SELF-IDENTIFICATION OF UKRAINIAN FINE ART AS A FORM OF THE NATION'S RESISTANCE

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ABSTRACT

Russia's attack on Ukraine released from the subconsciousness of the Ukrainian nation a powerful archetype of unity based on identification, which once prompted the ancient Scythians and Cossacks to defend their ethnic lands with courageous resistance to the enemy. Now, this very unity adjusts the collective consciousness and worldview, preparing them to make the spiritual-historical geocultural memory of the Ukrainian people relevant again, forcing to review the role of ancient traditions in modern art and transforming the cultural and artistic vocabulary with the essential individual empathy of figurative expression. The crucial part of this latter is a conscious perception of the roots of Ukrainian ethnicity belonging to the ancient Indo-European community of peoples. The globalized post-modern paradigm, which legitimized on an international scale the homogeneous narrative of post-truth as a "paradigm without a paradigm", and which reduces the existential essence of a modern person to the state of a post-ethnic subject without subjectivity, thus, loses its dominant position for a certain time, yielding it to a reactivation of the transcendental ecstasy of Renaissance imagery and a reassessment of the form-creating possibilities of figurative artwork in the context of the synergy of the ethnic Ukrainian mindset based on cordocentrism with the Kantian-Hegelian meta-physics of the spirit, which has been an integral element of academic education in Ukraine since the Enlightenment.

KEYWORDS: Decoloniality; National Self-identity; Ukrainian Fine Art