HOPING AGAINST HOPE

500 years of resilience
and resistance through
Ukrainian print culture

LARGE EXHIBITION TEXT

ACKNOWLEDGEMENT OF COUNTRY

Monash University acknowledges the Bunurong people of the Kulin Nations, on whose land our special collections and exhibition are located. We pay our respects to their Elders, past and present, and extend our respect to Aboriginal and Torres Strait Islander people from all nations of this land.

No, I want to smile through tears and weeping,

Sing my songs where evil holds its sway,

Hopeless, a steadfast hope forever keeping,

I want to live! You thoughts of grief, away!

— LESIA UKRAINKA (1890) *CONTRA SPEM SPERO.*
TRANSLATED BY VERA RICH

Contents

1 Hoping Against Hope
2 War Notes – Cheney Orr

3 Section 1: Freedom's sanctity
5 So the war is here.
12 Section 2: In your own home there is your truth your power and your freedom
14 Ukrainian: oral traditions and the written word
20 Ukrainian Romanticism and the rise of the nation
27 Towards an independent Ukraine: revolution and war
34 Section 3: Joy embraces sorrow
36 The formation of a Ukrainian nation-state
44 Defying Repression
53 The Second World War
64 Section 4: Shadows of Forgotten Ancestors
67 Revival and resistance: the Ukrainian cultural movement of the 1960s
75 National rights as human rights: political prisoners and the 1970s
82 Section 5: In the kingdom of fallen statues you can hear a language of words still warm ...
85 Distrust, disillusionment and civil disruption in 1980s Ukraine
97 ‘Today, when Ukrainian poetry is translated into other languages, it means that the world is listening to us, not just the news about us ... ’ – Victoria Amelina
108 Sacred Corner – Lollipops of Hope

110 Monash Virtual School and Classrooms Without Walls
112 Poetry information
112 Lesia Ukrainka – Contra Spem Spero
113 Vasyl Stus – A star has shone on me this morning...
114 Serhiy Zhadan – Like snails, people wait for evening…

115 Christy Chudosnik Artwork Descriptions
123 Acknowledgements

HOPING AGAINST HOPE

Contra Spem Spero is the inspiration and title for our exhibition, translating to ‘hoping against hope’. It explores the enduring theme of resilience and resistance through Ukrainian print culture. The items on display span more than 500 years and are selected from the Library’s Ada Booth Slavic Collection.

Hoping Against Hope shows the way Ukrainian perspectives have historically been suppressed, silenced and diminished – but also how each generation draws on the connected values of resilience, resistance and hope.

While you can view the exhibition chronologically, we encourage you to find stories that you connect with. This centres Ukrainian perspectives rather than linear historical narratives and the unbalanced readings they sometimes facilitate. In doing so, we create space for solidarity with all those who have been – and continue to be – oppressed and colonised.

Cheney Orr

War Notes

published New York: Fugitive Materials, 2022

Photojournalist Cheney Orr's *War Notes* is a limited-edition facsimile of portraits, taken during his time in Ukraine in the Spring of 2022 following Russia's full-scale invasion. War Notes is a project of memories, chronicling the Pulitzer Prize-nominated photographer's encounters over six weeks of travelling, collecting a total of 53 portraits and interviews. When the exhibition's curators contacted him, Cheney said he had taken his last roll of Fujifilm FP-100c to Ukraine. As he interviewed each participant, he would have them pose for one unique polaroid, then annotate the picture with their memories and emotions. 24 facsimiles of the original compilation were produced, each containing one additional, unique polaroid. Monash University Library holds number 17.

FREEDOM'S SANCTITY!

It was still dark outside when it happened. In the early hours of 24 February 2022, instead of birdsong, sounds of explosions filled the air of Ukrainian cities. As news of a 'special military operation' reached the TV screens of Russian households, reports began circulating of airstrikes in major cities across Ukraine.

Global news about Russia's full-scale invasion of Ukraine revealed a lack of understanding of the region. Western observers predicted Kyiv would fall within 72 hours, underestimating Ukrainian determination and readiness to resist.

Stories of Ukrainian resilience and resistance instantly garnered global admiration. While terms like 'resilience' capture this spirit, many have suggested that it is more accurately expressed through the Ukrainian word *volia* [воля], which evokes associations with historic and current struggles against oppression. Translated as both 'freedom' and 'will,' *volia* means liberty for all and the dignity of the free person, as well as the determination to fight to preserve these values. *Volia*, the cornerstone of the Ukrainian spirit, is what is at stake in the defence of territory and sovereignty of the modern Ukrainian nation.

The materials in *Hoping Against Hope* are not merely representations of Ukrainian history, but also illuminations of the generations that have carried this indomitable spirit.

Girl in Vyshyvanka

The wallpaper motif in this section is a girl in traditional Ukrainian dress including a vyshyvanka (embroidered shirt) and vinok (flower wreath). The young girl is surrounded by prominent soniashnyky (sunflowers). Sunflowers are the national flower of Ukraine and have become a symbol of hope and solidarity since Russia's full-scale invasion of Ukraine. The girl has her arms raised in the position of the berehynia (mother goddess), granting protection.

So the war is here.

The war unrelentingly inflicts damage on the physical legacy of Ukrainian culture – historical buildings, monuments, museums, libraries, universities and schools. Ukrainians have responded not only by engaging in conservation and preservation efforts, but also by actively creating culture. In response to Russia's full-scale invasion, a surge of artistic works emerged, seeking to convey and comprehend their makers' unique, yet universal, emotions and experiences.

The adaptability and versatility of artistic expression allows it to endure, even in the most difficult of circumstances. Poetry, especially, has long been used to convey and name the unfamiliar, harnessing language's power to illuminate inconceivable realities. Beyond poetry, solidarity with Ukraine has been expressed through the sharing of Ukrainian art, culture, memes and stories of defiance. These often mirror major milestones and convey ideological messages. Art is social; it invites participation, and fosters engagement and reflection within communities. In this war, the force of art is amplified by its dissemination through digital networks.

In every encounter with a poem, piece of art, diary entry, meme or post it's crucial to acknowledge the depth and complexity of the individual experiencesthat fuel these expressions. The creation, consumption and sharing of culture are not merely actions. They are generative forces offering avenues for resolve, restoration and hope.

Oleksandr Hrekhov ill.
Олександр Грехов
1983–
Anastasiia Nikulina
Анастасія Нікуліна
1989–

Vidbii povitrianoï tryvohy: shchodennyk viiny
Відбій повітряної тривоги: щоденник війни
The All-Clear: war diary

published Kharkiv: Vivat, 2022

The All-Clear functions as an art diary, visually documenting the initial months of a full-scale invasion. Ukrainian artist Hrekhov's illustrations are paired with Nikulina's words, collectively portraying shared moments of pain, joy, victory, tragedy, comedy and online connection during this period. The book features numerous satirical and meme-inspired illustrations, capturing online expressions of resilience from Ukraine and abroad, and reflecting the participatory culture and collective memory surrounding the invasion. Humour, in this context, can become a powerful force for unity and solidarity and a coping tool to navigate the harsh reality of war. These works expose the absurdity of disinformation, and challenge contradictions in political discourse and action.

Lyudmyla Khersonska
Людмила Херсонська
1964–

trans. **Olga Livshin, Andrew Janco, Maya Chhabra, Lev Fridman**

Today is a Different War

published Medford: Arrowsmith Press, 2023

‘In the morning, rockets sang outside the window
instead of birds. She tumbled out of bed in her cheery pajamas,
ran across the chilly floor, like a blue sky, barefoot.
...
So the war is here. No one asked it for a visit,
no one made its bed, or set the table … ’

– War. Day 1

Odesa poet, Lyudmyla Khersonska, is one of many Ukrainian writers documenting, naming and processing the complexities experienced amid war, through literature. Originally shared on her Facebook page, these poems vividly depict the entanglement of domesticity and disorientation. Navigating hope and despair in a time of destruction, they make accessible to readers the tangible and intangible aspects of her experiences during the first months of the full-scale invasion.

Yevgenia Belorusets
Євгенія Бєлорусець
1980–

In the Face of War: Ukraine 2022.
published New York: Common Era Inc., 2022

Since 24 February 2022, Ukrainian writer and artist Yevgenia Belorusets has maintained a public diary, initially featured in *Der Spiegel* and subsequently published online daily in English by the avant-garde publisher *Isolarri*. Amid the full-scale invasion, Belorusets joins a multitude of Ukrainian writers offering a poignant glimpse into the lives of ordinary individuals responding to extraordinary circumstances. These wartime diaries have been powerful tools for witnessing, reflecting and coping with how war distorts time. Her diaries have served as crucial evidence in exposing war crimes, and are essential in raising awareness and educating future generations. These narratives become integral to cultural discourse, shaping public perception and providing a cathartic outlet for authors while navigating the disorientating and destabilising nature of war.

Borys Hrokh
Борис Грох
1995–
Ukrposhta (Ukrainian national post)
‘Russian warship... DONE!’
published Kyiv: Ukrposhta, 2022

On 1 March 2022, Ukraine’s postal service, Ukrposhta, launched a competition to design a stamp which featured the caption ‘Russian warship, go f*** yourself!’. The stamp commemorates the refusal of Ukrainian border officers to surrender Zmiinyi (Snake) Island to the Russian cruiser, *Moskva*, on day one of the full-scale invasion. Ukrposhta labelled the phrase spoken by Roman Hrybov as ‘the quintessence of the determination of Ukrainians to defend their land’, and his message proliferated on social media. Borys Hrokh’s design won by popular vote, and the first stamps were produced on 12 April 2022. When *Moskva* sank on 14 April, a second set of stamps reading ‘Russian warship… DONE!’ was released in May 2022.

Liliya Nebera
Лілія Небера
2002–

‘If you wanted this land…’
print on cotton paper, 2022

Liliya Nebera from Odesa, Ukraine, shared this artwork on social media on 2 March 2022, describing her creation as a blend of mourning, hope, support for her sisters and brothers, and a sentence for the enemy. The work features lyrics from ‘A Lullaby for the Enemy’ (2019) by Ukrainian singer and combat medic Anastasiia Shevchenko, released under the pseudonym STASIK. Shevchenko is a veteran of the Donbas war in Ukraine’s east, and her experiences of war have deeply influenced her music. Art produced in response to war has become an important avenue of resistance in Ukrainian culture. It not only helps people to discover their collective power, but it has the ability to transform viewers into witnesses.

Iryna Taranenko
Ірина Тараненко
ed.

Unconquered: the big book of bravery

published Kyiv: Knigolove, 2023

Much of the coverage of Ukraine since 2022 has come from external news sources. This is something that Unconquered seeks to address. Brought to life through a Kickstarter campaign, and described as ‘written by 44 million Ukrainians’, the book contains colourful infographics that tell stories of resistance, big and small, from the Ukrainian perspective. Sentiments of hope echo in the words of the *Unconquered* team: ‘And when the sirens die down and millions of sunflowers bloom, we invite you over. To a free Ukraine’. Written, designed, illustrated and edited by Ukrainians, *Unconquered* addresses a global audience as both a documentation of Ukrainian bravery and a testament to the strength and willpower of the Ukrainian spirit.

IN YOUR OWN HOME THERE IS YOUR TRUTH YOUR POWER AND YOUR FREEDOM

Ukraine's rich and distinct culture has prevailed in the face of many challenges. For much of Ukraine's history, Ukrainians' sense of identity has been shaped by struggles against foreign domination. Ukrainians have maintained a sense of community based on the language and stories they share, and the lands they inhabit – with the Dnipro River and Kyiv at their centre.

Ukraine's political and cultural identity has come under threat of erasure many times, especially so from the 18th century onward. Often overlooked as a colonial power, the newly declared Russian Empire conquered territories far closer to home than England or France. Russia's colonisation of Ukraine was underpinned by the idea of a Russian people, or narod, that included Ukrainians and Belarusians. Ukrainians, designated as Little Russians, were to be incorporated into the Russian narod, allowing Russia to assert ownership over their cultural and historical legacies, and deny their individual identities.

Even in the face of obliteration, Ukraine not only resisted colonial oppression, but, through language and printed literature, developed a modern Ukrainian nation with a rich and unique cultural heritage.

Kozak Mamai (Cossack Mamai)

This motif features Kozak Mamai playing a *kobza* (Ukrainian stringed instrument). Dating back to the 18th century, Kozak Mamai is a significant figure in Ukrainian folklore, representing the spirit of freedom, and resistance to oppression. Kozak Mamai remains an important symbol of national identity and is celebrated in Ukrainian art, literature and popular culture. Many songs and poems are written featuring Kozak Mamai as the central story-teller.

Ukrainian: oral traditions and the written word

Songs and stories were part of villagers' and townspeople's lives in the Ukrainian lands for generations. Studied by 19th-century folklorists and ethnographers, they played a key role in kindling respect amongst educated Ukrainians for the culture of Ukraine's ordinary people. Knowledge of these early forms of songs and stories is limited.

In the 9th century, the race to convert Slavic populations to either Western Catholicism or the Orthodox faith intensified. Believing that translating sacred texts into Old Slavonic would aid conversion, Byzantine theologians Saints Cyril and Methodius devised the oldest known Slavic alphabet, Glagolitic. This formed the basis of today's Cyrillic, which the Eastern form of Christianity spread through Kyivan Rus' – the large medieval state centred on Kyiv.

Old Slavonic flourished in manuscript form until the 1450s advent of print in Europe. The earliest printed Ukrainian redaction of Old Slavonic appeared in 1494 in the Polish-Lithuanian Commonwealth, the area encompassing most of what today are Ukrainian and Belarusian territories. The number of print houses rapidly expanded in Ukraine, with presses in Lviv, Ostroh, Kyiv and Chernihiv. In the mid-17th century, some presses were forced to go abroad as Ukraine east of the Dnipro, and Kyiv, came under control of the Tsardom of Muscovy.

Yoasaf Krokovsky
Йоасаф Кроковський
–1718

Akafïst stiei velikomchntsie Varvarie
Акафїстъ стєй великомчнцє Варварє
Hymn to St Barbara
published Kyiv: Kyivan Cave Monastery Press, 1777

Yoasaf Krokovsky, a respected theologian, was elected metropolitan of Kyiv at the behest of Hetman Ivan Mazepa in 1707. Kidnapped twice by Tsar Peter I, he died in suspicious circumstances, suspected of sympathies with Mazepa's struggle against Muscovy's aggressive expansionist policy that threatened an autonomous Ukraine. Printed in Kyiv at the Kyivan Cave Monastery Press, this 1777 imprint of Krokovsky's *Akathist to St Barbara* is one of the earliest appearances of the *Akathist* in print. It includes a full-page engraving of St Barbara by Yakov Konchakov, and the text is in a Ukrainian Church Slavonic.

Leontii Karpovych
Леонтий Карпович
ed.

Vertohrad dushevny
Вертоград душевний
Garden of the Soul

published Vilnius: Vilna Orthodox Holy Spirit Brotherhood, 1620

From the 15th to 18th centuries, the term Ruthenian was used in the Grand Duchy of Lithuania, and later in the Polish-Lithuanian Commonwealth, to designate Ukrainians and Belarusians. Vilnius was the heart of Ruthenian religious and cultural life, the vigour of which was reflected in the city's early and enthusiastic uptake of Ruthenian printing. The Vilna Orthodox Holy Spirit Brotherhood published its first book in 1595. In 1620, the prayers in the *Vertohrad* displayed here were translated into Ruthenian for the first time. Notably, 140 of the initials are woodcuts from the original forms of the Belarusian humanist Francysk Skaryna, who first translated the Bible into Slavonic.

Herodotus Halikarnassus
c.484 – c.425 BC
Henri Estienne
1531–1598
ed.

Hērodotou Halikarnassēos Historiōn logoi 9 epigraphomenoi mousai
published Geneva: Henricus Stephanus, 1592

The first written mention of the region we now call Ukraine was by Herodotus in the 5th century BC. Herodotus wrote of the peoples north of the Black Sea – Cimmerians and Scythians – on the basis of oral accounts from Greek people with whom they traded and settled with. These trade agreements, and eventual colonies, would result in the Classical and Byzantine worlds having an enduring relationship with Ukraine. Translations of Homer's *Iliad* and *Odyssey* also played important roles in the refinement of the Ukrainian literary language and imagery.

Marko Vovchok
Марко Вовчок
1834–1907
pseud. of **Mariia Vilinska**
Марія Вілінська

Stepovy hist
Степовий гість
Steppe Guest: Stories from Cossack Times
published Minden: Bystrytsia, 1948

Print culture, foundational to the resilience of language and literary culture, played a key role in the evolution of Ukrainian religious writing and the beginnings of Ukrainian secular literature. Always accompanying print was a vibrant world of mythology, storytelling and folk stories. Although most of these oral traditions were not recorded, concerted efforts were made in the 19th and 20th centuries to find, collect and publish the stories and music of Ukraine. Famous for her folkloric research, Russian ethnographer Marko Vovchok wrote *Folk Stories* about Ukrainian language and traditions. It gained considerable fame in Ukraine and throughout the Russian Empire, and was based on the ethnographic research she conducted with her Ukrainian husband Opanas Markovych.

Laurence Oliphant
1829–1888

The Russian Shores of the Black Sea in the Autumn of 1852: with a Voyage Down the Volga and a Tour through the Country of the Don Cossacks.
published Edinburgh: W. Blackwood, 1854

While the title references Russia, much of Oliphant's journey took him to Ukraine and Qırım (Crimea). Oliphant's romanticised account describes the Tatars as a mix of several Turkic groups, which were present in the peninsula since the 13th-century Mongol invasions. More recent histories note that Tatar tribes settled on the steppes and mountains of the Crimean peninsula, integrating with the Greek, Gothic, Khazar and Slavic peoples living there. In the 15th century, they created the Khanate of Crimea, which for most of its long history was an autonomous protectorate of the Ottoman Empire. The homeland of the Crimean Tatars was annexed by the Russian Empire in 1783.

Ukrainian Romanticism and the rise of the nation

In the first half of the 19th century, Romanticism, which celebrated unique European cultural and linguistic characteristics, had a profound impact on Ukrainian writers and, through them, on shaping the modern Ukrainian nation. From Ivan Kotliarevsky to Taras Shevchenko, writers and poets used vernacular Ukrainian in works that celebrated the culture of ordinary people and narratives from Ukraine's history. These works forged a national identity that could cross imperial boundaries and establish a unified national consciousness.

Cossack themes featured prominently in these works, as Ukrainian writers looked to the Cossack Hetmanate, which was forced to dissolve in 1764, as foundational mythology. The events of the Cossack era were reimagined to demonstrate the prior existence of a national spirit and to validate the≈nation's future existence, providing a model for a united Ukrainian nation.

The flourishing of Ukrainian identity, grounded in language and nurtured through literature, was a threat to Russian colonial power. As a result, the Valuev Circular of 1863 and the Ems Ukase of 1876 banned most categories of Ukrainian-language publication. These Acts remained in place until the Revolution of 1905 and aimed to sever the relationship between the Ukrainian language and Ukrainian identity, weakening both in the process.

Mykola Hohol
Микола Гоголь
1809–1852

Mirgorod
Миргород
published Gräfenhainichen: R. Gerroze (Herrosés Verl.), 1943

Mykola Hohol, often known by his Russian name Nikolai Gogol, was a prolific author and playwright from the Poltava region of Ukraine. His early prose works, including this collection of short novels written in 1835, popularised Ukrainian folk culture for a general audience. Although Hohol wrote of his homeland with affection, he did so in Russian, and his works have been seen as contributing to the colonial project of integrating Ukraine, the Ukrainian people, and their culture into the imperial Russian whole.

Ivan Kotliarevsky
Іван Котляревський
1769–1838
Anatolii Bazylevych ill.
1926–2005

Eneida
Енеїда
published Kharkiv: Folio, 2005

Eneida, a satirical retelling of Virgil's *Aeneid* depicting the Trojans as dispossessed Cossacks, is the most famous work by Ivan Kotliarevsky, a poet and playwright often regarded as the father of modern Ukrainian literature. *Eneida* was the first work to be published entirely in Ukrainian as it was spoken by ordinary people, establishing Ukrainian as a legitimate literary language. *Eneida* humorously examined the societal mores of the late 18th century, touched on themes of social oppression and nostalgically evoked the heroic Cossackdom of the past.

Taras Shevchenko
Тарас Шевченко
1814–1861

Kobzar
Кобзар
published Kyiv: Kievskaya Staryna, 1899

The most iconic of all Ukrainian writers, Taras Shevchenko was born a serf but freed in 1838 after wide recognition of his promise as a painter. Accounts of Shevchenko's life and work, including his involvement in the republican Brotherhood of Saints Cyril and Methodius and subsequent exile, remain at the centre of the collective Ukrainian imagination. For the modern reader, his widely circulated 1840 poetry collection *Kobzar* represents national, folk and historical themes that were perhaps unintended by the poet himself.

Panteleimon Kulish
Пантелеймон Куліш
1819–1897

Kulish P. Tvory t. 3 Ukraïna
Куліш П. Твори т. 3 Україна
published Berlin: Ukrainske Slovo, 1923

Influential and controversial in equal measures, Panteleimon Kulish was an author, historian, ethnographer and critic. Like his contemporary, Taras Shevchenko, Kulish was dedicated to exploring Ukrainian language and culture. This epic patriotic poem, titled ‘Ukraine’ and first published in 1843, is testament to that dedication. Despite Kulish’s political alignment with imperial Russia, his works represent the diversity of social and political views within the Ukrainian national movement.

Ivan Franko
Іван Франко
1856–1916

Narys istoriï ukraïnsko-ruskoï literatury: do 1890 r.
Нарис історії українсько-руської літератури до 1890 р.
published Lviv: Nakladom Ukraïnsko-ruskoï vydavnychoï spilky, 1910

A writer, poet, translator, scholar and political activist, Ivan Franko is regarded as one of the most important figures of Ukrainian literary and intellectual history. Franko's language studies and involvement in socialist politics led him to write on a wide range of topics, his main interest being literature and identity. This *Outline of the History of Ukrainian-Ruthenian Literature up to 1890* serves as both a literary survey and a record of the ways in which Ukrainians have expressed their identity throughout history.

Mykhailo Drahomanov
Михайло Драгоманов
1841–1895

Literaturno-publitsystychni pratsi: u dvokh tomakh
Літературно-публіцистичні праці: у двох томах
published Kyiv: Naukova dumka, 1970

Recognising the centrality of Ukrainian language, history and culture in the development of the nation, the political theorist Mykhailo Drahomanov was outspoken in his criticism of Russian imperial policy. Drahomanov was active in Vienna at the time of the Ems Ukase and used his works and public appearances to condemn suppression of the Ukrainian language, recognising it as an effort to halt the national movement more broadly. One such work, ‘On the Issue of Little Russian Literature’, is featured in this collection of *Literary and Journalistic Works*.

Towards an independent Ukraine: revolution and war

Though short-lived, the linguistic and cultural freedoms ushered in by the Revolution of 1905 inspired hope. A Ukrainian state proclaimed in 1918 defended its independence until the early 1920s, when Ukraine was divided between a newly formed Soviet state, preceding the USSR, and a restored Poland. The Cossack era was again reinterpreted; where it once underpinned a cultural nation, it now anticipated an independent nation-state. Historians, many of whom were leaders of new Ukrainian political thought, shifted focus to statism and establishing state authority.

The women's movement in Ukraine was hindered by the lack of a Ukrainian national state and was thus tied to the national movement. This conflation is reflected in the works of poet, playwright, ethnographer and civil activist Lesia Ukrainka, whose works are amongst the most iconic texts in the Ukrainian literary canon.

Influenced by modernism and symbolism, the works of the early 20th century intertwine the national struggle with the personal, drawing on individual experiences of war and revolution. The Romantic ideas of the Ukrainian nation, language and history remained, but were reshaped, helping define not only what Ukraine was as a modern nation, but who Ukrainians were as individuals.

Mykhailo Hrushevsky
Михайло Грушевський
1866–1934

Illiustrirovana istorīia ukrainsky
Иллюстрирова история украинскую
published Kyiv: Z drukarni Akts. t-va ‘Petro Barskyi’, 1917

Mykhailo Hrushevsky, known as Ukraine’s national historian, was a pre-eminent political, academic and civic leader. By tracing the history of the Ukrainian nation back to the Kyivan Rus’, Hrushevsky made a case for Ukrainian statehood and independence from Russia. In this *Illustrated History of the Ukrainian People*, published in Russian, Hrushevsky presents in popular form the argument he developed over the ten volumes of his scholarly *History of Rus’-Ukraine*, on which he worked from 1895 to 1933.

Viacheslav Lypynsky
Вячеслав Липинський
1882–1931

Ukraïna na perelomi, 1657–1659
Україна на переломі, 1657–1659
Vienna: Dniprosoiuz, 1917

Viacheslav Lypynsky was a prominent historian and political theorist. As a political statist, he saw the centralised and highly structured political leadership of Hetman Bohdan Khmelnytsky as the foundation for the modern Ukrainian nation. Lypynsky's book, *Ukraine at the Tipping Point 1657-1659*, demonstrates this historical and political viewpoint. The book laid the groundwork for a significant strand of 20th-century Ukrainian political thought.

Nova khata
Нова хата

published Lviv: Vydaie Kooperatyva ‘Ukraïnske Narodnie Mystetstvo’, 1925–1939

Nova khata, meaning *New House*, was an influential women’s magazine published in Lviv from 1925 until 1939. It featured articles on a wide range of cultural and artistic topics, and often highlighted notable Ukrainian women; these issues from 1926 and 1927 contain profiles of Olha Kobylianska and Lesia Ukrainka, respectively. Kobylianska was an influential author of the women’s movement. She often situated her strong female characters in a world of external oppression within Ukrainian intellectual and folk settings. Ukrainka, an iconic pioneering feminist and niece of writer and ethnographer Mykhailo Drahomanov, is regarded as one of the triad of Ukrainian cultural titans, alongside Shevchenko and Franko.

Hrytsko Chuprynka
Грицько Чупринка
1879–1921

Kyrylo Stetsenko
Кирило Стеценко
1882–1922

Slava Vkraïni
Слава Вкраїні
published Kyiv: Krynytsia Publishing House, 1917

This revolution-era hymn was composed by influential Ukrainian musical figure, Kyrylo Stetsenko, and set to words by modernist poet Hrytsko Chuprynka. The title of the hymn, ‘Glory to Ukraine’, is a patriotic greeting which, together with the response, ‘Glory to the Heroes’, is in widespread use in today’s wartime Ukraine. They share a message of hope, resilience and peace through music. It was composed in 1917 at a time of great upheaval that many did not survive. Chuprynka, the hymn’s lyricist, was executed by the Cheka after leading a rebellion against Bolshevik forces in Chernihiv in 1919.

Oleksandr Oles
Олександр Олесь
1878–1944

Z zhurboiu radist obnialas
З журбою радість обнялась
published Kyiv: Dniprosoiuz, 1910

Ukrainian poetry of the early 20th century represented a shift away from the epic poems and political lyrics of the Romantic era, instead using lyrical symbolism to reflect on personal experiences. Klym Polishchuk's collection, whose title has been translated as *Sound Colourfulness*, is an emotive exploration of the Revolution of 1917 and its impact; similarly, Oleksandr Oles' *With Sorrow, Joy Embraced* is an émigré publication exploring hope, longing, disappointment and sorrow following the Revolution of 1905.

Oleksa Kobets
Олекса Кобець
1882–1967

V Tarasovu nich
В Тарасову ніч
published Vienna: Soiuz Vyzvolennia Ukraïny, 1917

Born Oleksii Varavva in Kaniv, Kobets was a playwright and First World War veteran. Kobets's major influences included his time as a prisoner of war, his membership in patriotic organisations, and Taras Shevchenko; the title of this play, *On Taras's Night*, is likely a reference to Shevchenko's historical poem 'Taras's Night'. Kobets reinterprets Shevchenko's motifs of Ukrainian nationalism, Cossack history and Russian suppression through the lens of his lived experience. The cover, a work of patriotic art in its own right, depicts an imperial Russian double-headed eagle assaulting and enslaving a woman in traditional Ukrainian dress.

JOY EMBRACES SORROW

Following the Revolution of 1917 and the collapse of the Russian and Austro-Hungarian Empires, the people of Ukraine came together in the Ukrainian revolution and attempted for the first time to build their own state. The Central Rada (the all-Ukrainian representative body) declared that, for the first time, thirty-five million Ukrainian people could ‘speak for [themselves] about who [they] are and how [they] want to live as a separate nation’.

Ukrainian leadership comprised writers, poets, historians, artists and scientists – a fact that influenced the character of Ukraine’s newfound independence. Along with providing new political freedoms, the Central Rada wished people to seek ‘a new, free, and creative life after more than two hundred years of sleep’. This resulted in a blossoming of cultural production and a reimagining of previous Ukrainian literature and art into new and exciting forms.

But this joy would not last – as poet Oleksandr Oles said, ‘sorrow, too, embraces joy. One rushes forward, the other pulls back, and on they grapple, to and fro’. As the territory of the independent Ukrainian state was divided between the Soviet Union and Poland, and Ukrainians were brutally repressed by Stalin and devastated by war, creativity was a powerful weapon in the fight for the existence of Ukraine.

Beast

The motifs in this exhibition are inspired by the work of Ukrainian artist Maria Prymachenko. Born into a peasant family, Prymachenko was a self-taught artist. In her works, fantastic ox-and-lion-like beasts are often heralds of war or stand-ins for evil in the world. The beast depicted here is based on the ox and surrounded by Kalyna berries. The berries are used in Ukrainian embroidery to represent home, and native land, blood and family roots.

The formation of a Ukrainian nation-state

In 1918 two independent Ukrainian states were proclaimed: the Ukrainian People's Republic on the territory of the former Russian Empire, and the West Ukrainian People's Republic on formerly Habsburg lands. Their 1919 union into one nation-state was the culmination of a centuries-long struggle for independence. Even with this success, governance was not easy. The Ukrainian government underwent several evolutions and was forced to defend its statehood on multiple battle fronts.

Ukrainian literature, poetry, art, theatre and song had been central to maintaining and developing Ukrainian identity. Cultural activists now embraced the work of previous generations as they shaped new ideas for Ukrainian culture, art and spirituality. Many of these activists – such as Volodymyr Vynnychenko – were directly involved in the governance of the state. Others served in the Ukrainian army or in education programs across Ukraine.

By 1921, Ukraine had lost its western territories to Poland, and its central and eastern lands had been overwhelmed by the Soviets. However, Ukrainian culture continued to flourish under the early Soviet policy of *korenizatsiia* (indigenisation). The idea was to increase cadres by drawing upon local national groups, rather than Russian import groups. By encouraging local political culture they would prevent uprisings and boost Soviet legitimacy. For many Ukrainians, however, this

meant *ukrainizatsiia* (Ukrainization) and the opportunity to pursue the national ideal.

Cafer Seydahmet
1889–1960

Krym: przeszłość, teraźniejszość i dążenia niepodległościowe Tatarów krymskich
Crimea: past, present, and independence aspirations of Crimean Tatars.
published Warsaw: Nakładem Instytutu Wschodniego, 1930

The Crimean Tatars proclaimed the Crimean People's Republic in 1917, with the Tatar assembly known as *Qurultay* being democratically elected by a universal suffrage in which women were included. Despite colonial oppression and the destruction of Tatar cultural monuments and mosques, after the Crimean War (1853–1856), a strongly rooted sense of Tatar nationhood remained in the peninsula. This is illustrated in *Krym*, the Polish translation of a work by Cafer Seydahmet, minister of war and foreign affairs in the Crimean People's Republic. The translation contains Tatar literature and a wealth of sources on trade, education and the Tatar's appeal to the League of Nations.

Ukraïnskyi Vilnyi Universytet
Український вільний університет

Ukraïnsky v. Universytet v Prazi v rokakh 1921–1931
Український в. університет в Празі в роках 1921–1931
The Ukrainian Free University in Prague in the Years 1921–1931

published Prague: Derzhavna drukarnia v Prazi, 1934

The Ukrainian Free University (UVU) was inaugurated on 17 January 1921 in Vienna. It relocated to Prague where it operated until 1945 when it was abolished during the Soviet occupation of Prague, reconstituting the following year in Munich. The UVU was devoted to the development of Ukrainian scholarship in Ukrainian history, literature, language and culture. As such, the UVU was an important hub for Ukrainian thought, hosting emigrants, refugees and displaced persons as members of its staff. The UVU today teaches in Ukrainian, German and English languages and confers Masters and PhD degrees in humanities and social sciences. Its funding support comes mainly from Ukrainian diaspora institutions.

Mykhailo Vozniak
Михайло Возняк
1881–1954

Ukraïnska derzhavnist
Українська державність
Ukrainian Statehood
published Viden: Z drukarnï Adolfa Holtshavzena, 1918

Friends of Ukraine (US)

Inhuman blockade strangling a nation

Washington, D.C.: Friends of Ukraine, 1920

With statehood came the establishment of political apparatus, maps, diplomacy, and formalisation of state symbols – most notably the *tryzub*, or trident. Dating back to Kyivan Rus', the *tryzub* became the official state symbol of the Ukrainian People's Republic. Here, it is used on the cover of literary critic Mykhailo Vozniak's history of Ukrainian statehood. The UPR and subsequent Ukrainian state formations did not survive war against the Bolsheviks, who seized power in Russia and brought most territories of the former Russian Empire under their control. This was detailed in a publication circulated by the US-based Friends of Ukraine.

Osyp Megas
Осип Меґас
1882–1955

Heroiska Ukraina
Геройська Україна
Heroic Ukraine
published Winnipeg, Canada: Nakladom ‘Ukraïnskoï Knyharnï’, 1920

The first paragraph of the preface to this album states: ‘This illustrated book, *Heroic Ukraine*, aims to present the Ukrainian public of the United States and Canada with images of Ukrainian heroes, Ukrainian leaders and Ukrainian activists of Ukraine’s heroic age – the memorable years 1914–1920.’

Perets Markish
1895–1952
Joseph Chaikov
1888–1979, ill.

Der Galaganger Hon
דער גאלאגאנער האן
The Boastful Rooster
published Berlin: Klal-Verlag, 1922

The Jewish cultural and social organisation Kultur Lige ran in Kyiv through 1918–1920. They were supported by the General Secretariat of the Central Rada, and aimed to foster a distinctive Ukrainian-Jewish culture through works in the Yiddish language. *Der Galaganger Hon* is a children's story created by co-founders of Kultur Lige, Joseph Chaikov and Perets Markish. Markish spent the period of 1920–26 in France and Poland, before returning to Ukraine. He was later killed during the Night of the Murdered Poets in Moscow's Lubyanka Prison in 1952. Chaikov continued to work as a sculptor, dying in 1979.

Defying Repression

From the early 1920s, Ukrainian culture continued to bloom, best exemplified by the proliferation of literary associations, such as VAPLITE, and their associated journals. Regardless of their ideological convictions, most members of Ukraine's creative intelligentsia saw the Soviet policy of *korenizatsiia* as an opportunity to pursue the construction of a new Ukrainian literature and culture. As a result, many of the intelligentsia were systematically persecuted, denied work, deported and killed. In 1937, more than 1000 were shot en masse in Sandarmokh in the northwest Karelia region of Russia.

As the campaigns of repression against intellectual leaders intensified, in 1928 Soviet leaders implemented their second 5-year plan to rapidly industrialise the Soviet Union. They forced the collectivisation of private property, and deported the more prosperous peasants to inhospitable parts of the USSR. Impossible quotas were imposed on delivery of grain to the state and, if peasants resisted, grain and other foodstuffs were forcibly requisitioned. No relief was permitted until mid-1933. These Soviet policies, driven by Joseph Stalin, resulted in the death of millions in the Holodomor, the great famine of 1932–1933.

Today, both the Executed Renaissance – the writers and intellectuals who were killed in the Stalinist terror – and the Holodomor serve as examples of the price paid by Ukrainians for defying imposed ideologies and resisting colonialism.

Sofiia Rusova
Софія Русова
1856–1940

Nashi vyznachni zhinky
Наші визначні жінки: Літературні характеристики-силюети
Our Prominent Women
published Kolomyia, Ukraine: publisher unknown, 1934

Sofiia Rusova was a distinguished Ukrainian educator, professor and political activist, and one of the founders of the Ukrainian feminist movement. Rusova was a member of the Central Rada, the legislative body of the Ukrainian People's Republic. By 1922 she had emigrated to Prague, where she was a professor of pedagogy in the Ukrainian Higher Pedagogical Institute. The book exhibited, Rusova's *Our Prominent Women*, was published in Kolomyia, Western Ukraine and is an example of the continued work that was done to educate Ukraine about their own history, despite the Stalinist repression.

M. Verbytsky
M. Вербицький
Democratic Organization of Ukrainians Formerly Persecuted by the Soviet Regime in Great Britain (DOBRUS).

Naibilishy zlochyn Kremlia: zaplianovany shtuchny holod v Ukraïni 1932–1933
Найбільший злочин Кремля…

published London: Nakladom DOBRUS u V. Brytanii, 1952

As the campaigns of repression against intellectual leaders were intensifying, the Soviet state purposefully engineered the famine genocide of 1932–1933. The famine impacted many of the former Soviet states, but Ukraine suffered the most with the death of at least 4 million people, mainly Ukrainian peasants. *The Kremlin's Greatest Crime: The Planned Artificial Famine in Ukraine, 1932–1933* was put together by members of DOBRUS from stories of London-based Ukrainians who were in Ukraine in 1933. Their stated intent is to educate émigré Ukrainians about what happened, lest they forget in the face of softening attitudes towards the Soviet Union.

Mykola Khvylovy
Микола Хвильовий
1893–1933, ed.

Literaturny iarmarok: almanakh misiachnyk
Літературний ярмарок: альманах місячник
Literary Fair
published Kharkiv: DVU, 1928–1930

Mykola Khvylovy was an important member of the literary scene in Ukraine during the 1920s. He contributed to and edited journals such as *Hart* and *Pluh*, but he is best known for organising the group VAPLITE (Free Academy of Proletarian Literature). VAPLITE advocated for a new Ukrainian literature based on the finest Western art, but was forced to dissolve under pressure from the Soviets. *Literaturny iarmarok* represents one of Khvylovy's last efforts to resist socialist realism; to avoid criticism of designs and images, elements of modernism were hidden by combination with traditional Ukrainian forms.

Antin Pavliuk
Антін Павлюк
1899–1934
Vasyl Atamaniuk
Василь Атаманюк
1897–1937

Veselka: literaturny misiachnyk
Веселка: літературний місячник
The Rainbow: A Literary Monthly
published Kalish, Poland: publisher not identified, 1923

Vasyl Bobynsky
Васил Бобинський
1898–1938
Stepan Tudor
Степан Тудор
1892–1941
Stepan Kuzyk
Степан Кузик
1888–1947

Vikna
Вікна
Windows
published Lviv: Vasyl Bobynsky, 1932

Vasyl Atamaniuk
Василь Атаманюк
1897–1937

Khvyli zhyttia: poeziï
Хвилі життя: поезії
Waves of Life: Poems
published Katerynoslav: publisher not identified, 1922

Born in Western Ukraine, Vasyl Atamaniuk was a member of the Sich Riflemen, one of the units that fought for Ukraine's independence after the First World War. He remained in Ukraine under Soviet rule, where he was active as a translator, and authored several collections of lyric poetry, including *Waves of Life*. Accused of counter-revolutionary activity in 1933, he was executed at Sandarmokh in 1937 on the 20th anniversary of the Revolution of 1917, alongside Mykola Kulish, Mykola Zerov, Yurii Mazurenko, Klym Polishchuk, Pavlo Fylypovych and more than one thousand others.

Mykola Kulish
микола куліш
1982–1937

Myna Mazailo
мина мазаіло
published Prague: Kolos, 1940

Theatre played an important role in the pre-television world. It reached popular audiences and was an important vehicle for Soviet propaganda, catering for non-Russian speakers with translations into the languages of the Soviet Republics. Mykola Kulish, one of the most renowned Ukrainian playwrights of the 20th century, was part of the talented cohort of writers in Kharkiv who contributed to the flourishing Ukrainian literary canon in the late 1920s and early 1930s. Kulish's comedy *Myna Mazailo* (1929) satirised opposition to the prioritisation of the Ukrainian language. After his execution at Sandarmokh in 1937, his plays were smuggled into Europe by émigrés during the Second World War.

Pavlo Tychyna
Павло Тичина
1891–1967

Zolotyi homin: poeziï (zbirka zbirok)
Золотї гомін: поезіï
The Golden Din: Poems (A Collection of Collections)
published Lviv: Nakl. Vyd. spilky ‘Novi shliakhy’, 1922

Born in a village in northern Ukraine, Tychyna studied at the Chernihiv Theological Seminary. His early poetry, especially his first collection *Sunny Clarinets* (1918), was celebrated for its unique combination of visual and musical imagery, and was acknowledged by many as the epitome of the Ukrainian poetic form. Tychyna contributed to journals of the Ukrainian literary renaissance, such as *Pluh* and *VAPLITE*. Despite this, when many of his colleagues were arrested for alleged oppositional activities, he began writing ideologically compliant and aesthetically unchallenging works. Many saw his embrace of the Stalinist doctrine of Socialist Realism as a betrayal motivated by fear for his own safety.

The Second World War

From the late 1930s, sorrow began to win in its struggle with joy. Stalinist purges across the USSR continued to escalate, resulting in the ‘Great Terror’ of 1937–1938. In 1939, Nazi Germany and the USSR divided the Republic of Poland between them. The repressions that characterised Soviet rule were now extended to the Ukrainian, Belarusian, Polish and Jewish populations of the territories newly annexed to the USSR.

In 1941, the Nazis invaded Ukraine. Ukraine was seen not only as a ‘breadbasket’ for feeding Germany, but also as the place that would allow Germans to support their own global empire. Initially the surviving Ukrainian nationalists in Poland welcomed the Nazis. However, any hopes of relief from Stalin’s brutal Soviet Union died when Hitler activated his plans to eliminate Eastern Europe’s entire Jewish population, and to enslave Ukrainians, Belarusians and Poles.

During the Second World War, Ukraine was the principal battleground on the Eastern front, on which it is estimated a staggering 6.8 million were killed. Many more were held as prisoners of war, or in labour and concentration camps. Many others were displaced to Canada, the United States, Britain, Argentina and Australia. The composition of Ukraine was forever altered by the almost total loss of Ukraine’s Jewish population, continued population transfers to labour camps, and increased Russian immigration.

Olena Teliha
Олена Теліга
1906–1946

Dusha na storozhi: vybir z poezii
Душа на сторожі: Вибір з поезій
Soul on Guard: Selected Poems
Place of publication not identified: Kultura, 1946

Olena Teliha was born in Russia to nationally self-aware Ukrainian parents. Her father was a minister in the government of the Ukrainian People's Republic in Kyiv in 1918. With her family, and later her husband Mykhailo Teliha, she lived as an émigré in Czechoslovakia and Poland. On the eve of the Second World War, she joined the Organization of Ukrainian Nationalists, returning to German-occupied Ukraine in 1941 as a civilian volunteer in an OUN expeditionary group aimed at reviving civic and cultural life through literature. Refusing to comply with the demands of the Nazi authorities, she was arrested by the Gestapo and executed at Babyn Yar in 1942.

Dokiia Humenna
Дóкія Гуменна
1904–1996

Khreshchaty lar
хрещатий яр
published New York: Obiednannia ukraïnskykh pysmennykiv ‘Slovo’, 1956

The prose writer Dokiia Humenna kept a diary of her experiences in Kyiv during the Second World War. After the war she emigrated to the United States, where she wrote *The Cross-Shaped Ravine*, a fictionalised account of life in Kyiv under Nazi occupation. The novel touches on a number of sensitive topics such as tensions amongst Ukrainians arriving in Kyiv, and anti-Semitism. Humenna’s explicitly anti-Nazi and anti-Soviet work provides insight into divergent opinions about the events of the 1940s. A number of Humenna’s post-war novels reflect her interest in the ancient peoples that lived on the territory of modern Ukraine.

Halia Mazurenko
Галя Мазуренко
1901– 2000

Vohni
Вогні
Fires
published Prague: Vydavnytstvo ‘Dniprovi porohy’, 1939

Many people, including Halia Mazurenko, pursued careers outside of Ukraine as émigrés. Born in Saint Petersburg, Mazurenko grew up in Katerynoslav (today Dnipro). As young as 14, she was commissioned to work on sculptures for the Katerynoslav Historical Museum, but instead joined the Army of the Ukrainian People’s Republic as a courier. After the war, she studied in Warsaw and Berlin, before completing two doctorates in Prague during the 1920s and writing for Ukrainian literary journals. After the Second World War, Mazurenko fled to London where she continued to build her own unique spiritual world of literature and art, which she called ‘The Galosh of Happiness’.

Victor Tsymbal
Виктор Цымбал
1902–1968

Lukomoria
лукомория
published Buenos Aires: ‘Ukraïnska Hromada’, 1949

Victor Tsymbal fought in the Army of the Ukrainian People’s Republic, and spent time in Polish internment camps before escaping to Czechoslovakia. In 1928 he emigrated to Argentina. Most famous for his painting ‘The Year 1933’, which depicts the Holodomor, he also published many satires, such as the one displayed. The title is a reference to Aleksandr Pushkin’s verse fairy tale *Ruslan and Ludmila*. While Pushkin’s story opens with the line, ‘there is a green oak by Lukomorye’, Tsymbal opens with, ‘there is a green corpse in Lukomoria’. Tsymbal tells the story of Soviet oppression as a distorted Russian fairytale, casting the Soviet leaders as Baba Yaga and other characters.

Yevhen Kholostenko
Євген Холостенко

Zinovii Tolkachov
Зіновій Толкачов

published Kharkiv: Rukh, 1933

This extremely rare publication showcases a selection of graphics by Zinovii Tolkachov, one of the leading representatives of the Ukrainian-Jewish avant-garde. Although he spent most of his life in Ukraine, he is probably most well-known for his 1945 sketches from the newly liberated Auschwitz concentration camp. The publication here shows some of his early works. The book was designed by Vasyl Sedliar (1899–1937), a fellow avant-garde artist who was executed in 1937 and is considered a member of the Ukrainian ‘Executed Renaissance’. Most of Sedliar’s work is lost; this book is one of his few remaining testimonies.

V. Koval
В. Коваль

My ukraïntsi!
Ми українці!
My Ukraine!

published Germany: publisher not identified, 1948

Buchenwald, one of the Nazis' first and largest concentration camps, was established in 1937 and liberated by the Americans in April 1945. In this camp, the SS imprisoned around 250,000 people from all over Europe, and it is estimated that over 56,000 of those perished. In its final year, a large number of Jewish, Russian, Ukrainian and Polish adolescents were brought to the camp from German-occupied Ukraine as fighting there intensified. This book is a personal account of Koval's experience of the Buchenwald concentration camp and its liberation.

Ukrainian Information Service in Australia

What do you know about Ukraine and the Ukrainian People?

published Adelaide: Ukrainian Information Service in Australia, 1953

Wolodymyr Hordynsky
Volodymyr Hordynsky;
Володимир Гординский

A Brief Outline of Ukraine and Ukrainian Folk Arts

On Foreign Soil (Munich): Association of Former Ukrainian Political Prisoners, 1948

Yuliian Tarnovich
Юліян Тарнович
1903–1977

Liudy bez prizvyshch
Люди без прізвищ
People Without Surnames
published Regensburg: Ukrainske Slovo, 1946

Sonia Delaunay
1885–1979

Composition
gouache on paper, 1925

Often labelled as a French or Russian artist, Sonia Delaunay was born to Ukrainian Jewish parents and spent her childhood near Odesa. Delaunay had a profound influence on the avant-garde scene in Paris, where she lived with her husband Robert. Together they founded Orphism, a movement that explored bold colour and form, inspired by a patchwork quilt Sonia Delaunay made for her newborn son in 1911. This quilt was inspired by folk designs from her childhood, and her early years spent in Ukraine continued to influence her fascination with colour. In her autobiography, Delaunay declares: ‘I love bright colours. These are the colours of my childhood, the colours of Ukraine.’

SHADOWS OF FORGOTTEN ANCESTORS

The Ukrainian creative intelligentsia of the 1960s, known as the *Shistdesiatnyky or Sixtiers*, personified a resurgence of national consciousness. They flourished during the brief period of liberalisation that followed the death of Stalin. Through their poetry, art, cultural criticism and civic activism the *Shistdesiatnyky* created an alternative to official Soviet culture. They objected to Soviet discouragement of the use of the Ukrainian language and criticised historical and contemporary wrongs inflicted upon Ukrainian culture.

Self-publishing, known as *samvydav,* challenged state censorship, enabling the dissemination of literary works that defied state-sanctioned socialist realism. Many authors relied solely on *samvydav* to circulate their works. Ukrainian underground publications and their distribution networks served as potent forms of resistance against the Soviet system, fostering progress in intellectual discourse and fuelling the resilience of Ukrainian culture, language and historical legacies.

In the mid-1960s, the USSR under its new leader Leonid Brezhnev witnessed a new surge of oppression. By the 1970s, surveillance, arrests and harsh punishments for dissidents had escalated, prompting the formation of the Ukrainian Helsinki Group.
Their main objectives were to monitor and report violations of human rights, advocating for international awareness and support for Ukrainian dissidents. While production of *samvydav* was vigilantly policed during

this time, underground networks ensured materials were continually distributed beyond the Soviet Union. Remarkable literary works produced under immense duress were smuggled out of hard labour camps and circulated in clandestine ways. Even amid severe repression, oppositional Ukrainian culture adapted and survived.

Rooster with Kalyna berries

The rooster (or cockerel) motif used in this pattern references the decorative jugs produced at the maiolica (pottery) factory in Vasylkiv during the Soviet period. The rooster jug became a symbol of resilience during Russia's full-scale invasion of Ukraine after a photograph emerged of one of these jugs intact, inside of a completely destroyed house in Borodyanka. Kalyna berries, another strong symbol of Ukrainian culture often featured in embroidery, surround the rooster.

Revival and resistance: the Ukrainian cultural movement of the 1960s

An ‘atmosphere of controlled freedom’ is how Ukrainian literary critic Yevhen Sverstiuk described the early 1960s – a period of inspiration for resistance, generating both intellectual and spiritual advancements. In Kyiv, the Club of Creative Youth ‘Suchasnyk’ was central to many *shistdesiatnyky* (People of the 1960s, or Sixtiers) between 1960 and 1964. The Club connected nonconformist intellectuals and artists from diverse creative groups, facilitating cultural initiatives like informal literary readings and vigils honouring Ukrainian cultural figures. Established within the official Soviet cultural space, the Club’s members aspired to expand boundaries from within, focusing on revitalising Ukrainian language and folk traditions, and reclaiming historical memory beyond official narratives.

In 1964, growing repression under the new leadership of Leonid Brezhnev saw the closure of the Club of Creative Youth and the first wave of arrests targeting Ukrainian intelligentsia. The shistdesiatnyky responded defiantly by adapting to circumvent censorship and intensifying their civic engagement. Samvydav publications became more oppositional and the circulation of émigré publications grew. In 1965, at the Kyiv premiere of Sergei Paradjanov’s *Shadows of Forgotten Ancestors*, the first public protest in the post-Stalin era condemning repression of the Ukrainian Intelligentsia was initiated by Ivan Dziuba, then joined by Viacheslav Chornovil and Vasyl Stus.

Anatoliy Kolomiets
Анатолій Коломієць
1918–1997

Khorovi tvory
Хорові твори
Choral Works
published Kyiv: Muzychna Ukraina, 1967

Folk music is one of the oldest forms of Ukrainian folklore. Uniting poetic text with rich polyphonic melodies, Ukrainian folk music is an enduring art form and an important part of Ukrainian identity. Because of this, Ukrainian folk music was frequently targeted by Soviet officials, who sought to appropriate it for their own ideological means – or suppress it altogether. In the 1960s, folk music was considered 'low culture' and choirs were subjected to repression; by 1968, they were forbidden to tour or perform. In this collection of choral works, two songs glorifying Lenin originally appeared before Kolomiets's Ukrainian folk arrangements. This copy has those first two songs torn out.

Vasyl Symonenko
Василь Симоненко
1935–1963
Anatoliy Bazylevych
Анатолій Базилевич
1969–2017
ill.

Tsar Plaksii ta Loskoton
Цар Плаксій та Лоскотон
Tsar Cry-Baby and Loskoton
published Kyiv: Dytvydav, 1963

Tsar Plaksii ta Loskoton stands as one of only two books by Vasyl Symonenko published during his lifetime. Symonenko is said to have crafted this children's fairytale for his son in a single night. Literary critics suggest that amid heavy censorship, the story harboured subversive themes, satirising totalitarianism and condemning injustices against Ukrainians under foreign rule. Allegorical interpretations, bolstered by Bazylevych's bold illustrations, reveal symbols of Ukrainian culture hidden within familiar fairytale motifs; the protagonist, Loskoton, is coded as Ukrainian, and references characteristic of traditional Ukrainian folklore are intricately woven into the narrative. Tellingly, to overcome Tsar Plaksii and his repressive rule, laughter emerges as liberation: an indestructible, untouchable weapon that enables people to resist and overcome evil.

Obiednannia ukrainskykh pysmenny-kiv v eksyli
Об’єднання українських письменників в екзилі

Slovo: Zbirnyk 2
Слово: Збірник 2
The Word: Almanac 2

published New York: Slovo Association of Ukrainian Writers in Exile, 1964

Established in New York in 1954, the Association of Ukrainian Writers in Exile known as ‘Slovo’ was led by Hryhory Kostiuk, an eminent émigré literary scholar. The initial members were largely made up of writers active in Ukrainian cultural life in displaced persons camps during the Second World War. The Association’s literary almanac was established in 1962, providing publication opportunities for Slovo members and other Ukrainian authors in their new communities. Within the Association was an archival committee, responsible for preserving and sharing the works of contemporary and past Ukrainian authors and scholars. Operating in the West provided writers with freedoms unavailable under the Soviet regime and enabled them to engage in dialogue about Ukrainian culture.

Vasyl Symonenko
Василь Симоненко
1935–1963
Ivan Koshelivets
Іван Кошелівець
1907–1999

Bereh chekan
Берег чекань
The Shore of Expectations
published New York: Prolog, 1966

Vasyl Symonenko, a key figure of the Sixtiers movement, emerged as a prominent voice in Ukraine's struggle for political and cultural autonomy. Despite persistent censorship, his poetry, distinguished by its civic and political undertones, circulated widely through samvydav – becoming emblematic of national reawakening, and defying Soviet repression. Although his first collection debuted in 1962, his second collection didn't pass Soviet censorship. Nevertheless, clandestine copies spread, eventually reaching Ukrainian circles abroad. New York publisher, Prolog, posthumously published *Bereh Chekan*, featuring some of his greatest works such as 'To a Kurdish Brother'. Émigré publishing networks played a pivotal role in disseminating dissident literature during the latter half of the 20th century, helping to preserve the legacy of poets like Symonenko.

Ivan Dziuba
Іван Дзюба
1931–2022

Internatsionalizm chy rusyfikatsiya?
Інтернаціоналізм чи русифікація?
Internationalism or Russification?
published Munich: Suchasnist, 1968

Ivan Dziuba wrote ‘Internationalism or Russification?’ in 1965 in response to the escalating repression of Ukrainian intellectuals. Initially disseminated through samvydav and later published in the West in 1968, it cemented Dziuba’s role in Ukraine’s dissident movement. Dziuba analysed the Soviet policies in Ukraine through a Marxist lens, and argued that by reversing Lenin’s policies and subsequently reinstating tsarist Russification policies, Stalin and his successors were perpetuating the legacy of Russian colonialism in Ukraine. For Dziuba, the loss of language corresponded to the loss of ‘… an unfathomable world of the subconscious … the great collective soul, of the collective experience of the people.’ This work became emblematic of a whole generation of Ukrainian dissidents and their principles.

Viacheslav Chornovil
В’ячеслав Чорновіл
1937–1999

The Chornovil Papers
published New York: McGraw-Hill, 1968

‘The Chornovil Papers’ encapsulates Viacheslav Chornovil’s profound contributions to the resilient underground networks that amplified the voices of Ukrainian intelligentsia in the face of Soviet repression. Chornovil was a journalist and literary critic; for his involvement in the samvydav and national liberation movement, he was a political prisoner on three occasions. In 1967, he detailed the activism and plight of persecuted Ukrainian intellectuals, in compiled documents that were smuggled to Paris and swiftly disseminated. International attention peaked in 1968 when major publications, including The New York Times, published excerpts. This culminated in the English-language publication of the Papers, further promoting the voices of Ukrainian intellectuals, and exposing the repression and systems abuse they faced to a global audience.

Mykola Viruk
Микола Вірук
1936–
pseud. of **Mykola Mushynka Микола Мушинка**
ed.

Knyzhkovy znak shestydesiatnykiv
Книжковий знак шестидесятників
Bookplates of the Sixtiers

published New Jersey: St. Sophia Publishers, 1972

Bookplates, also known as *ex libris* (Latin for *from the library of*), are used to denote the ownership and provenance of books. In Ukraine, bookplates have a long history dating back to 1601 and are tied to the development of print culture. They are works of art in their own right and often use decorative and symbolic elements to explore national and modernist themes. With the arrival of the Sixtiers movement, bookplate art became a space where the doctrine of socialist realism could be subverted; the small-scale, private nature of bookplates opened up an exploration of folk motifs, national symbols and non-traditional imagery disallowed by the Soviet regime.

National rights as human rights: political prisoners and the 1970s

Following the mid-1960s crackdown on Ukrainian intellectuals, Sviatoslav Karavansky, a significant samvydav contributor, was arrested while serving a sentence in Vladimir prison in Russia. In 1970, he faced trial for collecting testimonies from fellow prisoners who were involved in the execution of Polish officers at Katyn. Despite his incarceration, this article on Katyn was smuggled out, promptly appearing in samvydav circles.

In 1972, the Soviet regime intensified its repression of dissidents, leading to widespread arrests targeting anyone associated with samvydav, and hindering its production. Dissidence served as an important link between Ukraine's past and present. Conversations in the Gulags, between Ukrainian nationalists imprisoned in the 1930s and 1940s and the new wave of dissidents, synthesised the experiences of two generations.
In a system designed to dehumanise, political prisoners resisted, finding solace in creative expression and forging communities. They preserved traditions through embroidery and collective singing, and covertly distributed literary and political works. The Ukrainian Helsinki Group advocated for political prisoners, framing the national liberation struggle within the context of human rights. They declared that all nations have a right to sovereignty, and to the development of their languages, traditions and forms of creative self-manifestation; providing the opportunity 'to build a better life for each, for all.'

Ukraïnskyi Visnyk
Український Вісник

Ukrainian Herald: Underground Magazine From Ukraine, Issue IV

published Paris: Persha ukraïnska drukarnia u Frantsiï, 1970

Appearing in 1970, the underground journal *Ukraïnskyi Visnyk* contained important literary works, analyses, and documents detailing political repression and abuse of human rights in Soviet Ukraine. Circumventing strict censorship, the initially unnamed chief editor, Viacheslav Chornovil, orchestrated the journal's covert transport across the Soviet border to the West. Smoloskyp publishing house subsequently reprinted the journal, including an English translation titled 'Ukrainian Herald'. Issue IV featured Vasyl Stus's poem, which commemorated the artist and *shistdesiatnyky* member Alla Horska following her untimely death in 1970:

'Burst into spring, my soul, and do not wail.
A frost of white Ukraine's bright sun is palling.
Go, seek the guelder rose's shadow fallen
on the black waters – seek the red shadow's trail …'

Taras Horalewskyj
Тарас Горалевський
photographer and designer
trans. **Bohdan Yasen**, **Bohdan Arey**

Invincible Spirit: Art and Poetry of Ukrainian Women Political Prisoners in the U.S.S.R.

published Baltimore: Smoloskyp, 1977

Invincible Spirit, by women political prisoners in the Mordovian labour camps, exemplifies creative expression as a form of nonviolent resistance. In an oppressive environment where creative activity was strictly prohibited, art manifested the inner freedom of the prisoners, encouraging them to remain steadfast and keep up their spirits. Embroidery was a popular activity among Ukrainian women prisoners, functioning as a tool to express their national, religious and gender identities, and preserving connection to their own culture. Poems were often memorised and communicated orally, or written on concealed small paper fragments. This copy of *Invincible Spirit* contains inscriptions from previous owners; notably, it was gifted to the Ukrainian program at Monash University by human rights activist Oksana Meshko in 1988.

Valentyn Moroz
Валентин Мороз
1936–2019

A Chronicle of Resistance in Ukraine
published Sydney: Committee in Defence of V. Moroz in Australia, 1971

In 1970, Ukrainian historian Valentyn Moroz, whose contributions to samvydav included works assailing the systematic russification of Ukraine, was sentenced to 14 years in prison and exile for ‘anti-Soviet agitation and propaganda’. His unjust trial and sentence, along with the brutal conditions of his imprisonment, garnered international attention. The global Ukrainian community mobilised; in Australia, the Ukrainian diaspora established federal and state committees, disseminated information, and organised petitions and protests to bring attention to the ongoing persecution of Ukrainian dissidents. The collective pressure from Ukrainian diasporas globally contributed to Moroz’s release as part of a prisoner exchange between the United States and the Soviet Union.

Australian Ukrainian Review, vol. 7, Autumn-Winter 1988

published Essendon: Ukrainian Research and Information Centre, 1988

Oksana Meshko, a chemist turned human rights activist, was a founding member of the Ukrainian Helsinki Group. As a result of her advocacy, her activities were monitored and she was frequently arrested. She was twice a political prisoner; by the end of her second sentence in 1985, Meshko was 80 years old. This issue of *Australian Ukrainian Review* details Meshko's 1988 visit to Australia. In Canberra, where she addressed the Parliament, she was accompanied by Marko Pavlyshyn, a lecturer at Monash University, who acted as interpreter. Meshko remained a champion of human rights until her death in 1991, proving that activism and advocacy have no age limit.

Vasyl Stus
Василь Стус
1938–1985

Zymovi Dereva
Зимові дерева
Winter Trees
published Brussels: Literatura i mystetstvo, 1970

Vasyl Stus was a revered literary figure; celebrated for his poetry and unwavering commitment to Ukrainian culture, he became a symbol of Ukrainian resistance. His literary works explored profound philosophical themes and although they were seldom overtly political, censorship continually prevented their official publication. None of Stus's poems were published in Ukraine during his lifetime. Instead, they circulated through samvydav. *Winter Trees*, a collection of poetry that Stus primarily wrote in the 1960s, was smuggled abroad and published in Brussels. When Stus was put on trial in 1972 for 'anti-Soviet agitation', this publication of *Winter Trees* was used in evidence against him. Despite imprisonment, Stus continued writing poetry, and extraordinary efforts by many individuals ensured the preservation of his literary legacy.

Bohdan Yasen
Богдан Ясен
ed.
trans. **Lesya Jones**

Women's Voices from Soviet Labor Camps,

published Baltimore: Smoloskyp, 1975

Smoloskyp publishing house played a vital role in fostering communication between Ukraine and the global community. It raised awareness of the political repression of Ukrainians through publications and international campaigns. Using covert methods, Smoloskyp's network of couriers established a two-way exchange of censored information across Soviet borders. This pamphlet features letters written by Ukrainian female prisoners from the Mordovian political camps to international organisations and officials. Written by Iryna Stasiv, Stefania Shabatura, Nadia Svitlychna, Nina Storkata, Iryna Senyk and others, the letters detail the harsh conditions faced by the prisoners. Many of the letters mention the prisoners' protest actions against unjust punishments and reflect the women's unwavering commitment to their principles.

IN THE KINGDOM OF FALLEN STATUES YOU CAN HEAR A LANGUAGE OF WORDS STILL WARM …

The late 1980s in Ukraine witnessed the emergence of civic movements that challenged communist ideology, marking a pivotal period for the re-emergence of ideas of freedom and independence. As the economy stagnated, distrust towards the Soviet regime increased. In 1986, the nuclear disaster at Chornobyl, and the social and financial impacts of its mishandling, provided a catalyst for public engagement in political activity.

Ukrainian postmodernist literature emerged as a method of deconstructing and challenging Soviet narratives, ideologies and literary norms. These works provided a space for writers to assert cultural autonomy through exploration of collective memory, and the complexities of national consciousness. Writers of this time laid a foundation for nuanced and diverse interpretations of Ukrainian identity.

The fight for autonomy entered a new chapter as Ukraine declared independence by democratic referendum in 1991. The process of state-building required active recognition of the enduring repercussions of Soviet and Russian colonialism. Ukrainians engaged in three revolutions between 1990 and 2014, each serving as a significant stepping stone in upholding democracy.

From 2014 onward, and especially after 24 February 2022, Russian aggression posed a critical threat to Ukraine’s independence and democratic values. In response, Ukrainian citizens of all generations united as never before. Their resilience serves as a source of hope, and inspires stories that will endure into the future.

Pysanky

This pattern features multiple pysanky (Ukrainian Easter eggs). *Pysanka* in the singular and *pysanky* as plural, is taken from the Ukrainian verb *pysaty* (писати), which means ‘to write’. This refers to the process of ‘writing’ complex geometric and floral designs on the eggs using wax and dye. There are many different motifs for pysanky, some are new but many date back to pre-Christian times. For example, the *berehynia* motif represents an ancient mother goddess of life and death.

Distrust, disillusionment and civil disruption in 1980s Ukraine

The 1980s saw significant challenges and transformations for Ukraine, laying the foundation for independence in 1991. Across the Eastern Bloc, general discontent had been growing amongst citizens living under socialist regimes. The Polish Solidarność (Solidarity) movement symbolised a fresh wave of anti-authoritarian civil engagement. As the Soviet economy stagnated, alternative subcultures from the West infiltrated Central European socialist countries, energising the younger generation and reinvigorating a subversive underground literature scene. Before long, similar unrest affected the USSR itself, beginning with the Baltic republics.

The Chornobyl nuclear disaster in 1986 profoundly impacted Ukraine, both environmentally and socially. Gorbachev's reforms enabled open criticism of the Soviet government, and disillusionment in the Soviet system increased. *Hlasnist* (openness, a term more familiar in its Russian form, *glasnost*) spurred discussions on Ukrainian national identity and cultural autonomy, renewing interest in Ukrainian language, culture and history. Ukrainian intellectuals and postmodernist writers began addressing the traumas of the Soviet era and developing a new Europe-facing identity for Ukraine. As liberal democracy and national movements swept across the region, Ukraine declared independence in 1991, and was recognised as a

sovereign state nearly 70 years after its first attempt at modern statehood and centuries of domination by Russia.

Self-published oppositional materials and clandestine printing

Pepíno Třináctí
pseud. of **Josef Maraczi**
designer
1955–

The Ten Years Flexi-Disc
published London: Palach Press, 1987

Esad Babačić
1965–
Lidija B. Babačić

Svoboda pa kar hodi
And the Freedom Keeps on Walking
published Ljubljana: Galerija ŠKUC izdaja, 1986

Jan Marek Owsiński
1944–2022
Jacek Fedorowicz
1937–

Solidarność – 500 pierwszych dni
Solidarity – The First 500 Days
Place of publication not identified: Team ‘4R’, 1989

Ukrainian Research and Information Centre

Australian Ukrainian Review, vol. 5 no. 4

published Essendon: Ukrainian Research and Information Centre, 1986

On 26 April 1986, an accident at Chornobyl Nuclear Power Plant led to millions of people being exposed to vast amounts of radioactive material. Evacuation orders from Moscow came 36 hours after the accident, official statements came two days later, and Gorbachev did not mention Chornobyl publicly until 14 May. The Soviet authorities' mishandling and minimisation of the event led to widespread distrust of the government. Samvydav literature voiced public dissatisfaction, especially amongst citizens in affected areas. On the anniversaries of the Chornobyl disaster, Ukrainians held protests. Initially small, by 1989 samvydav reported mass demonstrations in Ukraine with over 10,000 people protesting Soviet ecological mismanagement; different groups united to call for a nuclear-free Ukraine and greater autonomy from Moscow.

Taras Kuzio

1958–

Ukraine: Perestroika to Independence

published London: Macmillan, 1994

In the late 1980s, Ukraine experienced a surge in civic activism. Many organisations and unions were established, catalysing significant social change. As Gorbachev's reforms ushered in newfound liberties, demonstrations spread throughout Ukraine; coal miners in the Donbas region initiated unprecedented worker strikes in July 1989, and thousands rallied in Kyiv in October 1989 in support of Ukrainian becoming the official language of the Ukrainian SSR. Although varied in their motivations and demands, the protesters were united by an underlying pro-independence ethos. In October 1990, students erected tents in Kyiv's central square and initiated a hunger strike. Known as the Revolution on Granite, this protest foreshadowed subsequent demonstrations in Kyiv's central square and represented a crucial stride towards Ukrainian independence.

Ukraine Today, August 1990, no. 2

published London: Ukraine Today, 1990

The August 1990 issue of *Ukraine Today* features a photo of the symbolic action that took place on 21 January 1990. Ukrainians held hands, creating a human chain from Ivano-Frankivsk to Kyiv via Lviv, commemorating the 1919 Unification Act, which unified Ukrainian lands into one state. This was the first mass action by the People's Movement of Ukraine, *Rukh*, led by poet Ivan Drach and later by Viacheslav Chornovil. *Rukh*'s efforts helped lay the groundwork for the Ukrainian parliament's Declaration of State Sovereignty of Ukraine on 16 July 1990, which proclaimed Ukrainian self-rule and self-determination. The declaration reflected the people's desire for democracy, and full independence was declared on 24 August 1991.

Ivan Malkovych
Іван Малкович
1961–

Kliuch: virshi
Ключ: вірші
The Key: poems
published Kyiv: Molod, 1988

‘This may not be the most essential of things,
but you, o child,
are called upon to defend with your tiny palms
the fragile little candle of the letter “Ї”...’
– *The Village Teacher’s Lesson*, trans. Michael M. Naydan

Ivan Malkovych’s poem ‘The Village Teacher’s Lesson’ reflects his dedication to preserving the Ukrainian language, a key theme in his poetry and career. In 1994, Malkovych established A-BA-BA-HA-LA-MA-HA, the first privately owned Ukrainian publisher of children’s books. His literary works and initiatives emphasise the importance of the Ukrainian language in children’s education. The letter ‘Ї’, referenced in Malkovych’s poem, is not found in the Russian Cyrillic alphabet and, today, Ukrainians have been using it as an expression of their difference and defiance.

Yuri Andrukhovych
Юрій Андрухович
1960–
Oleksandr Irvanets
Олександр Ірванець
1961–
Viktor Neborak
Віктор Неборак
1961–

Bu-Ba-Bu: tymchasovo vykonuiuchi obov'iazky / Magistriv H / ry
Бу-Ба-Бу: тимчасово виконуючі обов'язки / Маґістрів Г / ри
Bu-Ba-Bu: Temporarily Acting in the Roles of / Masters of the G / ame

published Lviv: Kameniar, 1995

Ukrainian postmodernism was born in the mid-1980s amid increasing disillusionment with the Soviet system. Authors of this generation used irony, humour and the absurd as tools with which to respond to Soviet repression and deal with the trauma it had caused. The literary performance group *Bu-Ba-Bu* emerged as the leaders of this new style; their name was taken from the shortened form of the Ukrainian words for burlesque, spectacle and buffoonery. Writers Yuri Andrukhovych, Oleksandr Irvanets and Viktor Neborak used carnivalesque performances to confront both the Soviet colonial legacy and Ukrainian nationalist stereotypes; their crude and confronting production style reflected their interpretation of the world around them, particularly the post-apocalyptic instability following the Chornobyl nuclear disaster.

Oksana Zabuzhko
Оксана Забужко
1960–

Polovi doslidzhennia z ukraïnskoho seksu
Польові дослідження з українського сексу
Fieldwork in Ukrainian Sex
published Kyiv: Zhoda, 1996

Oksana Zabuzhko, born in Lutsk in 1960, is regarded as one of the leaders of the Ukrainian postmodernist movement, and particularly of feminist postmodernism. Zabuzhko's works are characterised by their conflation of feminist and national perspectives in their exploration of post-Soviet Ukrainian and feminine identities; her 1996 debut novel Fieldwork in Ukrainian Sex is an example of this, and was the topic of much criticism, controversy and discussion. Depicting the turbulent relationship between a poet and an artist, Fieldwork explores the ways in which postcolonial, national and gender identities intersect, writing the female experience as a space where these are explored and redefined.

‘Today, when Ukrainian poetry is translated into other languages, it means that the world is listening to us, not just the news about us ... ’
– Victoria Amelina

As independent Ukraine emerged, it had to forge its path ahead while dealing with its colonial legacy and facing the aftermath of long-standing foreign domination. The process of re-evaluating national and cultural identity – and grappling with colonial trauma in language, collective memory and culture – was mirrored in literary expression.

Ukrainian literature reflected challenges in defining national identity and its relation to Russia and Europe. Early works employed themes of individualism to confront the history of suppression, while younger writers addressed collective responsibility and moral decay. New literary groupings emerged in Kyiv and in various regions. Remnants of the distinct colonial traumas tied to diverse regions have been explored through literature, notably Yuri Andrukhovych in Western Ukraine and Serhiy Zhadan in Eastern Ukraine.

The significance of collective action in Kyiv’s Independence Square, and its impact as a site of cultural memory, is a recurring theme in literature. Oksana Zabuzhko documented the unfolding 2004 Orange Revolution, and Oksana Lutsyshyna’s novel *Ivan and Phoebe* revisited the 1990 Revolution on Granite. As protesters again occupied Independence Square during the 2013–2014 Revolution of Dignity,

Ukrainian writers grappled with the question that Zabuzhko had asked previously: how do you write history while living inside it?

Ukrainian literature in translation
Yuri Andrukhovych
Юрій Андрухович
1960–
trans. **Vitaly Chernetsky**

Twelve Circles

published New York City: Spuyten Duyvil, 2015

Oksana Lutsyshyna
Оксана Луцишина
1974–
trans. **Nina Murray**

Ivan and Phoebe

published La Vergne: Deep Vellum Publishing, 2023

Oksana Zabuzhko
Оксана Забужко
1960–

Let my people go: 15 tekstiv pro ukraïnsku revoliutsiiu
15 текстів про українську революцію
15 texts about the Ukrainian revolution.
published Kyiv: Fakt, 2005

Serhiy Zhadan
Сергій Жадан
1974–
trans. **Reilly Costigan-Humes, Wanda Phipps, Virlana Tkacz, Isaac Stackhouse Wheeler**

Mesopotamia

published New Haven: Yale University Press, 2018

Lyuba Yakimchuk
Люба Якімчук

1985–

trans. **Oksana Maksymchuk, Max Rosochinsky, Svetlana Lavochkina**

Apricots of Donbas: poems

published Idaho: Lost Horse Press, 2021

‘Where apricots no longer grow, Russia begins.’

In Lyuba Yakimchuk’s long-form poem, she begins by describing the Eastern border of the Luhansk region where she grew up. In April 2014, unrest erupted in the Donetsk and Luhansk regions (collectively known as Donbas), as armed Russian-backed separatists forcibly seized government buildings; the Donbas War would begin shortly after. Forced to flee, like many citizens, Yakimchuk captures the anguish of internal displacement and the unimaginable pain of war through experimentation and deconstruction of language in her collection, *Apricots of Donbas*. The complex linguistic landscape of Donbas further colours her poetry; regardless of ethnicity, the majority speak Russian, with a Ukrainian–Russian pidgin called *surzhyk* also prevalent. Yakimchuk situates her poetry within this contrasted reality.

Tommy Sussex
1986–

O.S.T
Our Sincere Toils
published Melbourne: Bloom Publishing, 2015

In November 2013, Kyiv students gathered in Independence Square to protest President Viktor Yanukovych's refusal to sign the European Union Association Agreement. State forces violently dispersed the gathering, igniting subsequent mass protests in response to the government's aggression. The deadly clashes intensified; on 20 February 2014, while snipers killed 48 protestors, Russia began its occupation of Crimea. In the following days, Yanukovych fled to Russia. The revolution marked a new path for democratic development and collective action. Citizens had mobilised to create self-defence, medical and volunteer units, with people of all generations and abilities partaking in powerful cultural and creative actions. The revolution revived the spirit of resistance in Ukraine, establishing a robust foundation for civic mobilisation and future resilience.

Kateryna Kalytko
Катерина Калитко
1982–
Yuri Izdryk
Юрій Іздрик
1962–
ill.

Nikhto nas tyt ne znaie, i my - nikoho
Ніхто нас тут не знає, і ми - нікого
Nobody Knows Us Here, and We Don't Know Anyone
published Chernivtsi: Meridian Czernowitz, 2019

Vinnytsia-born poet, prose writer, and translator Kateryna Kalytko begins a poem in *Nobody Knows Us Here, and We Don't Know Anyone* with the line: 'Here's your language, woman, shoot from it'. This line in particular has resonated with many Ukrainians since the poetry collection's publication. Kalytko reflects, '... there is an awareness that language remains a weapon, and a conscious need to testify, here and now.' The universal nature of Kalytko's poetry is possible through her exploration of the human condition; stories of loss, separation, war and displacement, are all united by themes of language and love. The collection, described as a full-length story told in one long breath, features illustrations by poet and musician Yuriy Izdryk to accompany all 40 poems.

Andrii Dostliev
Андрій Достлєв
1984–
Lia Dostlieva
Ліа Достлєва
1984–

Meni dosi soromno vykydaty yizhu: babusia rozpovidala meni pro Holodomor
Мені досі соромно викидати їжу: бабуся розповідала мені про Голодомор
I still feel sorry when I throw away food: Grandma used to tell me stories about Holodomor

published Kyiv: Rodovid, 2019

Writer Serhiy Zhadan's introduction asks: 'How should we talk about the things that have been implanted in our minds without our consent? How do we talk about the things we have never dealt with but they still have an effect on us?'

In this artist's book, Donetsk-born artists Andrii and Lia Dostliev explore how traces of the 1930s man-made famine, Holodomor, linger in Ukrainian collective memory – despite Soviet efforts to suppress this history. The artists combined ink prints of discarded

food with found photos of unidentified landscapes to convey the imprint of Holodomor on subsequent generations, despite the few marks the famine left on the landscape. For many, interrupting and processing cycles of intergenerational trauma has become a tool for liberation.

LOLLIPOPS OF HOPE

The ‘sacred corner’ or ‘icon corner’ is found in many Ukrainian homes. Each corner is unique to the household, but always contains some form of spiritual icons – religious and cultural figures – alongside family photos, flowers, ceramics, gifts and other items of importance. The icons are decorated with a *rushnyk,* the embroidered cloth used in rituals such as births, weddings and funerals.

Hoping Against Hope showcases many different cultural icons of Ukraine, but, for our ‘sacred corner’, we have chosen icons of the Ukrainian literary canon: Taras Shevchenko, Ivan Franko, Lesia Ukrainka and Vasyl Stus. These important figures helped to shape Ukraine’s identity based on the language and stories they shared, embodying the values of resilience, resistance and hope.

Hope and resilience, however, not only come from the past, but must also look to the future. To begin our sacred corner, we invited Christy Chudosnik to work with us. Christy Chudosnik is a Naarm-based artist of Ukrainian descent, working and living on the unceded lands of the Kulin Nation. She has drawn from her own experiences of Ukrainian cultural practices to create the beautiful and unique *rushnyk* and four collaged icons on your left.

Under their eyes, we welcome everyone to our sacred corner, to sit quietly, reflect and share your thoughts with us.

How to participate? Two ways!

We invite you to place a flower sticker on the vines as a collective symbol of hope, resilience and solidarity. We will share the end result with the student contributors from the Monash Virtual School.

We encourage you to write a personal reflection, share a story or give us feedback on a ‘Hope Note’. Place your note in our postbox to help us grow the story of the exhibition and better understand its impact.

MONASH VIRTUAL SCHOOL AND CLASSROOMS WITHOUT WALLS

In a world where war fractures the physical world and mutes voices, the ability to articulate yourself is essential – both for community and personal transformations. However, not everyone has access to quality education.

The Monash Virtual School partners with international non-government organisations to support the provision of education for young people in conflict zones, including Ukraine, Afghanistan and Myanmar. The Monash Virtual School applies its expertise in educational design to promote hope and empowerment for individuals and, in turn, their communities.

The Monash University Library is delighted to have the opportunity to work with the Monash Virtual School and their partner Classrooms Without Walls. We are privileged to share the current resistance and resilience of youth in international conflict zones, through their literature, poetry, art and video, brought to us by the *Winds of Change* International Leadership Youth Group.

We present to you the work of Afghan, Myanma and Ukrainian youth coming together in solidarity to tell us their stories.

Afghanistan:

Bushra
Adila
Mahnaz
Mina
Naima
Soraya
Sosan
Hangama

Myanmar:

Ace
Thuta
Violet

Ukraine:

Soniia
Illiana

Lesia Ukrainka

Contra Spem Spero

1890

Ukrainian read by Olesya Khromeychuk
English read by Maria Tumarkin
Translated by Vera Rich
Animation by Kechun Yao

Hoping Against Hope echoes the title of Lesia Ukrainka's poem 'Contra Spem Spero' and the enduring motif of resilience in Ukrainian culture. Her work showcases the themes of optimism and determination that she pursued both through sickness in her personal life, and in the fight for Ukrainian freedom. Written when Lesia Ukrainka was 19, the poem encourages readers to take small actions to transform pain and adversity into incentives to propel change. In the poem, rather than suffering the burns of her tears, she allows them to melt the frozen ground so that 'maybe blossoms will come up'.

Vasyl Stus

A star has shone on me this morning…
Meni zoria siiala nyni vrantsi…

c.1972

English and Ukrainian read by Alessandro Achilli
Translated by Alessandro Achilli
Animation by Liuli Yan

Stus's conviction and courage in the face of oppression can be read in the hundreds of poems he wrote while incarcerated in Soviet forced-labour camps during the 1970s and 1980s. His last direct action, a hunger strike, was followed by his death in Perm-36 camp in 1985. 'A star has shone on me this morning…' was the first poem Stus wrote following his arrest in 1972. Towards the end of the poem, Stus uses a word he created – *samosoboiunapovnennia*, meaning 'filling oneself with oneself' – to describe the shaping of one's consciousness as a space where there is freedom for the work of the intellect and for the contemplation of nature and beauty. For Stus, the internal journey, creativity and the process of self-exploration were ways to foster inner resilience and transcend his physical confinement and isolation.

Serhiy Zhadan

Like snails, people wait for evening… *Chekaiut vecchora liudy, skhozhi na ravlykiv…*

2022

Ukrainian read by Marko Pavlyshyn

English read by Nick Cave

Translated by Marko Pavlyshyn

Animation by Ying Chen

Written in response to the earliest days of Russia's full-scale invasion of Ukraine, Serhiy Zhadan's poem bears witness to the mass displacement of Ukrainians – primarily women and children – on their journeys across Ukraine and its borders. Zhadan was a prominent activist in the 2004 Orange Revolution and the 2013–2014 Revolution of Dignity. Since the beginning of the Donbas war in 2014, Zhadan has actively engaged in humanitarian relief efforts. Currently, he remains in his hometown of Kharkiv, where he continues to provide aid. Zhadan uses his poetry, prose and music as sources of energy, to reaffirm his culture and call his community to gather in strength.

Thank you to Serhiy Zhadan for giving us permission to animate his poem.

Christy Chudosnik

Taras Shevchenko

Giclée print, 42 x 59 cm, 2024

Christy Chudosnik

Ivan Franko

Giclée print, 42 x 59 cm, 2024

Christy Chudosnik

Lesya Ukrainka

Giclée print, 42 x 59 cm, 2024

Christy Chudosnik

Vasyl Stus

Giclée print, 29.7 x 42 cm, 2024

Christy Chudosnik

Rushnyk

Linen, 1.2m x 5.5m, 2024

Christy Chudosnik

Archival Ceramics & Pysanky

Velvet, 1.2m x 2m, 2024

Christy Chudosnik

Ceramics, stoneware, botanical glazes (frankincense, kalyna, amber)
dimensions variable, 2024

Christy Chudosnik

Assorted Pysanky

Eggshells, dyes, wax
dimensions variable, 2024

ACKNOWLEDGEMENTS

ADA BOOTH BENEFACTION
This exhibition is supported by The Ada Booth Benefaction

CURATORS
Anne Holloway
Deanna Ramsey
Genevieve Stechiwskyj

CURATORIAL ADVISOR
Marko Pavlyshyn, Emeritus Professor Ukrainian Studies, Monash University

COMMUNITY CONSULTATION
Deanna Ramsey

CONCEPTUAL DEVELOPMENT
Lara McKinley
Anne Holloway
Deanna Ramsey

CURATION ASSISTANCE
Kerri Klumpp
Cathryn White
Theodora Georgiadis
Olivia Brewer
Luca Buono
Danya Gessesse

COPYEDITING
Olivia Brewer

EXHIBITION DESIGN
Studio Peter King

GRAPHIC DESIGN
Stephanie Yap

SACRED SPACE ARTWORK
Christy Chudosnik
Monash Virtual School students

COLLECTION CARE
Lauren McAlary Hein
Amy Nelson
Ben Rankins
Simon Devanny

INSTALLATION
Paul Bromfield
David Richards
Jacques Fernand
Peter Blackwell
Shannon Sargent

RIGHTS MANAGEMENT
Helen Croaker
Megan Deacon

ADMINISTRATIVE SUPPORT
Shona Smith
Angela Jenner
Elaine Ho

POETRY READING
Alessandro Achilli
Maria Tumarkin
Olesya Khromeychuk

POETRY TRANSLATION
Alessandro Achilli
Vera Rich

MULTIMEDIA COORDINATION
Yun Tae Nam
Anne Holloway

ANIMATED POETRY
Haowen (Gavin) Fang
Kechun Yao
Liuli (Lili) Yan
Ruhua Bao
Ying (Charlene) Chen

INTERACTIVE DESIGN
Natch Aroonpruksakul
Yusun Jeon

DIGITISATION
Emily Clarke
Nick Kreisler
Estelle Pezzaniti

EXHIBITION PROJECT SPONSOR
Kathleen Smeaton

EXHIBITION PROJECT LEAD
Kathryn Lindsay

COMMUNICATIONS
Lara McKinley
Anna Solome
Eng Ung
Fauzia Jannif
Natalie Tuck
Susan Davis

MOUNT MAKING
Otherly
(otherly.art)

JOINERY
Paul Masson
(PropArt)

WALLPAPER + DECALS
Decently Exposed
(decentlyexposed.com.au)

MODULAR WALLS
Pod Museum and
Art Services
(podservices.com.au)