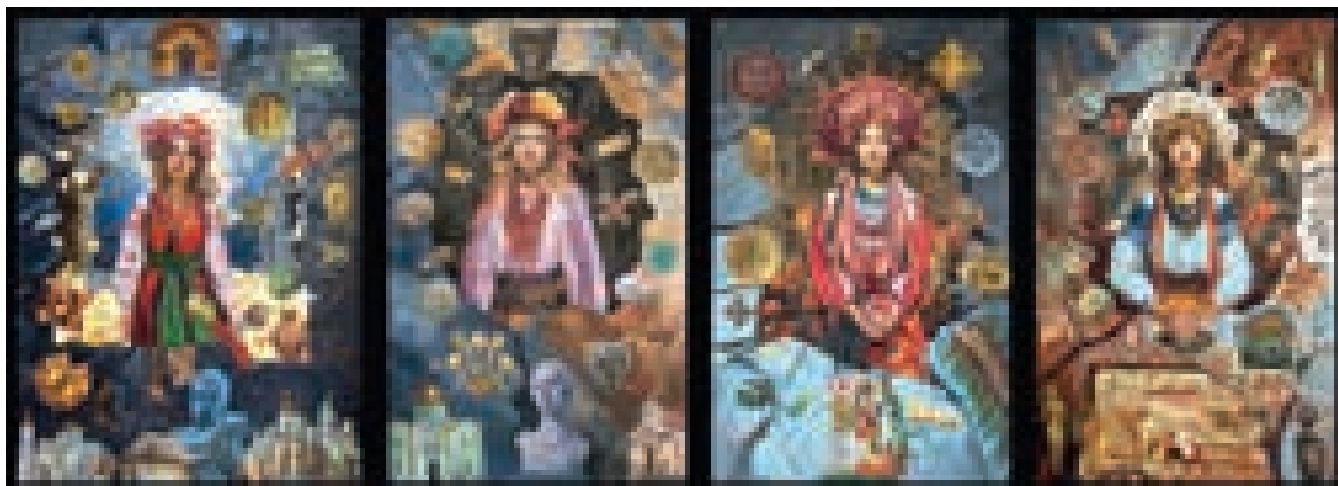
The viewer goes through a certain process of rethinking the images: these are not just beautiful girls, full of natural beauty and youthful energy. This is the history of Ukraine through the figure of a woman.

Through the figurative world, the depth of symbols, the author turns the pages of the history of each of the Ukrainian lands. One can read the unbreakable connection between the girls, who seem to be about to open their arms and stand in a common circle for a great movement into the future.

Each of the heroes of the artistic legend, with pursed lips, is ready to speak to her soul about thousands of years of toil, search, creation of her own world and destiny.

The beauty from the central Ukrainian lands tells us about the roots of the world Slavic family, about the ancestors from Mizyn in Chernihiv Oblast, about the beauty of Kyiv's Trypyll, about the Martynov treasures of Cherkasy Oblast, about Ukraine's path to the knowledge of the Christian faith.

The Galician woman is proud of her unique treasures and the fact that she preserved the heart of the Ukrainian ethnic group in the Galicia-Volyn state during the Tatar-Mongol darkness. An ancient cross with enamel embroidery became the guardian of history in the Galician lands, as if carrying on the sanctity of Oranta of Kyiv.



Celts, white Croats and representatives of other peoples who once roamed the lands of Europe and our Transcarpathia, Prykarpattia and Bukovyna joined the powerful stream of the Ukrainian race. Thanks to them, there is wealth in the priceless treasury of Ukraine, which testifies to the historical polyphony of our nation. The image of a proud mountain woman from the Carpathian region will tell us about this.

The image of a meadow flowered with a wreath of spiritual purity touches hearts of millions. Her look seems to say: «These people were created for creativity and beauty, this race unites knowledge and skill.» The author generously scattered on the canvas symbolic gifts for such wisdom: jewelry, embroidery, ceramics, words and songs.

Silently, anxiously, a proud steppe woman from Slobozhanshchyna looks into our eyes. She holds ancestral symbols and signs of strength, the burning ruin of today is hiding behind it. No one doubts that she is Ukrainian, although each of us has a drop of Scythian, Greek, and living blood of the glorious Cossacks.

A young girl from Tauri proudly and confidently looks at the world. Beauty and pain in roses, in the patterns of Bakhchisaray and drops of sunflower pain in Kherson region and Mykolaiv region. But her eyes are not the eyes of a slave. The history of these lands is a female warrior. Her spirit is more powerful than the strongest storm on the Black Sea. And after the storm there will be a blessed silence... And a warm wave will bring to the shore the old coins of disappeared states, symbols of the once limitless power, which has become powerless and worthless, because the history of the Ukrainian South has passed the test with dignity and is moving into the future, creating new meanings and symbols.

The Ukrainian Cossack from the lower Dnieper seems to be listening to the song of the kobzar, free as a bird that has shaken off the drops of Dnieper water from its wings, the owner of the charms that are hidden in the ornament, in the painting, in the Motanka doll, the guardian of the Ukrainian world, hidden in the Scythian pectoral. On her chest and in her soul is a necklace of pain, tears of wives, mothers, sisters; a necklace of exploits, the greatness of the army: princely, Cossack, and now ours, modern.



But can you see the fear in the eyes of our History? There is not and will not be. For centuries, little by little, self-respect, faith, and confidence in the chosen path to freedom were invested in our mentality. And our foremothers nurtured the love in us, humanity, inspiration to create, sing, compose lullabies or fairy tales for children.

We and our ancestors are History. The history of Ukraine matures in your and our destinies today. We surprise the world with an irresistible desire to BE. And we will be, because we have great histories of people, families, lands, and the State.

Thanks to the author of the idea for the thought!

***Art critic, honored worker of culture of Ukraine, general director
of the National Museum of Folk Architecture and Life of Ukraine
Oksana STARAK-POVYAKEL'***



Dear Ukrainians and all those who support us. Before you is a project that has become an emotional Everest for me personally.

The world has changed, for nine years Ukraine has been fighting against a much stronger enemy, a larger country, with extremely large capabilities and resources. The full-scale influx of Rashists radically changed the lives of Ukrainians and the whole world. Each of us is a witness of a terrible war, every conscious person on this planet makes a significant contribution to the victory of Ukraine. After all, whether a civilized society will exist depends on this. Enemies are trying to destroy our education, culture and values. Ukrainians are forced to fight not only for their territorial integrity, but also for the right to life.

With the beginning of a full-scale invasion, for almost a year and a half we have been living at the edge of our capabilities, we lack the oxygen that the war is draining from us. Yes, we speak to the world in the language of desperate courage and equally desperate suffering.

This is the language of extreme tension at the top of which we stubbornly and resolutely fight back. But this peak gives an unprecedented perspective of looking at our past and our future. The closer to our victory, the more we will need another language of communication with the world inside and the world outside. The language of art, which will return ambiguity, freshness and endless questions and answers about who we are and what we are for. This language will become the code, the «Code of the Nation», which will open the world to us and us to the world. It is necessary to nurture and increase this power of culture even now, when it is barely breaking through through the blood and sweat of war. This is our highly accurate and unique weapon, which we have had for a long time, but only now are we beginning to realize its power.

***Patron of the project, member of the supervisory board
of the public organization «In the Heart with Ukraine»
Oleksandr SVISHCHOV***



...I stood in the middle of a pompous hall in Rome and cried...

At first I hid my tears, I was ashamed... I raised my eyes and looked: everyone was crying. In the center of the hall is a cross made of Ukrainian flags. Each of these flags was first a landscape, a picture... and now they are covered with yellow and blue, on top of which there are handprints of small refugee children from different regions of Ukraine occupied by the enemy... These little hands seem to protect the Ukrainian sky and the Ukrainian field of golden wheat.

It was then, for the first time, that I realized the true power of art, its depth and importance, and understood how cultural diplomacy projects influence politics. The idea arose to organize a whole cycle of exhibitions «Support Ukraine!».

Since then, many joint projects and actions have taken place, a performance about the war in Ukraine «Who will punish the criminals?» was held.

Probably, no one can describe the work of Volodymyr Koziuk better than our mutual friend with Volodya, People's Artist of Ukraine, laureate of the Taras Shevchenko National Prize of Ukraine, modern genius Ivan Marchuk:

«The diversity and brightness of Volodymyr's life palette is amazing. Omnipresent, omniscient, all-seeing, subtly sensitive, he, like a talented jeweler, knows how to frame everything that is called beauty, talent, life's unique moment. The energetic flows of his ideas are materialized in fascinating canvases and projects that originate from the local, in particular, his native Podillia, and grow into planetary scales. I heard about the International Cultural Forum EXPO «Silk Road» and was pleasantly surprised. What is the value of the concept «House under the roof» built by him? Are you surprised that no one has ever thought of immortalizing this exceptional manifestation of the archetype of the Ukrainian mentality?! Volodymyr saw, described, and also immortalized the huts of different regions of the country in a wonderful book with a decent polygraphic execution. The global international forum

«The Best Artist», where worthy and cherished young people are honored, accompanied by plein air, master classes, exhibitions and a worthy celebration of talented artists, is also his idea! Volodymyr Koziuk is in a hurry to do good. He is one of those who does not ask, but gives generously, rejoices in his achievements and the achievements of his neighbor, has the ability to see the best in every person, does not envy the strong – an exceptional feature of a person who is strong in spirit and body. Apparently, such giants of the spirit once lived on our beautiful land during the golden age of mankind. And perhaps, this is the way to build the FUTURE – in harmony, kindness and beauty. I think that it was for this mission that Volodymyr appeared on our planet. Good luck to you, my friend!”

It was Ivan Stepanovych Marchuk who became the face of our projects and actions.

With his light hand, we realized a powerful artistic project «Paints of the Flame of Hearts», which united not only all outstanding artists of Ukraine, but also artists from 55 countries of the world.

Ivan Marchuk also became the face of the artistic trend «Art through the awareness», in a few weeks the trend was supported by more than three hundred artists from thirty-two countries of the world.

Art needs to be included in the context. We have an artist and his work. It is intuition, talent and expression. In order for these elements of creativity to be not only a work, but actually a project, curatorship and management are needed. They are, in fact, mediators between art and its potential viewer, which imposes a colossal responsibility on managers and curators. They are building two bridges at the same time. One is between the patron and the artist, the other is between the work and the viewer. The project «Ukraine through the ages» became very important for me as a leader and co-author of the idea, because I experienced, dreamed, and searched for every moment of this project together with him. Now my main task is to continue this important project, to bring it to a new level of representation in the world.

We sincerely thank Mykola Tochytskyi, The Head of Ministry of Cultural and Strategic Communications of Ukraine, for supporting the project.

***Project manager, president of the NGO «In the Heart with Ukraine»
Yurly KOTYK***

Art – the strongest weapon

Ancient art and history

The main feature of ancient art is its syncretism, which is the absence of a clear boundary between the artistic and practical spheres of human activity. Syncretism is also expressed in the absence of a clear genre-species structure. The process of the formation of fine art can best be traced on archaeological materials, as it is connected with the creation of material objects. Art arises from the real needs of life and is one of the ways of understanding reality. Primitive art did not exist outside of social practice. It organically was part of real production activity.

Performing paintings on a historical theme requires a lot of work, that is, a lot of introductory studies, a great knowledge of this era in the smallest details. The artist must study historical material, events, characters, etc., but must find a psychological solution to the image and discover a whole series of different details that characterize this era. Without knowledge of all this, it is difficult for him to tackle historical topics, and his imagination and talent won't be able to create what needs to be studied, even in great detail.

The words of the Ukrainian historical publicist Borys Olkhivskyi are still relevant today: «If the entire cultural output of Europe with its brilliant Rubens, Rembrandts, Raphaels, and the suffering, blood and heroism of the Ukrainian people, who for many centuries defended this Europe from the Gulf of Asia, were to be placed on the scale of justice, then who knows what would prevail before the just judgment of the Lord.»

National consciousness in the 19th century was sprinkled with the ashes of the burned Baturin and the destroyed Sichi. The occupiers painstakingly cut off everything that grew above the «clap and pop» level. And in that ruin, with the thud of a tyrant's fist, ominous Valuev cries of «no beat, no I beat no mochet» rang out. Trampling all the rights of the people, the enemy destroyed, looted and covered everything that could remind him of his former glory.

“Citadel Of Ukrainian Nation” (Kyiv, Cherkasy, Chernihiv)

In the center of the picture, a young Ukrainian woman is depicted in the traditional folk costume of the Middle Dnieper region, which consists of an embroidered shirt, a red corset and a belt. The sleeves of the shirt are decorated with red embroidery. Embroidery is placed on the hems, sleeves and cuffs. Shirts with such embroidery are characteristic of Chernihiv Oblast. The coffin is decorated with velvet. Wool belt, factory-made, green color. A set of jewelry complements the suit. Its basis is made up of numerous rows of coral necklaces, a row of amber, a row of coins with a diamond-shaped medallion in the center depicting a trident. The head is decorated with a stylized floral wreath.

The girl is depicted on the background of the sky, and the walls of buildings on the sides. Sights of archeology, ethnography and history of Central and North-Eastern Ukraine are depicted on a dark gray background with a steely reflection.

These lands are rich in archeological monuments of different times and different peoples. Kyiv region, Cherkasy region and Poltava region are the land on which the Ukrainian ethnos was formed. The most important events of Ukrainian history took place here and unique monuments of antiquity have been preserved, starting from the earliest times. Numerous artifacts that archaeologists find during excavations speak convincingly of this.

One of the most interesting and valuable objects of the Late Paleolithic era (35-10 thousand years ago) is a bracelet made on a mammoth tusk plate from the parking lot in the village. Mizyn in Chernihiv Oblast. The find comes from excavations in 1908, which conducted by the famous Ukrainian archaeologist and ethnographer Fedir Vovk. The bracelet is covered with beautifully executed carved meander ornament applied with a flint cutter.

There are as many as three Trypil artefacts in the picture – an anthropomorphic statuette, a binocular vessel and a vessel covered with a painting. It is in the Kyiv region, near the village of Trypillya in 1896-1897 Ukrainian archaeologist Vikentii Khvoika (1850-1914) found antiquities, which today we call «Trypillya culture» or «Trypillya». The Trypil culture on the territory of Ukraine existed in the Eneolithic period and dates back to the end of the 6th – beginning of the 3rd millennium BC.

An interesting early Slavic monument is a bronze fibula of the Kyiv archaeological culture with enamels and a spherical object, which is part of a necklace – a verzhitsa. They testify to the high level of jewelry among the bearers of this culture, which existed in the III-V centuries in the northern part of the Middle and southern part of the Upper Dnieper. Late Zarubynet antiquities became the foundation of Kyiv culture. Having arisen on their basis, it later became the basis for the formation of early medieval Slavic cultures: Kolochyn and Penkiv. Therefore, the majority of researchers consider the carriers of Kyiv culture to be the direct ancestors of early historical Slavs. Ornaments with notched enamels, similar to those depicted in the picture, are kept in the collection of the Sumy Regional Museum of Local Lore.

From the Slavic monuments, the painting depicts a figurine of a horse from the Martyniv treasure. The treasure was found in 1907 on the banks of the Ros River, near the village of Martynivka in Cherkasy region. It dates back to the VI-VII centuries. Researchers attribute it to the Penkiv culture, which is associated with the early Slavic tribe of Ants. The treasure is stored in parts in the National Museum of the History of Ukraine and its branches – the Treasury of the National Museum of the History of Ukraine in Kyiv and the British Museum in London.

A bronze sewing overlay in the form of a trigver – a three-rayed swastika – probably belongs to the same time.



*"Citadel Of Ukrainian Nation" (Kyiv, Cherkasy, Chernihiv),
190x150cm, canvas, oil, author's technique 2023.*

This part of Ukraine preserves the largest number of monuments of Ukrainian antiquity, which belong to the period of Kyivan Rus. The main sights of this time are shown in the picture.

Sophia Cathedral is one of the most unique architectural monuments of the 11th century. The temple was built by Prince Yaroslav the Wise of Kyiv in 1011-1018/1017-1037. Intermittently it was the residence of the metropolitans of Kyiv. Until the 13th century it was the main cathedral of Kyivan Rus and the burial place of Kyivan princes. Chronicles were kept at the cathedral and a library was created. Robbed and destroyed during the Mongol-Tatar invasion. Restored by the efforts of Metropolitan Peter Mohyla and Hetman Ivan Mazepa. The monument combines Byzantine and Baroque styles of architecture. Decorated with frescoes and mosaics. A lot of graffiti has been preserved on the walls. It is a monument of Ukrainian architecture and monumental painting of the 11th – 18th centuries. Now part of the National Reserve «Sofia Kyivska». Since 1990, it has been included in the UNESCO World Heritage.

The mosaics of the 11th century, which decorate the central bathhouse and the main altar of St. Sophia's Cathedral, are of particular value. The main characters of the Christian religion are depicted there. They are arranged in a strict order according to the «heavenly hierarchy». The image of Oranta placed in the central apse is a work of mosaic art. This is the figure of the Holy Virgin Mary, whose hands are raised in prayer. The mosaic is 6 m high. The image is made on the inner surface of the dome of the Cathedral. That is why, from different points, Oranta looks depicted in different poses – standing, bowing in prayer or kneeling. All mosaics of the cathedral are made on a shining golden background, they are characterized by a wealth of colors, brightness and saturation of tones. With all the color diversity of the mosaic, the predominant tones are blue and gray-white in combination with purple.

Another architectural monument of this time is the Spaso-Preobrazhensky Cathedral, or the Spaso Cathedral from Chernihiv. The year 1030 is considered the beginning of construction. It was built by Mstislav Volodymyrovych, Prince of Chernihiv, brother of Yaroslav the Wise, and after his death, the construction was completed by Yaroslav the Wise's son Svyatoslav. The temple was also damaged during the Mongol-Tatar invasion. Restored in the 60s of the 17th century thanks to the efforts of Lazar Baranovych, bishop of Chernihiv. Today, the Transfiguration Cathedral is part of the National Architectural and Historical Reserve «Ancient Chernihiv».

In the upper, right corner of the painting, there is a carved capital of the end of the 11th century, which comes from the Borysglib Cathedral in Chernihiv. The white stone capitals of this cathedral embody Carolingian wattle with motifs of Romanesque art. In addition to wickerwork, the capitals and cornerstones depict leopards, lions, and fantastic beasts – «simurgles». Simurgla itself is depicted in the picture. Simurgl (Simargl, Semargl) is a deity from the pantheon of Kyivan Rus. He was one of the six pagan deities whose sculptural images were installed by Volodymyr in Kyiv in 980. According to researchers, both the name and the image are of Iranian origin. In pagan mythology, it served as a link between the worlds.

Artifacts of Ukrainian history related to state symbols occupy a significant place in the picture. This is especially relevant now, during the Russian-Ukrainian war. The trident is the Ukrainian national symbol, the modern small state coat of arms of Ukraine; in the past, it was the coat of arms of the Rurik princes and Kievan Rus. Its history is more than 1000 years old. Today, the oldest artifacts with the Kyiv-Russian Trident are the bicuspid of Svyatoslav the Brave. It is depicted on a seal found in 1912 during the excavations of the Tithe Church. The second is a trident on gold and silver coins of Vladimir the Great. Its image on various objects is important for studying the history of the origin and spread of the trident. In particular, on the plinth are the bricks of the Tithe Church in Kyiv (986-996), which were discovered during the excavations by V. Khvoika in 1907(1908).

After the introduction of Christianity, the Grand Prince of Kyiv, Volodymyr Svyatoslavovych, introduced his own minted coin in gold («zlotnyk») and silver («sribnyk», «sribly-anyk») denominations. On the coin depicted in the picture, one side of the «silver» is presented with the image of a large trident on the entire field of the coin, as a sign of Prince Volodymyr.

A coin hryvnia of the «Kyiv type» is depicted next to the silver coin. Unlike Chernihiv or Novgorod, it has a hexagonal shape. This type of money spread in the middle of the 11th century. The weight of such a monetary unit was 163.73 g and 204.66 g.

Among the artistic properties of the period of Kyivan Rus' are products made of precious metals. The jewelry business of that time was at a high level.

In the upper left corner of the picture, the central plate «kiotets» from the princely diadem of the 12th century is depicted, which was discovered in 1900 in the «Divych-gora» tract near the village of Sakhnivka in Cherkasy region. The diadem consists of seven wedge-shaped double plates («kiots»). Their front side is decorated with partitioned enamel. The central plate depicts a medieval scene on the theme «Ascension of Alexander the Great». Presumably, the diadem was made in Kyiv during the 2nd part of 12th century in the workshop where Russian and Byzantine craftsmen worked. Functionally, the tiara is the main part of the ceremonial princely headdress – the crown (according to most researchers – a female one). The set with the tiara included «barms» – medallions with shield inserts made of multi-colored enamel in a setting with precious stones. In the center of the barma is an image of a saint.

Another type of jewelry art of the same time are Kyiv encolpion crosses. These are pectoral crosses composed of two parts, in the middle of which, as a rule, the relics of saints were placed. It is an important part of the history of the craft – the art of artistic metal processing, and the high skill of the craftsmen of Kyivan Rus.

A metal body pendant in the form of a four-rayed swastika with a rounded end may also belong to the same time.

Historical monuments of all-Ukrainian importance include the coat of arms of Ivan Mazepa, the mace of Pylyp Orlyk, and the house of Taras Shevchenko.

The picture shows the coat of arms of Ivan Mazepa, placed on the silver and gilded royal gates of the iconostasis of the Borysglib Cathedral in Chernihiv, made by order of Ivan Mazepa and at his expense in 1702. The royal gate was made by Philip Jakob Drentvett, a German jeweler from Augsburg, who left his mark here – PJD. The coat of arms of I. Mazepa – the so-called «Kurch» belonged to the Kurch family from Volyn, from where the Mazepa family originates. The coat of arms depicts pitchforks crossed in the middle, resting on a bar («mantachka»), with the ends bent upwards. On the right there is a star, on the left there is the moon, the horns of which are turned to the right. Around the coat of arms is the hetman's monogram «I.S.M.G.Z.» – Ivan Stepanovych Mazepa Getman Zaporizhia.

Another important artifact of this heroic age is the «Mace of Pylyp Orlyk», depicted by artists in the hand of a Ukrainian woman. According to legend, this mace was inherited by Pylyp Orlyk after hetman Ivan Mazepa. It is made of iron, richly decorated with a stylized floral ornament, covered with silvering and gilding. Its length is 62 cm. Today, it is kept in the cabinet of rarities of the municipal library of Linkoping in Sweden. Pylyp Orlyk is known in the history of Ukraine as the main author of the «Constitution», and more precisely, this document is entitled: «The Agreement on the Rights and Freedoms of the Zaporizhzhya Army and the agreement made between His Excellency Mr. Pylyp Orlyk, the newly elected hetman of the Zaporizhzhya Army, and the general foreman, colonels, and as well as the Zaporizhzhya Army itself, approved by both sides and sealed by the clearest hetman in free elections with the appropriate oath of the year of God, 1710, on the fifth day of April in Bendery.»

Only one object of the monuments of ethnography, the Vasylykiv bowl, is represented in the painting, with the image of a girl carrying buckets of water on a rocker in the center of the composition.

Very important for understanding the history of the Ukrainian people and their struggle for their independence are the memorial places associated with the life and work of the Ukrainian Prophet – Taras Shevchenko. That is why the painting depicts the house of grandfather Yakym and grandmother Paraska, the parents of Taras Hryhorovych's mother, Kateryna Yakymivna, in the village of Moryntsi in Zvenyhorod region of Cherkasy region. T. Shevchenko was born in his grandfather's house, although his father's family lived nearby in Andriy Kopia's house. The family lived in Moryntsy for only a year and a half, until the parents moved to the village. Kyrylivka, the father's birthplace. Both houses were restored in 1989, on the occasion of the 175th anniversary of the Poet's birthday. Today, the Moryn Memorial Complex of the National Historical and Cultural Reserve «Batkivshchyna Taras Shevchenko» functions there.

The Ukrainian people respect and honor the talent of T. G. Shevchenko. He became a symbol of the invincibility of the Ukrainian spirit. This is evidenced by numerous monuments dedicated to this great Poet in cities and villages of Ukraine. But even monuments do not give rest to our enemies. A monument to the Ukrainian Prophet in the village of Borodyanka was erected in 1999. During the initial phase of the invasion in 2022, the main direction of the Russian advance on Kyiv lay through Borodyanka. The city was hit by Russian aircraft and artillery fire. As a result, more than 80 civilians died in Borodyanka: some of them died under the rubble of buildings, and others were shot by Russian soldiers. The occupiers destroyed most of the buildings in the city. The monument to Kobzar was also destroyed. Standing among the destruction caused by the Russian war, Taras Shevchenko in Borodyanka personifies the terrible price that Ukraine pays for its freedom. The photo with the mutilated monument to Kobzar against the background of shelled buildings burned by shelling went viral all over the world. The image of Taras Shevchenko with a pierced forehead has become a deeply symbolic image for Ukrainians. It became a symbol of resistance of Ukrainians against invaders.



*Halychyna «BLOCKPOST OF THE UKRAINIAN CONGREGATION» (Lviv, Ternopil, Volyn),
190x120cm, canvas, oil, author's technique 2023.*

Halychyna «BLOCKPOST OF THE UKRAINIAN CONGREGATION» (Lviv, Ternopil, Volyn)

In the center of the painting, against a dark background where the walls of some ruined building can barely be seen, a Galician girl is depicted, dressed in a festive outfit typical of the Western region of Ukraine. It consists of a richly embroidered shirt, spare parts and a belt. The color scheme of all the details of the costume is bright. Yellow-orange and red-brown colors predominate. Both the embroidered shirt, the woven belt, and the spare part are decorated with an ancient geometric ornament. The string is complemented by a set of neck jewelry, which consists of many strings of coral necklace, one string each of amber and balamut. A dukach is an important addition to jewelry. The reconstruction of the costume was made on the basis of artistic ethnophotos of the Lviv Studio of the «Treti Pivni» Workshop with comments by the ethnographer and folk clothing collector Roksolyana Shymchuk.

Around the girl, on a gray, steely background, as if burnt remains of walls, are depicted many monuments of history, archeology, spragistics and numismatics, which are popular in Galicia and Volyn.

There are not many monuments of archeology in the picture. Among them, gold items from the Mikhalkiv treasures attract attention. The picture shows three items from the treasures – a diadem and two zoomorphic images. They were discovered in 1878 and 1897 near the village of Mikhalki in Ternopil Oblast. Researchers date them to the VIII-VII centuries BC. The Mikhalkiv treasure has no equal in value among similar treasures in the entire Carpatho-Danube basin.

Galicia and Volhynia played an extremely important role in the formation of the Ukrainian state. After the Mongol-Tatar invasion in the middle of the 13th century, the state-building center for the formation of the Ukrainian ethnos and Ukrainian state-building moved here. The Galicia-Volyn state became the successor of Kievan Rus, and united almost all Ukrainian ethnic lands around itself. That is why the painting depicts many monuments of Ukrainian antiquity of the 13th – 14th centuries, which originate from the territory of the Galicia-Volyn principality.

One of them is a Galician copper-cast encolpion cross with partitioned enamels from the end of the 12th century. It is decorated with a geometric ornament similar to embroidery. The production of crosses of this type is associated with Halych, in contrast to the Kyiv-type crosses, which were made in Kyiv.

Other no less important and interesting artifacts are two ring shields with the image of a bird (raven) from the end of the 13th – beginning of the 14th century. The sights come from Ivano-Frankivsk region and Ternopil region, which are the lands of the former Galicia-Volyn Rus. It is possible that the bird – a crow, but in fact – a jackdaw, was depicted on the coat of arms of Halych during the 16th – 20th centuries. The coat of arms of Halycha is considered one of the oldest in Ukrainian heraldry. Back in 1374, Prince Vladyslav of Opole Halych was granted the privilege of Magdeburg law. The seal from the document of 1583 shows a jackdaw in the shield, but an imprint of the seal is not clear on seals from documents of the 17th century. It depicts a crowned jackdaw with raised wings, and the legend indicates that this is the seal of the city of Halych.

Among the numismatic monuments depicted in the picture, a historically interesting coin is a silver penny of 1372-1378, minted in Lviv during the reign of Vladyslav Opolchych in 1377. Vladyslav Opolchych (1326-1401) – Opolsky (Prince of Silesia). In 1372, he became the governor of Galician Rus.

In 1366, the Polish kingdom annexed Halychyna and Western Volhynia, with the capital in Lviv, but Eastern Volhynia, with the capital in Lutsk, remained under the possession of Dmytro-Lubart Gedyminovich. Lviv received autonomy with the right to use its own monetary system and the right to mint its own money, but in the name of the King of Poland. In

the new monetary system of Lviv, not only a silver coin appeared, but also a small copper coin – the denarius. In 1349, in Galicia, the Polish king Casimir III (1333-1370) and his successors: Ludovic of Hungary (1370-1382), Vladyslav Opolchych (1372-1378) and Volodyslav Jagailo (1380-1434) minted silver pennies in Lviv, on which the coat of arms of Galicia and Lviv was depicted – a lion in a dotted circle, and around the coat of arms there was a legend: «lat. moneta Russie».

Another monument of numismatics of the same time, but already from Volyn, is the Lubart denarius minted in Lutsk. The picture shows the obverse and reverse of the coin. Lubart developed Lutsk, placed his residence and the state elite here. He gave generous donations for renovation of old and construction of new temples.

The image of the coat of arms of Galicia dates back to the end of the 14th century, or rather to 1378. A lion is depicted on the shield. The note probably originates from the seal of Vladyslav Opolchych (1372-1378).

The Volyn region is also rich in monuments of Ukrainian history and culture. The Dormition Cathedral in Volodymyr-Volynsky belongs to them. During the period of Kyivan Rus, the city was the capital of the Volodymyr-Volyn Principality. Prince of Volyn Mstislav Izyaslavovich completed the construction of the cathedral in 1160. The church was rebuilt in the 18th century and 1896-1900. The residence of the Volyn bishops was located here. At the same time, the cathedral was also a burial place for Volyn princes, bishops and other wealthy people.

The name of Lesya Ukrainka, who was born in 1871 in the city of Novohrad-Volynskyi, is also connected with Volyn. The painting depicts the bust of Lesya Ukrainka, a writer, translator, and cultural figure. She wrote in the genres of poetry, lyric, epic, drama, prose, journalism, developed the genre of dramatic poem in Ukrainian literature. She worked in the field of folkloristics and was actively involved in the processes of the Ukrainian women's movement and national revival. In the modern Ukrainian tradition, she is included in the list of the most famous women of ancient and modern Ukraine. Volyn is rich in amber deposits. The largest amber nugget weighing 5 kg was found here. It is shown in the picture.

Historical events of the 20th century related to the struggle of the Ukrainian people for their independence are very important in our lives. First of all, these events are related to the period of the Ukrainian National Revolution of 1917-1921 and the struggle of the OUN (Organisation of Ukrainian Nationalists) and the UPA (Ukrainian Insurgent Army).

One of the earliest monuments of this theme is the insignia of Sich marksmen with a lion and the abbreviation «USS 1914». It appeared in November 1915 as «a commemorative metal badge of the current war for every participant in Ukrainian shooting.»

Another testimony of that heroic era is the commemorative sign «Soborna Ukraina» («Council of Ukraine Badge»). The shield depicts Archangel Michael with a sword in one hand and a shield in the other. Archangel's shield depicts a lion. The inscription «Ukraine» is written on top, and the date «1917» is written on the bottom. The design of the sign was developed by Ivan Boberskyi. It is based on one of the variants of the coat of arms of the future cathedral Ukrainian state. Its author was Yulian Butsmaniuk. The sign was issued in September 1917 in Vienna at the expense of I. Boberskyi and the editors of the newspaper «Visti z Zaporizhzhia».

On June 3, 1918, the Hetman of Ukraine, Pavlo Skoropadskyi, issued an order to form the Separate Serdyk Division, and on June 18, an order was issued to start early recruitment for it and set terms of service. By the order of the Military Office of the Ukrainian State dated August 31, 1918, the so-called «serdytka zorya» was introduced – the cockade design for the separate Serdyut division: two crossed divers on the background of a trident. In independent Ukraine, this sign is used in the Separate Presidential Regiment named after Bohdan Khmelnytskyi.

Another interesting historical monument, possibly from the same time, is the seal with the trident and the insignia with the trident depicted in the painting.

An architectural monument that combines our glorious past with modern heroic history is the Garrison Church of Saints Peter and Paul in Lviv. This is the first baroque building in the city. The church was built as a Jesuit church from 1610 and was consecrated in 1630. There was a collegium attached to the church. Bohdan Khmelnytskyi studied there. On the basis of the collegium, a university was later built, which today bears the name of Ivan Franko. After the liquidation of the Jesuit order in 1773 by Pope Clement XIV, the temple was adapted to the garrison of the military command of the Austrian army. During the Soviet era, the temple was closed. In 2011, it was opened and consecrated again. And it became the Garrison Church of Saints Peter and Paul. Due to the fact that at a certain period of history the temple served as a garrison temple of the city, at present the temple is cared for by the chaplains of the Military Chaplaincy Center of the Curia of the Lviv Archdiocese of the Ukrainian Greek-Catholic Church. Many modern soldiers from the Garrison Temple went on their last journey. Now the church has a special gallery honoring the memory of defenders who gave their lives for the freedom of Ukraine. It is shown to all delegations visiting the temple – to presidents, ministers, and diplomats. Servants and faithful of the garrison temple are actively involved in volunteering and charity work, involving diasporans and various partners. During the war, the chaplains of the Church of Peter and Paul traveled to the front lines of the Ukrainian military countless times.



«HERE THE GRASS IS SINGING ABOUT THE COSSACK GLORY» Dnipropetrovsk, Poltava, Kirovohrad, Zaporizhia regions), 190x120cm, canvas, oil, author's technique 2023.

«HERE THE GRASS IS SINGING ABOUT THE COSSACK GLORY» (Dnipropetrovsk, Poltava, Kirovohrad, Zaporizhia regions)

In the center of the picture, on a dark gray background where the wall of a house with two windows is visible, a girl is depicted in the traditional, for this region of Ukraine, folk dress. The suit consists of a white-on-white embroidered shirt, a dark-colored skirt, and a red belt. The costume is complemented by a large number of coral necklaces and a dukach with a bow. The girl's head is decorated with a large wreath of flowers. Embroidery «white on white» is traditional for Poltava Oblast. The Reshetyli variant of such embroidery is included in the list of elements of the intangible cultural heritage of Ukraine.

Around the girl, on a gray background with a steely reflection, reminiscent of a destroyed and burnt wall of a building, the artists depicted a number of landmarks of archaeology, history and ethnography of this part of Ukraine.

The first and most famous monument of the antiquity of Ukraine, which is considered the beginning of Ukrainian archeology, is Lyta Mohyla (Lyty kurgan, Melguniv kurgan). This is one of the oldest Scythian royal barrows of the second half of the 7th century BC. It is located near the village Kopany, Znamyan district, Kirovohrad region. For the first time, this mound was explored back in 1763 at the behest of Oleksiy Melgunov, the future governor-general of the Novorossiysk province. Later, in 1892, it was studied by Volodymyr Yastrebov, in 1990 by Ninel Bokii, and in 2019 by Yuri Boltryk. It was established that the mound was built at the end of the 7th century BC and underwent changes in the IV century BC.

Many gold ornaments and sword decorations were found in the mound, which are kept in the Russian Hermitage and the Kharkiv Historical Museum named after M. F. Sumtsova. Among the large number of finds, the attention of artists was attracted by a gold plate with an image of an eagle, which was used as the main element of the modern coat of arms of the Kirovohrad region.

Another monument of the same time depicted in the painting is a stone sculpture of a Scythian warrior from the collection of the Kropyvnytskyi Regional Museum of Local History. It dates back to the third quarter of the VI century BC. The monument was discovered near the village of Kutsevolivka of Onufriiv district (today Onufriiv settlement community of Oleksandri district, Kirovohrad region) by archaeologist Ninel Bokii in 1985.

But the Scythian pectoral of the middle of the 4th century B.C. is considered to be the most unique monument not only of Ukrainian, but also of European archaeology. It was found in 1974 by the Ukrainian archaeologist Borys Mozolevskyi in the mound of Tovsta Mohyla, near the city of Pokrov (formerly the city of Ordzhonikidze) in the Dnipropetrovsk region. It is kept in the Museum of Historical Jewelry of Ukraine. Pectoral is a breast ornament of the Scythian king. It has the shape of a crescent, the field of which is divided into three tiers. The pectoral is an unsurpassed work of a Greek jeweler. It is called the find of the century.

Another Scythian thing is depicted on the canvas – a rhyton from the Velika Znamyanka mound of the Zaporizhzhia region. Excavations by Vitaly Otroschenko in 1984, reconstruction by archaeologist Yuri Rassamakin and jeweler Victor Bagley. Rhyton is a horn-shaped vessel.

The gold medallion depicted in the picture in the form of a three-horned lunatic, with the horns turned downwards, belongs to a completely different time. It was made by a Byzantine master in the 7th century AC. This monument comes from the «Hlodosky Treasure», discovered in 1961 near the village of Glodosy of the Kirovohrad region.

An interesting monument of archeology is a sculptural image of a Polovtsian woman from the collection of the Poltava Regional Museum of Local History. They are also called «Polovet women». These are burial anthropomorphic monuments, which are works of sacred art of the 9th – 13th centuries. They were left to us by nomads – the Polovtsy.

Since the region is rich in archaeological and historical monuments, it is also rich in ethnographic monuments, but not at the local level, but at the all-Ukrainian level.



«Wonderland of the Carpathian Region» (Bukovyna, Hutsulshchyna, Pokuttia, Transcarpathia), 190x120cm, canvas, oil, author's technique 2023

«Wonderland of the Carpathian Region» (Bukovyna, Hutsulshchyna, Pokuttia, Transcarpathia)

In the center of the picture is a Ukrainian girl in a common outfit for these regions, which consists of various components, including modern replicas. The basis of the suit is the shirt. On top of the shirt is a fur sleeveless jacket – keptar. Richly embroidered shirt sleeves can be seen from under the cap. Both hems, sleeves, and cuffs are decorated with rich red embroidery. The embroidery ornament is geometric. Such embroidery is characteristic of some districts of Pokuttia (Kolomyyskyi, Horodenkivskyi, Snyatinskyi and part of the Tlumatskyi district of the Ivano-Frankivsk region). The girl is dressed in a dark-colored skirt and girded with a woven ornamented belt, which was typical for Bukovyna, Pokuttia, and Western Podillia. The necklace set consists of a coral necklace, two «small crystals» made of beads, a glass coin necklace and a shell necklace. A bright addition to the girl's costume is a modern large flower wreath, a replica from the «Third Roosters» Workshop.

The girl is depicted against the background of the wall of a ruined building with windows and a bouquet of flowers.

Only two archeological monuments of this region objects are represented in the picture – a boar figurine and a Celtic axe.

The metal figurine of a wild boar comes from the collection of the Transcarpathian Regional Museum of Local History named after Tyvodar Legotskyi. It was found in 1952 near the village of Mala Bygan of Berehiv district. The boar figurine belongs to the Latin archaeological culture, which is associated with the Celts. The heyday of Latin culture in Zakarpattia dates back to the 2nd – the first half of the 1st century BC.

Next to the figure of a boar is a «celt» – a type of bronze ax, adze or hoe with a sleeve in place of the butt. On the territory of Ukraine, Celtic tribes were widespread in the Bronze Age (II millennium BC).

Only one object of the monuments of history is represented in the picture – a trident on a shield, the sign of the Sich archers. The Sich riflemen are a military unit of the Dnieper Army of the Ukrainian People's Republic, formed in 1917, originally from Ukrainians from Galicia and Bukovyna, prisoners of war from the Austro-Hungarian army. The trident depicted in the picture belongs to this time. The name «Sich riflemen» was first used during the First World War when a volunteer unit was formed in Austria-Hungary – the Legion of Ukrainian Sich Riflemen (USS), the core of which was the activists of the pre-war Sich, Sokol and Plast movements.

The Carpathian region is rich in ethnographic sights, which is why most of them are represented in the picture.

A separate group of images consists of sacred Hutsul crosses – wooden (hand) and metal (chest). In the right corner – a wooden cross carved from the Kosiv Museum of Sacred Art. On the left hand cross of 1880 from the National Museum of Folk Art of Hutsul region and Pokuttia in Kosovo. The author of this cross is the carver Oleksyuk Paliy. On the left, at the bottom, there is a Hutsul brass cross. Such crosses are Hutsul men's jewelry.

The brass bartka – the upper metal part of the Hutsul hatchet – also belongs to the Hutsul smithy. It is richly decorated, covered with an engraved ornament.

In the left, upper corner of the picture, a «crisis» is depicted – an ornament made of multi-colored beads. It was used as an overlay collar in a girl's Lemko costume.

The Carpathian region is also rich in monuments of pottery art. Kosiv is one of the most famous potters' centers. The picture shows a bowl with the image of a rooster, authored by M. Baranyuk (father, 1834-1902/1908) from the collection of the Yosaphat Kobrynskyi National Museum of Folk Art of Hutsul region and Pokuttia in Kolomyia, and a bowl with a vase, authored by Y. Baranyuk (son, 1868-1942) from the collection of the Kosiv Museum of

Folk Art and Life of the Hutsul Region. Another type of Kosovo pottery is tiles. In the picture there is a small tile with the image of a deer. In 2012, the tradition of Kosovar painted ceramics was included in the National List of Intangible Cultural Heritage of Ukraine.

One of the most common types of folk decorative and applied art of the Carpathians is the traditional Hutsul Easter egg with zoomorphic images, for example, a deer.

From the collection of the National Center of Folk Culture «Museum of Ivan Honchar» comes the Hutsul keptar, a fragment of the decoration of which is presented on the canvas. Its peculiarity is a magnificent decoration.

The icon on the glass «Saint Yuri (George) the Snake Wrestler», which is depicted in the painting, comes from Bukovyna. The tradition of painting icons on glass was widespread throughout the Carpathian region during the 18th and 19th centuries. Saint Yuri (George) in the Christian religious tradition is considered the patron saint of warriors. In the national calendar, his day is April 23.

All objects depicted in the picture are placed around the girl. The background for them is a gray base with a steely sheen, reminiscent of architectural monuments destroyed and burned during the current war.

Therefore, the Carpathian region is rich in various sights that bear witness to the ancient tradition of the struggle for Ukraine's independence and which we must preserve and pass on to future generations.

**«POPPY LAND WHERE THE WIND SORROWS OVER
THE SONS OF UKRAINE»
(Kharkiv, parts of Sumy, Donetsk, Luhansk, Zaporizhzhia
and Dnipropetrovsk regions)**

In the center of the painting, a young woman is depicted in a traditional costume for the southeastern regions of Ukraine (Kharkivshchyna, Donetsk region, Luhansk region, Zaporizhzhia), which consists of an embroidered «white on white» shirt and a corset. In Ukrainian ethnography, this color of embroidery is considered ceremonial – wedding. On the woman's head is a hat – a symbol of marriage. The cap is complemented by a stylized floral wreath. Thus, it was possible to combine girls' and women's headdresses only in the wedding ceremony of covering the bride. A large number of strings of necklaces, mostly coral, testifies to the abundance and wealth of a woman. Necklace from the collection of the Zaporozhye Museum.

By conveying the anthropological features of the Ukrainian woman, the authors also tried to depict on her face eastern («Caucasian») features, which are partly characteristic of the inhabitants of this part of Ukraine. A long time ago, in addition to Ukrainians, many different peoples lived here, a large part of which has eastern roots.

This part of Ukraine is also rich in monuments of history, archeology and ethnography, which we inherited and should be proud of.

One of the most remarkable sights is the Stone Tomb. This is a monument of history and archeology not only of Ukraine, but also of the world level. It is located near the city of Melitopol, Zaporizhzhia region. Today, the National Historical and Archaeological Reserve «Stone Tomb» functions there. In 68 grottoes and caves, more than three thousand rock images – petroglyphs, from the Stone Age to the Bronze Age and later times were discovered. This is a unique gallery of samples of primitive art. The monument was used by the ancient population as a place for performing pagan rites. In different years, it was studied by M. I. Veselovskyi, O. M. Bader, V. M. Danylenko, M. Ya. Rudynskyi, V. M. Gladilin, B. D. Mykhaylov, and A. G. Kifishyn. The last two researchers specially studied the petroglyphs of the Stone Tomb. Kifishyn A.G. made an attempt to decipher the petroglyphs of the monument, dedicating a large monograph to it. The picture shows some petroglyphs from the Stone Tomb. One of them shows a bull/mammoth. The researchers' opinions regarding the interpretation of the depicted animal were divided – a bull or a mammoth. The petroglyph comes from «Bull Grotto #9» Another depicts a «bull couple»: a pair of bulls pulling a rectangular object, possibly a vehicle or agricultural implement. This petroglyph comes from slab No. 37/4. A fragment of the third and fourth petroglyphs is a variant of inscription No. 3, which also comes from the «bull's grotto No. 9.

An interesting monument of archeology is a ceramic vessel of the Bronze Age, catacomb culture (2700-2000 BC), which was spread over the expanses from the Dniester to the Don. The vessel shown in the picture belongs to the Donetsk local version of this culture.

In close-up, with clearly developed facial features and other details, the artists present a stone sculpture of a Scythian warrior of the 7th-6th centuries BC, found near Shakhtynsk in Donetsk region. Until 2014, the monument was in the exposition of the Donetsk Regional Museum of Local History. The museum was destroyed on August 15, 2014 during the Russian-Ukrainian war.

The Scythian griffin is a mythical creature with the head, claws and wings of an eagle and the body of a lion. It is depicted in the center of a circular golden plate. It symbolizes dominion over two spheres of existence: earth (lion) and air (eagle). According to legend, they lived in the mountains of Ancient Scythia, north of the Black Sea. It was from the Greeks and Romans that griffins got into the art of the beast style of the Scythians.



*"Poppy Land WHERE THE WIND Sorrows OVER THE SONS OF UKRAINE»
(Kharkiv, parts of Sumy, Donetsk, Luhansk, Zaporizhzhia and Dnipropetrovsk regions),
190x120cm, canvas, oil, author's technique 2023.*

The golden head of a bull also belongs to the Scythian period.

Another landmark of Ukrainian archeology is the image of a woman on a round gold plate. It can be attributed to the Sarmatian era.

Next to the sculpture of the Scythian warrior, there are two stone monuments of the same type – «Polovtsian women» (Polovetski baby). These are burial anthropomorphic monuments, which are monuments of sacred art of the 9th-13th centuries. They were left to us by nomads – Polovtsy (Kipchaks, Cumans). They are the main source for studying the history, culture and lifestyle of the Polovtsy people and symbolize ancestors. In Ukraine, they are common in Luhansk region, Kharkiv region and other south-eastern regions. The Polovtsian women depicted in the painting come from: one from the collection of the Kharkiv Historical Museum, and the other from the collection of the National Historical and Archaeological Reserve «Stone Grave».

Paired anthropomorphic sculptural images were also common in the culture of the ancient population of Ukraine.

A Christian bronze icon lived among the population of this territory in the 19th century.

From monuments of Ukrainian decorative and applied art, the painting depicts an Easter egg and an ethnographic folk costume. Pysanka from the Kharkiv region is made in the traditional technique of wax painting with an ornament characteristic of this region. It testifies to the all-Ukrainian tradition of decorating bird's eggs for Easter.

Therefore, this part of Ukraine is also rich in monuments of history, archeology and ethnography, which must be preserved. This is especially relevant now in the course of the war, when active hostilities continue in the regions of South-Eastern Ukraine, and part of the territory is temporarily occupied by the Rashists. And as a result, museums are destroyed, monuments are destroyed or taken to Russia.



«WREATH OF EAR, FLOWERS AND SONGS» (Podillia),
190x120cm, canvas, oil, author's technique 2023.

«WREATH OF EAR, FLOWERS AND SONGS» (Podillia)

The central composition of the painting is a generalized image of a Ukrainian Podolyan woman depicted in a traditional folk costume, the basis of which is an embroidered shirt, skirt and belt. The image is complemented by a series of various necklaces and silver jewelry. We pay attention to «balamuts», which are a typical decoration of Eastern Podolsk. The number of necklaces indicates the wealth of the family represented by the girl. The girl's head is decorated with a large stylized wreath consisting of live and artificial (wax) flowers. Ribbons on the chest are lowered from the crown.

This figure personifies youth, strength, beauty and at the same time is the image of a Ukrainian – Podolyan woman, which symbolizes the connection of the past, present and future. The authors express the past of the region with real artifacts discovered by archaeologists during excavations on the territory of Podillia. The first group of objects consists of Trypilian antiquities of the 4th millennium BC. e.: anthropomorphic statuettes, amphora with ornament. A binocular vessel from the settlement of Klishchiv, a model of a dwelling and a zoomorphic statuette on wheels from the settlement of Voroshilivka (excavations of Ivan Zayets'). The second group – artifacts of the early Iron Age – antique products from the Northern Black Sea region and Sarmatian antiquities of the 1st century AC: a gold twisted hryvnia with the image of horse heads, a silver cup, a gold buckle from a ceremonial belt from a burial near the village of Thresholds of the Yampil district (excavations by Borys Lobai in 1984), a ceramic vase of the Chernyakhov culture of the III-V centuries AC from Vinnychna, Gothic fibula. A special place in the history, culture and art of Ukraine is occupied by the Bushan pagan rock relief, which tells about the worldview of our ancestors. It is shown in the lower part of the picture and seems to be the foundation of folk culture.

The third group is ethnographic subjects. They are a modern reflection of the monuments of the past. On ethnographic objects, we can often observe ornaments that are also found on archaeological sites. Among them are bowls from pottery centers Bubnivka, Sharгород. A vase made of a Podil carpet is a testimony to the versatility of Podil weaving, carpet making and embroidery, which were widespread in the past throughout the territory of Ukraine, and in some places are still found today.

Podolyanka is depicted on the background of a flowery but leafless bush, behind which the window of the house and part of the wall can be seen. All archaeological and ethnographic objects are shown on a dark brown-gray background, which symbolizes the remains of walls from buildings destroyed during the current Russian-Ukrainian war.

This work is an attempt to remember history, to understand its significance for the future of Ukraine, which we are forming today in the war realities.

The composition is created of real archaeological, historical and ethnographic artifacts of Podil's history and a generalized image of a Ukrainian woman from Podil', telling us that behind any object depicted on the canvas are the people who created them or used them in everyday life. And the depicted image of a young Podolyanka tells us about this. She is the personification of the Ukrainian family, the many thousand-year history of our land, the continuity of traditions and confidence in our VICTORY in the current war.



«TAVRIAN POLYVOCALITY OF SOUTH UKRAINE» (Tavria: Mykolaiv Oblast, Kherson Oblast, Crimea),
190x120cm, canvas, oil, author's technique 2023.

«TAVRIAN POLYVOCALITY OF SOUTH UKRAINE» (Tavria: Mykolaiv Oblast, Kherson Oblast, Crimea)

Southern Ukraine or Tavria is an integral part of our state. This region is multinational. Among the autochthonous population, in addition to Ukrainians, Crimean Tatars have lived here for many centuries. These lands have many millennia of history. Numerous monuments of archaeology, history and ethnography testify to this.

In the center of the painting is a Tatar girl in national dress. Festive women's clothing of the Crimean Tatars was made of expensive fabrics – brocade, silk, velvet. The costume consists of a white shirt, which is sewn from expensive white fabric with an ornament, and a dress-robe of crimson color. The costume is complemented by an antique belt with two metal buckles of jewelry work. A woman's headdress «marama» is a towel-like covering, from under which one more element is visible – a hat-shaped headdress decorated with embroidery. The image is complemented by a wreath of red roses. The girl is depicted against the background of a destroyed high-rise building. It is surrounded by monuments of history, archeology and ethnography of the South of Ukraine, which are presented against the background of destroyed walls.

Monuments of history and ethnography include a number of objects. Among them is a bowl with the Crimean Tatar coat of arms. In the center of the bowl is an ancient sign – «tarak»-tamga. This is the ancestral sign of the Gerai dynasty, which was the ruler of the Crimea. The coat of arms is depicted on the background of the traditional Crimean Tatar folk ornament «ornek», which consists of various elements of a plant and geometric nature. A fragment of a carpet and embroidery also with the image of the traditional Crimean Tatar ornament «ornek». A monument of numismatics is «akche» – a silver Tatar coin with the image of a tarak-tamga on the reverse.

Tavria and Crimea are rich in archeological monuments from different periods. Among them, there is the Cimmerian gold belt ornament of the 8th century BC from the mound High grave near the village Balky of the Zaporizhzhia region.

A separate group of archeology monuments depicted in the picture are ancient antiquities. First of all, these are architectural monuments and numerous artifacts from Chersonese and Pontic Olbia.

The Byzantine basilica, probably built in the 6th century AC on the site of an earlier temple, belongs to the most famous architectural monuments of Ukraine. The structure has classic outlines for basilicas. It is a kind of symbol of Chersonesus. Another interesting thing that comes from medieval Chersonesus of the 13th century. there is a clay dish with the image of a lion fighting a snake. Archaeological monuments from Chersonesos (Kherson, Korsun) are evidence of the long history of the city's existence from the 6th century BC to the 13th century AC. The city played an important role in the history of Ancient Greece and Rome, the Byzantine Empire and Kyivan Rus.

Another group of monuments is ancient ceramics. It includes figured (anthropomorphic and zoomorphic) ware of the I-II centuries from Pontic Olbia, kept in the collection of the National Museum of the History of Ukraine. Such dishes are associated with religious ceremonies. It depicts Demeter, the goddess of fertility, agriculture and marriage. Another vessel in the form of a ram, which was considered a symbol of prosperity and well-being. Another type of tableware is an amphora of the IV-III centuries BC from Olbia. The interesting part is the drawing of a rider, possibly a Scythian with a spear in his hand, on a winged ibex. Numismatic monuments include a coin from Olbia, the end of the IV century BC with the image of an eagle on a dolphin and a gorit and the inscription «OLBIO».

The fibula-brooch belongs to the Sarmatian material complex of the 1st century BC. Its round shield in the center is decorated with an oval-shaped insert of bright green glass. The artifact originates from the Nogaichinsky mound, located near the village of Chervone (Nogayly-Akhmat) of the Nizhnyohir district in the Crimea.

The silver eagle-head buckle of the Crimean Goths comes from the Skalyste burial ground, near the village of Ozerne, Bakhchisaray District, Crimea. Excavations were carried out from 1964 to the early 1970s by N. A. Bohdanova and I. I. Loboda. The Crimean Goths are an ethnic group of Goths, one of the Germanic tribes which migrated during the Great Migration in the 3rd century to the regions of the Northern Black Sea, and later to the Crimea. The latest epigraphic data on the existence of Goths in the Crimea refer to the 9th century.

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The owner of 15 national records of Ukraine.

Has the largest collection of old postcards and folk icons of Podillia in Ukraine.

For the development of Ukrainian and world art, Volodymyr Kozyuk was awarded the Order "For Merit to Vinnytsia" (2011), the Order "Ivan Bohun" 1st degree (2017), an honorary diploma of the Verkhovna Rada of Ukraine (2017), the Order "Iveria" (Georgia, 2018).

Volodymyr Koziuk, together with Serhiy Tsarenko, worked on a popular science publication in terms of content and representative in appearance - the album "Vinnytsia. A look into the past" (Kyiv, 2008). Volodymyr is the author of the idea and coordinator of the scientific publication "Legends from over the gray Buzhka". Formed and published photo albums: "Vinnytsia - the heart of Ukraine", "We are all your children, Ukraine", "House under the roof".

Volodymyr Koziuk is a participant and author of more than two hundred and seventy artistic events at the regional, all-Ukrainian and international levels, most of which took place with a charitable purpose. Today, charitable exhibitions and projects of Volodymyr Kozyuk are represented in many countries of the world in support of truth, honor and justice, in support of Ukraine and Ukrainians.

Volodymyr developed a number of national and international projects that have an impact on the development of culture in the world. The works of Volodymyr Koziuk are currently presented in the Mariinsky Palace, where state ceremonial events take place.

During the new wave of war in 2022, Volodymyr Koziuk was a participant and organizer of 114 exhibitions and events in support of Ukraine with a charitable purpose, in particular in the following countries: Italy, Spain, Germany, Belgium, South Korea, Lithuania, Poland, Greece, Great Britain, Georgia, Monaco, Slovakia, Hungary, Austria, Slovakia, USA and others.

The opening of the cultural, educational and artistic project "Ukraine through the ages" started a new page in the art of Ukraine.

The event was held in the National Reserve "Sofia Kyivska" in the hall of the National Museum of Folk Architecture and Life of Ukraine, in the hall of the Verkhovna Rada of Ukraine, in the Taras Shevchenko National University and in the National Museum in Lviv.



In 2024, the project "Prayer for Ukraine" was resented in the National Reserve "Kyiv-Pechersk Lavra" (Kyiv), in the halls of the Verkhovna Rada of Ukraine and in the Museum of the Volyn Icon (Lutsk)



On August 22, Volodymyr Koziuk's paintings took part in the "Art Saves Lives" charity auction, which took place in London at the Victoria and Albert Museum. The auction, organized by the Washington DC "Art of saving lives project" with the support of the Revival Foundation DC, was held in partnership with Christie's"

On October 11, President of Ukraine Volodymyr Zelenskyi met with Pope Francis in the Vatican. There he presented the pontiff with a painting by the artist Volodymyr Koziuk about the "Bucha massacre".



June 6, 2024. President of Ukraine Volodymyr Zelenskyi and First Lady Olena Zelenska took part in the official international ceremony commemorating the 80th anniversary of the landing of Allied troops in Normandy. A painting by Volodymyr Koziuk was presented to French President Emmanuel Macron as a gift "I still hear the echo of a thousand explosions. Izyum"



Yevhenia Bozhko (Odesa)

Yevhenia Bozhko received her higher art degree at the Architectural and Artistic Institute of the Odesa State Academy of Civil Engineering and Architecture in the field of «Fine Arts.» She works as a drawing and painting instructor at the Odesa State Academy of Civil Engineering and Architecture in the Department of Fine Arts. She was awarded a diploma as a prizewinner in the «Portrait» nomination, Silver Easel, autumn 2017.

In 2020, she won the international competition «Best Artist 2020» in Vinnytsia, receiving the title «Best Artist 2020.» She was also awarded the «For Service to Art» medal (2018, 2019) and the «For the Development of Ukraine» order (2021). In 2023, the co-authored project «Ukraine Through the Ages» was created and implemented, which took place at the National Preserve «Saint Sophia of Kyiv,» within the walls of the National Museum of Folk Architecture and Life of Ukraine, on the Day of Unity in the Verkhovna Rada of Ukraine, at the National Museum in Lviv, and at Taras Shevchenko National University of Kyiv.

Participant and co-author of the cultural and educational project «Prayer for Ukraine,» which was presented at the National Preserve of Kyiv-Pechersk Lavra in 2024. Co-author of the project «Unbreakable» and the project «Invincible,» which are now iconic for Ukraine.

1. Cultural and educational project, exhibition «Ukraine Through the Ages,» National Preserve «Sofia Kyivska,» Kyiv, August 2023

2. Cultural and educational project, exhibition «Ukraine Through the Ages,» Taras Shevchenko National University, Kyiv, October 2023

3. Cultural and educational project, exhibition «Ukraine Through the Ages,» Verkhovna Rada of Ukraine, Kyiv, April 2024

4. Cultural and educational project, exhibition «Ukraine Through the Ages,» National Museum in Lviv named after A. Shpytzkyi, Lviv, May 2024.

5. Cultural and educational project «Prayer for Ukraine,» National Reserve of Kyiv-Pechersk Lavra, July 2024.



Olga Tyazhelova (m. Voznesensk)

Contemporary artist.

Student of the Architectural and Artistic Institute of ODABA in Odesa. Participant in regional and national exhibitions, projects.

Participant and co-author of the project «Ukraine Through the Ages,» which was held at the National Preserve «Saint Sophia of Kyiv,» within the walls of the National Museum of Folk Architecture and Life of Ukraine, on the Day of Unity in the Verkhovna Rada of Ukraine, at the National Museum in Lviv, and at Taras Shevchenko National University of Kyiv.

Participant and co-author of the cultural and educational project «Prayer for Ukraine,» which was presented at the National Preserve of Kyiv-Pechersk Lavra in 2024.

Co-author of the project «Unbreakable» and the project «Invincible,» which are now iconic for Ukraine.



Valeria Kuzmenko (Odesa)

Contemporary artist.

A student at the Architectural and Artistic Institute of ODABA in Odesa.

Participant in plein air painting sessions in the Carpathians and Podillia. Participant in art projects and exhibitions.

Participant and co-author of the project «Ukraine Through the Ages,» which was held at the National Preserve «Saint Sophia of Kyiv,» within the walls of the National Museum of Folk Architecture and Life of Ukraine, on the Day of Unity in the Verkhovna Rada of Ukraine, at the National Museum in Lviv, and at Taras Shevchenko National University of Kyiv.

Participant and co-author of the cultural and educational project «Prayer for Ukraine,» which was presented at the National Preserve of Kyiv-Pechersk Lavra in 2024.

Co-author of the project «Unbreakable» and the project «Invincible,» which are now iconic for Ukraine.



Olha Koziuk (Vinnytsia)

A young Ukrainian artist. Daughter of the People's Artist of Ukraine Volodymyr Koziuk. Assistant to the eighteen works of the «Prayer for Ukraine» project and the «Ukraine Through the Ages» project. The latter was created in 2023 and was held at the National Preserve «Saint Sofia of Kyiv» within the walls of the National Museum of Folk Architecture and Life of Ukraine, on the Day of Unity in the Verkhovna Rada of Ukraine, at the National Museum in Lviv, and at Taras Shevchenko National University of Kyiv.

Has her creative work in the direction of «Art through Awareness».

Author's team:

The author of the idea – People's Artist of Ukraine Volodymyr KOZIUK.

The ambassador of the project is People's Deputy of Ukraine Rostyslav TISTYK

Artists-co-authors: Volodymyr KOZYUK, Evgenia BOZHKO, Olga TYAZHELOVA, Valery KUZMENKO and assistant assistant Olga KOZIUK.

The curator of the project – Oksana STARAK-POVYAKEL, art critic, honored worker of culture of Ukraine, general director of the National Museum of Folk Architecture and Life of Ukraine.

Research supervisor – Viktor KOSAKIVSKY – museum expert, ethnographer, art connoisseur, folklorist, archaeologist, folk craftsman, teacher, candidate of historical sciences.

The patron of the project – Oleksandr SVISHCHOV, a member of the supervisory board of the public organization «In the Heart with Ukraine».

The head of the project is the president of the public organization «In the Heart with Ukraine» Yuriy KOTYK.

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