

## DESIGNING PERMANENCE UNDER DURESS. PRECARIETY AND PRESERVATION OF HERITAGE IN UKRAINE

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### **Abstract**

With the crisis of conflict in Ukraine from February 2022, this project examines heritage preservation operating under duress. It considers the precarity of safeguarding the tangible and intangible – from objects and monuments, artists and designers to strategies for cultural workers themselves. In doing so, highlights critical questions for design's immediate responses to ensure permanence. These intersections of transience and design are explored through the case of Ukraine by examining current archiving spaces and the development of informal networks of communication. Where destruction of cultural artefacts become targeted forms of political control to erase memory of tangible and intangible heritage, how might coordinated archiving actions pose solutions? Yet in doing so, acknowledges what may be considered an uneasy movement into the liminal and ephemeral space.

**Keywords:** cultural memory, documentation, digital archives, design technology, informal networks, solidarity movement

### **Introduction**

This research builds from a paper presented at the 2022 Design History Society conference around the theme of 'Design and Transience'.<sup>1</sup> It began as a consideration for design and design history to respond to challenges of preservation, collection and documentation of cultural heritage when faced with situations of impermanence. The urgent and immediate actions to protect cultural identity, memory and heritage in Ukraine have presented a unique form of international solidarity. This paper examines the meeting point for documentation strategies between in-situ and offsite, online and in cloud. Examining how design technology has opened up spaces for digital collaborations to an online networked archive and how these intersections might provide spaces for 'lessons learned' and future collaborative practice. In the case of Ukraine, the use of international protocols and technical expertise (UNESCO and ICOM) are set against the informal photodocumentary and oral history approaches to recording cultural

heritage. How might these work in tandem? What can be learned from Ukraine's model for an open participation, one allowing for wider documentation and close commentary?

The work considers 1) ongoing practices on and off-site, 2) technological interventions, and 3) international solidarity for heritage preservation and documentation during war in Ukraine that might have adopted a blended approach. Taking examples from large, international organisations to smaller bottom-up methods, I ask: How is digital design technology able to 'save' the vulnerable whilst capturing the fluid, transient nature of cultural identity in a situation of forced displacement and risk? How might archiving spaces represent intangible heritage in immaterial space, or of the not-readily digitizable, circulated or visualised? How has design responded to forced transience of populations and how is transience inscribed in the materiality of objects?<sup>2</sup> The role of temporality in shaping approaches to design is examined through specific collective actions for conservation, technological tools and new design responses. In looking at examples of social media, 3D-scanning applications and data storage considers the possibilities and formats for self-historicising, disseminating oral histories and design practices, transience inscribed in the materiality of design objects, the movement of people and solidarity in response.

This work takes a methodological approach by way of broad scope investigation of documentation strategies adopted for cultural heritage at risk in Ukraine, assesses their application and modification. Drawing from heritage protection mechanisms exercised in previous conflicts, this gives background to ways in which the digital and cloud archive can allow for movement in (to safety) and out (to re-experiencing) for ongoing practices of cultural identity both offline and online. I do so by applying a lens of 'memory' and 'movement', of the tangible and intangible, people and objects, design and designers and the intertwined nature of cultural memory, to think about how spaces can be archived (of a living heritage) and allowed to evolve, when they are archived in a tangible or intangible space.

## Heritage at Risk

Thinking of a heritage 'at risk', we begin with forced movement, displacement and dispersal of design and cultural artefacts in times of conflict. The dispersal of cultural heritage can be understood as movement of objects, memories and those who create them, bringing along or moving to, safe places in hiding. This occurs within Ukraine and outside its borders, to partner institutions, museums or an unknown forced displacement. Considering oral histories and immaterial heritage, the ephemeral and transient nature of heritage that is bound by movement, migration and circulation of people.

Where this cultural heritage is particularly vulnerable to theft and trafficking, international organisations such as UNESCO, WHF<sup>3</sup> and ICOM<sup>4</sup> have safe-guarding mechanisms in place. From March 2022 they have been actively supporting fellow museum and **heritage** professionals in Ukraine with material aid, documentation equipment, inventorying and training of volunteers. One immediate action to help preserve this heritage has been the publication of an Emergency Red List of Cultural Objects at Risk for Ukraine.<sup>5</sup> This list was

produced together with ICOM and national experts,<sup>6</sup> the latter of whom are working under duress. ICOM issue Emergency Red Lists as a warning to protect cultural objects seen as potential for looting and illicit trafficking. However, 'A Red List is NOT a list of actual stolen objects. The cultural goods depicted are inventoried objects within the collections of recognised institutions. They serve to illustrate the categories of cultural goods protected by legislation which are most vulnerable to illicit traffic'.<sup>7</sup> These international policies, legislative frameworks draw from cooperative actions and protective measures learned from previous conflicts: the Balkans in the 1990s, Iraq in 2003, Afghanistan in 2006, Syria / Iraq 2015, Mali in 2016 and Yemen in 2018.



Fig. 1. ICOM's Emergency Red List of Cultural Objects – Ukraine, published 24 November 2022.

Faced with a situation of urgency and limited resources, heritage professionals are seeking to gather, document and protect artefacts and design practices. Selecting and naming that which is protected shapes how information and knowledge are later retrieved and manipulated. In a self-historicizing mapping of cultural losses, the National Art Collection of Ukraine and other local museums have been working in coordinated physical action to safely store collections and quickly document various forms of cultural heritage.<sup>8</sup>

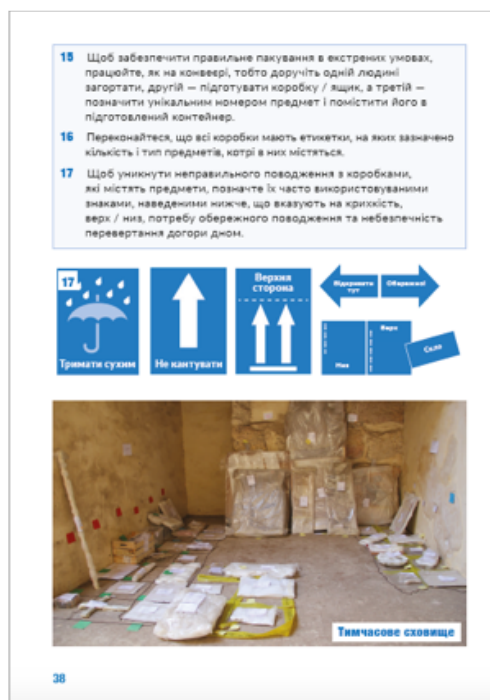


Fig. 2. Excerpt of UNESCO manual for *Endangered Heritage: Emergency Evacuation of Heritage Collections*, 2022.

The safeguarding of heritage at risk is complex, requiring nuanced responses to meet each situation. First produced in 2016, the ICCROM<sup>9</sup> created a training manual on *Endangered Heritage: Emergency Evacuation of Heritage Collections*, for the emergency evacuation of heritage collections. In an immediate action of collaboration with Maidan Museum in Kyiv and UNESCO, the manual was translated to Ukrainian in April 2022 to begin working toward a collective

goal. 'This practical handbook ... offers a field-tested simple workflow for the emergency evacuation of valuable objects, covering fields of emergency documentation of collections, temporary storage, and safe transport. As part of the efforts of UNESCO and ICCROM to support the safeguarding of cultural heritage in Ukraine, the translation of the handbook into Ukrainian aims to offer technical support to Ukrainian communities and institutions in the midst of the armed conflict'.<sup>10</sup>

Ukrainian citizens and heritage objects are subject to a similar danger, placed in precarious existence between politics and economics. The Ministry of Culture and Information Policy in Ukraine have supported such international initiatives from the museum community to protect their national heritage<sup>11</sup> and worked swiftly as new national networks evolve. The Heritage Emergency Response Initiative (HERI) is an initiative of Ukrainian museum experts for 'rapid response to emergencies under conditions of armed conflict, protection of museum collections from losses, conducting rescue operations, gathering and systematization of information on crimes against cultural heritage, coordination of actions between state/municipal authorities, museums, cultural institutions, the non-governmental sector and international organizations, aimed at salvaging and restoration of cultural heritage, as well as all offering humanitarian assistance to the extent possible'.<sup>12</sup> But what becomes of the not-readily digitizable, circulated or visualised? This presents a challenge for the field of design history in its ability to transform documentation methods and how design might be not only vigilant but proactive against planned obsolescence.

In February 2023, the International Forum on Safety of Cultural Heritage 'War in Ukraine: The Battle for Ukraine'<sup>13</sup> examined issues of documentation and memorialisation, inventories of cultural heritage and the challenges of digitisation of objects, fragility of materiality, long-term storage of objects and databases, *in situ* and in cloud. With invited partners and local representatives<sup>14</sup>, cultural heritage discussions addressed not only the ongoing complexities of preservation and protection but raised wider questions around the future. How might digitised modelling be best positioned and to what end is restoration possible? The physical artefacts reflect a tangible fragility of preservation. Inventorying, packing, documenting, shipping, storing and removal to off-site locations for safekeeping are confronted by the immediate nature of the situation. Taking a turn to the digital space is confronted by practical needs of digitisation. Decisions on what and why become entangled in understandings of the ephemeral, placing value and invoking a future cultural memory that may or may not be accessed again. Set amongst the practical requirements of digitisation or transfer to a cloud archive space equally necessitate a stable internet connection and basic electricity.

### **Artists and Designers at Risk**

Raising issues of precarity and transience, artists, designers and cultural organisations are at risk. Regional museums have suffered damages or destruction to collections and staff have been forced to relocate operations to other cities hoping to persevere.<sup>15</sup> Multiple organisations have responded to this forced movement, offering support as resources for scholars, artists and designers, and evaluation of art materials, archives and books. The online platform of the journal

*Art Margins*<sup>16</sup> has quickly responded, creating an open space for scholarly publications and seminars around Ukraine. The Ukrainian Emergency Art Fund<sup>17</sup> and Izolyatsia Platform for Cultural Initiatives<sup>18</sup> support cultural workers, artists, curators and researchers in Ukraine and those who have been forced to relocate abroad. And in a circuit of connected solidarity, Re-Source Ukraine<sup>19</sup> projects ‘aim to support European organisations that help forcibly displaced Ukrainian artists and cultural professionals to re-establish their careers in the European context.’<sup>20</sup> At once protecting safety and security of people, their movement opens a network of circulation of ideas and practice. This dispersal of design and designers enters a circuit of what Zeina Maasri calls ‘translocal visibility’<sup>21</sup> where works themselves are produced and published, and in their dissemination through various channels, take on a further role as independent communicators and signifiers of cultural identity and future memory.

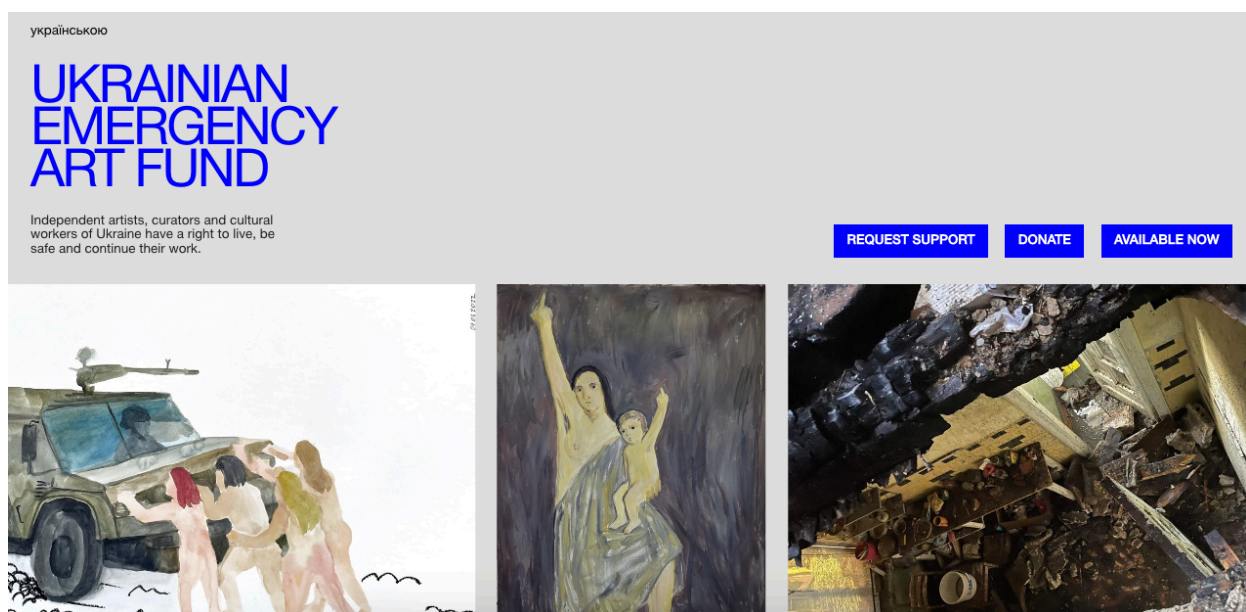


Fig. 3. Ukrainian Emergency Art Fund homepage.

## Memory and Movement

From the previous examples of efforts underway in Ukraine and internationally, a deeper exploration of how cultural memory inscribed in objects or practices of heritage are mutable when those producing them are displaced or their safe-guarding place moves from the tangible to an immaterial archive space. Considering the migration of memory (and the people who hold this) in a context of immediacy and urgency, the rapid mobilisation and design interventions have quickly manifested via online platforms and software to respond to the challenge of precarity. Underpinning the role of temporality in shaping approaches to design, new collective actions have evolved toward conservation, technological tools and design responses. In a collective action of solidarity and preservation, a rapid digitisation and storage enables wide participation in the ‘safekeeping’ of culture, of designed objects and human interactions.

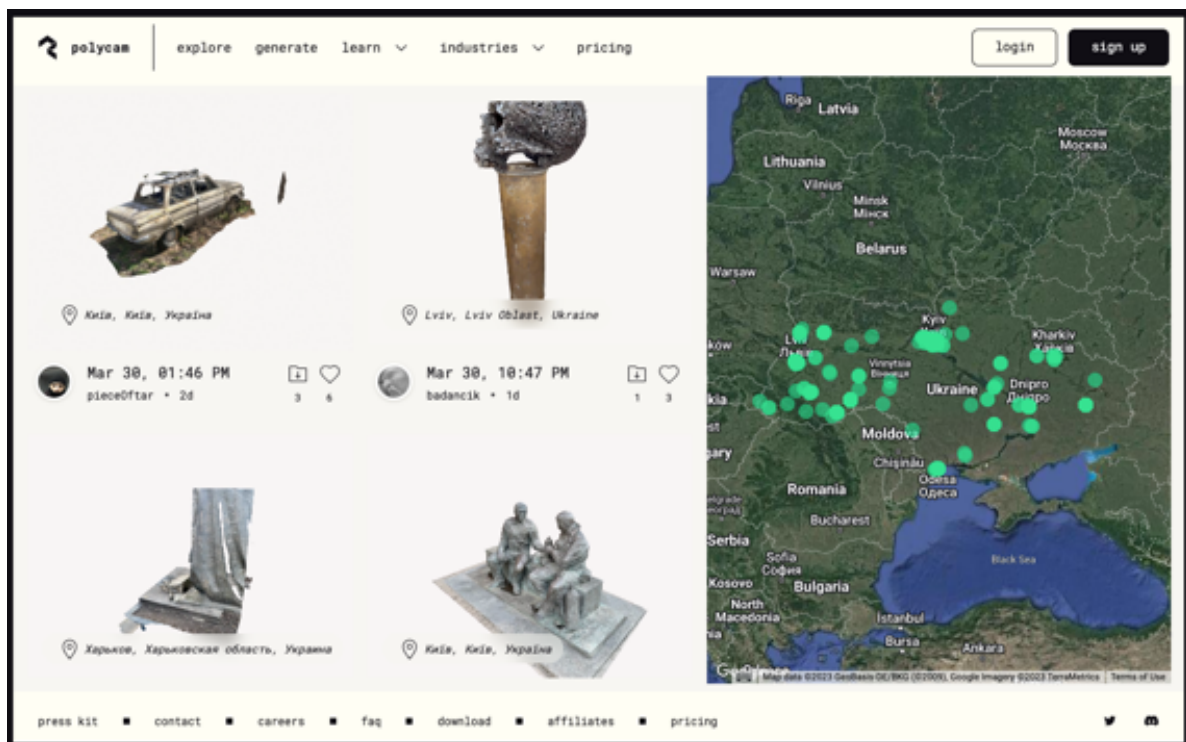
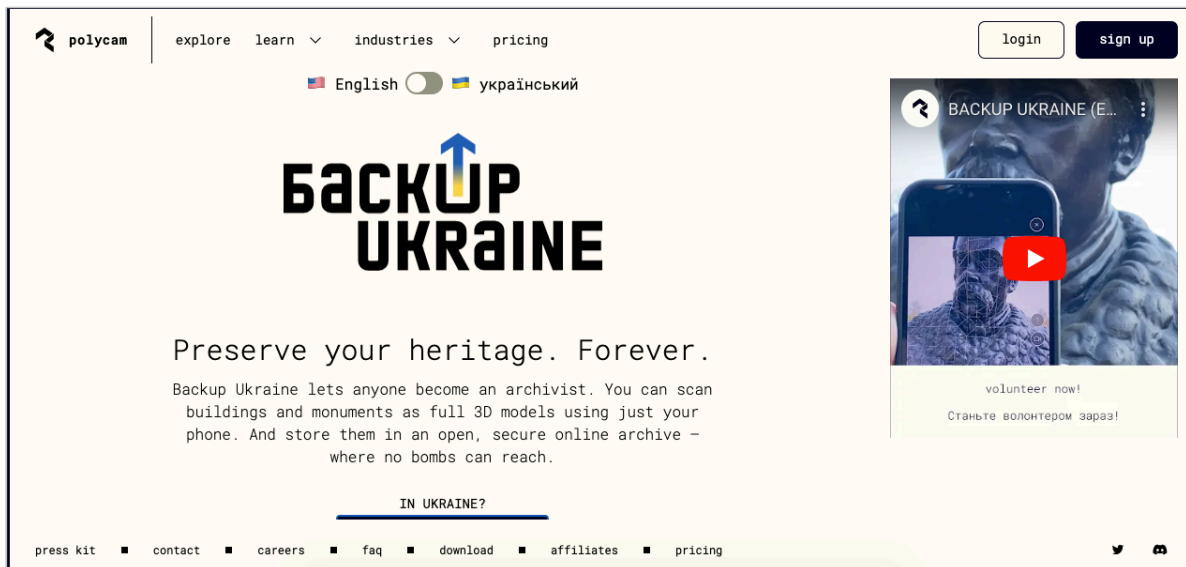


Fig. 4. Backup Ukraine website.

Seeking to move beyond digitised scanning of the flattened image, UNESCO, Blue Shield Denmark, Ukraine's Heritage Emergency Rescue Initiative and the National Museum of the History of Ukraine have collaborated with designers at Polycam for the project Backup Ukraine. Using a phone camera to capture 3D models of monuments, sites and objects, the images are tagged, published and stored in an open digital online archive. This draws on their private data modelling 'to assist traditional methods of cultural preservation with newer technological innovations.' As they state, 'We want to put this new technology in

the hands of the citizens of Ukraine so that they may capture anything and everything that they deem culturally significant to preserve forever in 3D.’<sup>22</sup> Facing the challenge of ephemerality, design technology seeks to give permanence to objects, memories and spaces. ‘By turning on locations, all scans in Ukrainian locations are saved to secure open library in the cloud.’<sup>23</sup> BACKUP Ukraine takes a two-prong approach. The first encourages ‘anyone to become an archivist’. By using the Polycam app using 3D scanning on mobile phones, DSLR cameras and drones. Scans be uploaded and preserved in the digital archives that Polycam have committed to maintain as online archive for a minimum of five years after the end of the war. The second is comprised of professional archivists. Skeiron is a team of 3D scanning experts using specialised equipment to make large-scale scans.<sup>24</sup> ‘Skeiron is a team of people who have been concerned about the fate of Ukraine’s cultural heritage many years. ... We scanned cultural sites before the war. Now, at the time of the full-scale invasion, we understand the even greater urgency. For this reason, we initiated the #SaveUkrainianHeritage project. The project’s aim is 3D scanning of cultural monuments throughout Ukraine, where circumstances allow.’<sup>25</sup>

However, is documentation proprietary in the first place? It is previously understood that teams of trained professionals carry out a comprehensive documentation of monuments and buildings (and due in part to safety reasons), while civilians have been using and interfacing with this software in a sudden informal engagement. Made possible by the collaborative partners of Backup Ukraine, scanning and tagging personal items with geolocation at once challenges ‘traditional’ heritage classification and becomes available for real-time recording. Whilst simultaneously enhancing and underscoring the personal quotidian elements of culture and their value, this becomes part of a wider means for citizens to participate in an ongoing preservation of cultural identity and memory.





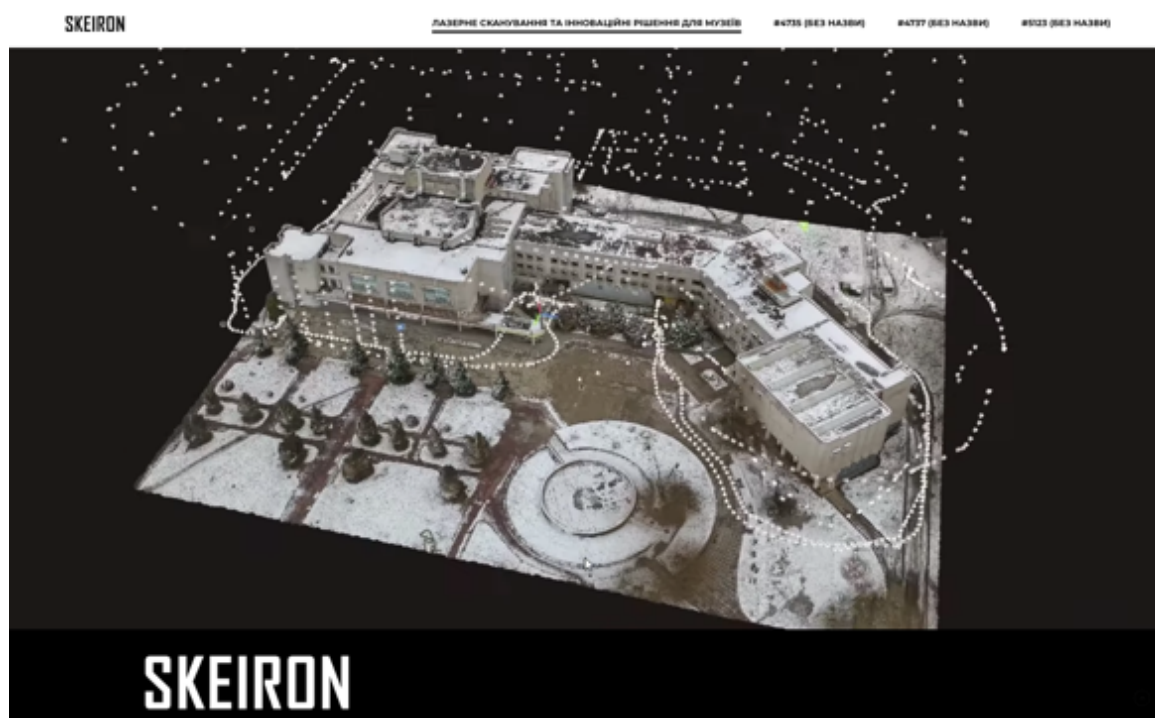


Fig. 5. Skeiron website.

Another online solidarity action in safe archiving is SUCHO, Saving Ukrainian Cultural Heritage Online. Formed by a small team of researchers and programmers from Stanford, Tufts and the Austrian Centre for Digital Humanities and Cultural Heritage, SUCHO is comprised of a group of volunteer cultural heritage professionals ‘working together to identify and archive at-risk sites, digital content, and data in Ukrainian cultural heritage institutions while the country is under attack.’<sup>26</sup> The group has since moved into another phase of work, whereby the focus is on ‘curate, donate, educate’, in an organised mobilisation to aid shipments of digitisation software, the design intervention then moves toward an intended gesture of permanence. ‘So far we have saved more than 50TB of scanned documents, artworks and many other digital materials from 5,000+ websites of Ukrainian museums, libraries and archives. Many of these websites are already offline due to damage to the servers, cyberattacks or network outages. The materials that we managed to archive before they went offline include, for example, the entire website of the State Archive of Kharkiv.’<sup>27</sup> In their second phase of work, SUCHO Gallery has emerged for “Exploring Ukrainian Cultural Heritage Online”. This provides a snapshot of the material gathered and archived to date and presented as a searchable online gallery. In a further collective and international action of solidarity, an open-access approach is taken ‘... to raise awareness of Ukrainian cultural heritage, to raise funds for digitisation equipment and provide this as material for educational opportunities.’<sup>28</sup>

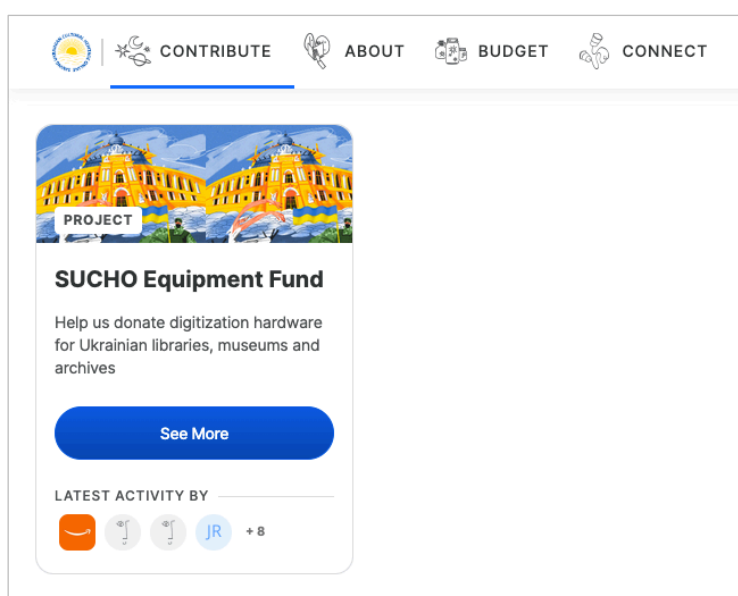
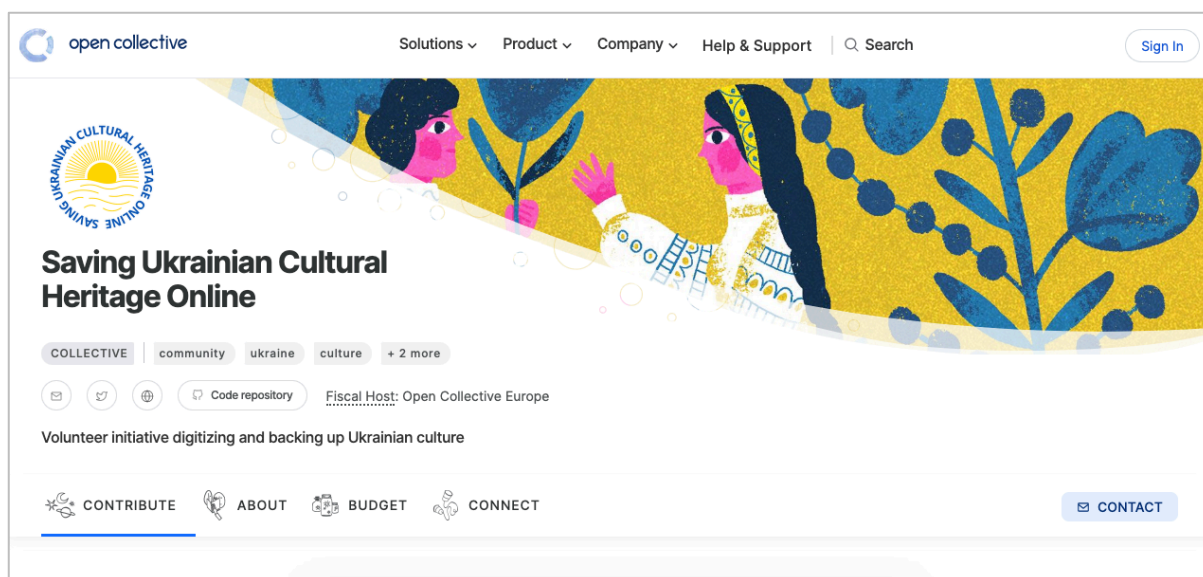


Fig. 6. SUCHO Project website.

Both supportive as international solidarity and shared responsibility for protection of ‘memory’, this immediate and urgent action allows for a collective design participation. In doing so reveals questions around the selection of that which is protected. Information that can be digitised, shared and stored remotely and simultaneously asks, who manages the information and for whom is it accessible? These choices continue to shape how information and knowledge are later retrieved and manipulated.

In further untouchable format, these commitments to cloud storage present options and critical questions for future histories. The European Commission have stated their commitment to a safe Cloud storage moving toward a new European Collaborative Cloud for Cultural Heritage, ‘to foster cooperation and co-creation among cultural, creative and technology sectors and will help safeguard European cultural treasures through a digital infrastructure.’<sup>29</sup> Examining design’s response to the ephemerality and precarity, we see a form of safekeeping of memory and its

digital accessibility. A ‘tangible’ form of memorialising and archive practice begins to intersect design and transience, permanence and the immaterial. This becomes a shared ‘ownership’ and responsibility to protect.

Moving beyond the national or local collections toward international groups (charged with protection against illicit trafficking and destruction of monuments), we turn back to the unofficial, informal and spontaneous, individual and bottom-up movements in solidarity action. However, what is meant by ‘shared’ ‘ownership’? Can there be ownership? Taking a collective responsibility to protect and preserve, digital scanning technologies and cloud create another layer of responsibility and commitment shared across an international community. Heritage is entwined with cultural memory and values assigned to the tangible and intangible. Museums, objects, monuments, places, oral histories, art practice, design works are bound together when faced with impermanence and precarity.

### Archived spaces, archiving space



Fig. 7. Still of Halyna Ilchenko singing Ukrainian folk song (Source: Instagram @OldKhataProject).

The rich complexities of cultural heritage are revealed in and between ‘archived spaces’ and ‘archiving of spaces’ as the physical, digital and cloud storage for various modes of safe-keeping. In January 2023, UNESCO announced the inscription of the Historic Centre of Odesa to the List of World Heritage in Danger, giving it access to international assistance financially and technically.<sup>30</sup> In doing so, embodies an intricate blurring of preservation, documentation and archiving. The space itself – human, intangible, dynamic and static – takes on a protected status as an archived place. Whilst also receiving assistance to protect the tangible artworks and documentary collection inside the Odesa State Archives, equipment

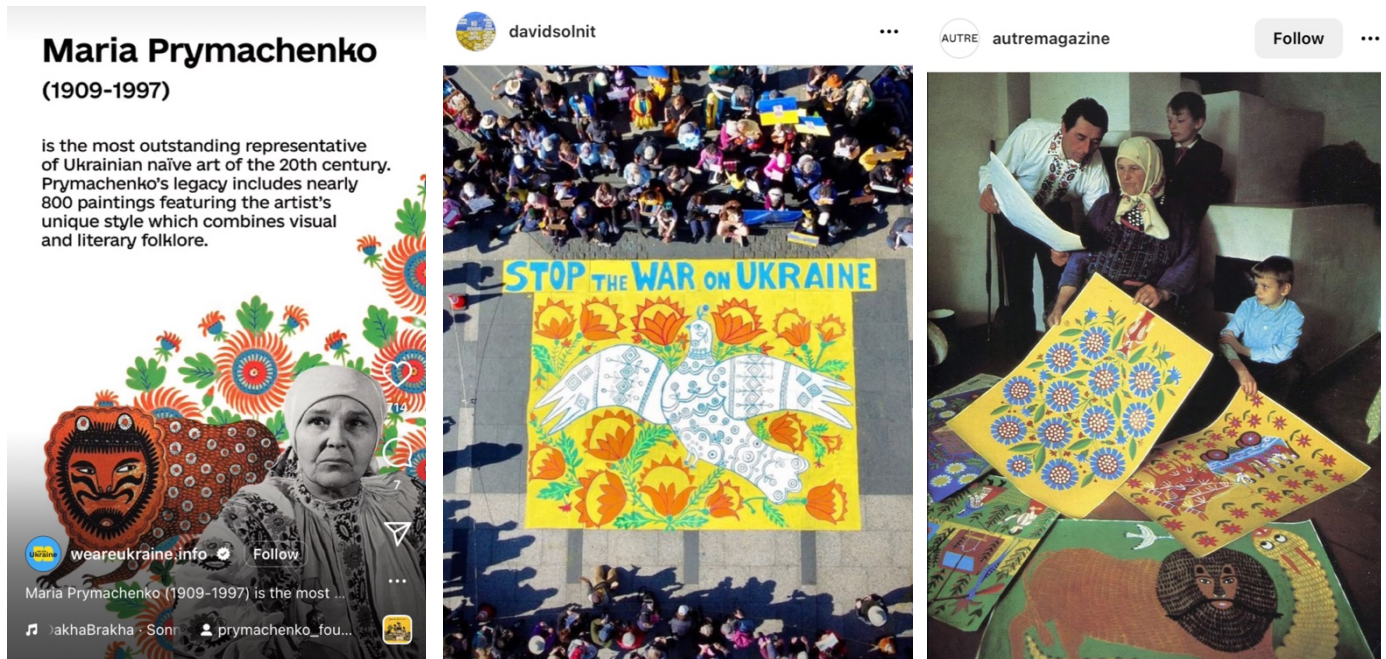
is sent to digitise these artefacts. This data is further protected, stored securely in hard or cloud form, joined as archiving spaces and an archival of spaces freed of structure and geographies.

For designers and artists, the relationship of physical/digital/digitised/cloud takes a distinct turn on digital communication platforms. Photographic documentation, oral histories and social media meet when investigating materiality of design and home. Old Khata Project is an initiative started in 2018 by two sisters in Ukraine as an architectural heritage project of photo-documentation of Old Khata (rural house structures) across the country. When the February 2022 invasion occurred, the work halted abruptly. Images taken before the invasion were posted to the Instagram account overlaid with contemplative text: how to carry on artistic work when faced by risk to human life and their cultural past. After several months the sisters began returning to some of these villages to collect the human stories and voices inside the homes. (Fig. 7) In a rich textural motion of a local 'collective' of self-historicization, these images here were created during Summer 2022, many of whom are women left behind, documenting individual creative responses to preservation of living heritage.

As cultural identity is an ongoing, layered engagement with memory, the preservation of physical objects and sites are equally bound to future cultural heritage narratives. The actions of Old Khata Project contribute to the necessary actions of documenting, classifying and storing that might be searchable later in an informal database of items 'saved'. Combined with visual details and sound, a further enriching of memory becomes entwined with historical narratives. And in the case of conflict zones, those at danger of being lost. The recording of oral histories – and their dissemination in real-time – are critical components of cultural memory and identity.

### **Heritage at risk: Documenting in-situ through group action**

Acknowledging the breadth of destruction and intentional erasing of memory, UNESCO has verified damage to 241 sites, including museums, historical buildings and sites dedicated to cultural activities, religious sites, monuments and libraries since February 2022.<sup>31</sup> Individual artist and design works are caught in a symbolic attempt to delete cultural memory. When a small museum containing works of Ukrainian folk artist Maria Prymachenko was heavily damaged in a Russian attack,<sup>32</sup> an outpouring of solidarity was seen in her honour. (Fig. 8, 9) Online platforms of social media have facilitated global networks for artists and designers to connect through visual communication to share stories and take digital activism through print and paint back into the physical space. (Fig. 10) These references to each other form another type of circuit of support and social responsibility. Born digital and circulated through social media, these automatic cloud archival actions both comment upon and shape the future of design's history.



Figs. 8, 9 and 10. Biography of Maria Prymachenko (Source: Instagram @weareukraine.info); photo of Maria Prymachenko with her paintings (source: Instagram @Autremagazine); photo of anti-war demonstration in San Francisco with hand-painted banner referencing folk art style of Maria Prymachenko (Source: Instagram @davidsolnit).

The archived spaces of digital and physical both challenge impermanence and raise concern. Shannon Mattern discusses the values and politics embedded in the infrastructures of cultural heritage institutions and systems as well as digital infrastructures and spaces. ‘Where many artists take inspiration from archival or library material, or from the archive- or library-as-institution. There are even some who take up issues pertinent to digital preservation — calling attention to the work of preservation as an aestheticization of, or even fetishizing.’<sup>33</sup> This brings up issues around the conventions of preservation practice and the limits of categorization itself.

Considering Jacques Derrida’s ‘archive fever’<sup>34</sup> when met with what Sven Spieker<sup>35</sup> refers to as the natural destruction of an archive, both engage in an urge to build. Within these decisions a subjectivity of content is revealed, pressing the capabilities for preservation from the outset. Recalling the efforts to save cultural heritage in Syria, Christine Schranz critiques space online as mapping itself becomes a site of geopolitical contestation. ‘The map becomes a visual episteme of a digitally constructed world’<sup>36</sup> and in some instances, the physical no longer exists. Taking the archive of space and memory to preserve cultural heritage, this returns to questions of its ordering and design. Returning to the research questions: As a visual presentation of knowledge production<sup>37</sup> in the safekeeping of the heritage of Ukraine, where might the intersections of ephemerality and permanence be met in design’s response?

In the urgent and rapid responses to heritage at risk, contradictions and complexities are revealed in this case study. Examining values embedded in infrastructures, the fever to store everything in the face of a destruction of

archives, locating through 3D scans and uploading to the cloud, a new mapping (of permanence) responds to precarity and geopolitics.



Fig. 11. Poster by Inna Linov, USA (Source: Instagram @Posterwar for Ukraine, posterwar.com).

### Heritage as liminal memory

Where art and design are at risk, artists and designers are in an equally precarious position. Their movement simultaneously opens a network of circulation of ideas and practice and presents opportunities to feed information and creative work back into a culture. This nourishing of energy and transparent communication also allows for actors in the wider cultural participations as a bottom-up, transnational movement of solidarity. Memory here is also taken to mean the act of preserving and documenting heritage, through integrated design technologies. Heritage objects may have been scanned, digitised and stored in a digitally searchable database. This memory can later be accessed through archival sources, thus places both works and actors in a binding relationship. When the information is pulled out from the archive it is then activated and brought back to life. In this way, the circulation of heritage and its memory (and those who create and preserve it) are bound and ongoing. Documentation and recording efforts are preserved for future memory. As with the SUCHO project, this looks at collective action to photograph and upload onto an open source, online archive that has promised to be protected for up to five years after war. Yet brings into question a shared responsibility for their protection as well as what becomes of this information after the agreed expiration date. How will this information be returned to Ukraine? What other possibilities exist for future proofing endangered

heritage? Are digital platforms and cloud set up for responding to those creating heritage and cultural memory? In an examination of migration of artists and designers, the notion of movement is multiple and complex in the system of heritage and cultural identity, of people and their works. Artists and designers take with them their knowledge and practice. This is discussed here to acknowledge the necessity of preserving past cultural identity/heritage and the protection of future heritage. As designers move, so does their work.

## Conclusion

This paper began as an exploration of design and transience. Through the case of cultural heritage of Ukraine, it has examined present and evolving applications of digital documentation technologies and online solidarity actions for broader future engagement with archives. This research addresses design and temporality in the digital preservation of heritage and memory, how physical preservation methods have joined with the digital online sphere as a response to heritage at risk of disappearance. The emergence of international actors has created and taken on a shared responsibility through collective actions of solidarity, making visible and tangible the intangible, through visual identification of artists and activism through design. Responding to precarity and duress, actions have been mobile and immediate, bringing to the fore the ephemeral nature of culture, its possibilities to preserve into permanence, documenting and archiving in transience. What Johanna Drucker refers to as ‘graphesis’, how might we approach this as a visual form of knowledge along with its mechanical ordering? As efforts continue to support the preservation of art and design, and the cultural heritage of Ukraine, we consider how issues of ephemerality and uncertainty continue to engage design’s response to transience.

## NOTES

<sup>1</sup> Hosted by Izmir Institute of Technology during September 8-10, 2022.

<sup>2</sup> Design History Society, Izmir Institute of Technology, accessed 27th August 2022, <https://www.designhistorysociety.org/conferences/view/design-and-transience>.

<sup>3</sup> World Heritage Foundation.

<sup>4</sup> International Council of Museums.

<sup>5</sup> International Council of Museums (ICOM) and Department of Cultural Heritage of Ministry of Culture and Information Policy of Ukraine published 24th November 2022., <https://icom.museum/en/news/launch-icom-red-list-ukraine/>

<sup>6</sup> List of national experts who contributed to the inventory of objects for the Red List:

Institute of Archaeology of the National Academy of Sciences of Ukraine, Lviv Museum of the History of Religion, Museum of Book and Printing of Ukraine, National Art Museum of Ukraine (NAMU), National Center of Folk Culture – Ivan Honchar Museum, National Museum of the History of Ukraine, Kyiv (MIST), National Museum of Ukrainian Folk and Decorative Art (NMUNDM), National Preserve “Kyiv-Pechersk Lavra”, National Reserve “Ancient Halych”, Taras Shevchenko University Archaeological Museum, I. Vernadsky National Library of Ukraine (NBUV).

<sup>7</sup> International Council of Museums (ICOM).

<sup>8</sup> <https://news.artnet.com/art-world/ukrainian-museums-under-invasion-2078113>

<sup>9</sup> International Centre for the Study of the Preservation and Restoration of Cultural Property.

<sup>10</sup> UNESCO, Weber Nodoro, UNESCO and ICCROM Join Forces Maidan Museum Kyiv Support Ukraine’s Museums, <https://www.unesco.org/en/articles/unesco-and-iccrom-join-forces-maidan-museum-kyiv-support-ukraines-museums?hub=66116>

<sup>11</sup> Culture in Crisis, ‘ICOM is preparing an emergency ICOM red list of cultural heritage at risk for Ukraine’ accessed 04 Sep 2022, <https://cultureincrisis.org/news-and-events/icom-is-preparing-an-emergency-icom-red-list-of-cultural-heritage-at-risk-for-ukraine>

<sup>12</sup> Maidan Museum, accessed 4th March 2023, [<https://maidanmuseum.net/en/node/2121>]

- <sup>13</sup> *International Forum: War in Ukraine* (08-09 February 2023) held in Kyiv. Organised by Heritage Emergency Response Initiative (HERI), National Museum of the Revolution of Dignity (Maidan Museum) with Partners: Ministry of Culture and Information Policy of Ukraine, Cultural Emergency Response (CER), Smithsonian Cultural Response Initiative, ICCROM, ICOMOS, ICOM, UNESCO, Cultural Heritage International Emergency Force (CHIEF), Center for Aid to Culture in Ukraine (Poland), Aid Center for the Arts of Ukraine (Ukraine Art Aid Center) (Germany), Aliph Foundation, Europa Nostra, World Monuments Fund, Saving Ukrainian Cultural Heritage Online (SUCHO), Heritage for Peace (Spain), ICOM-DRMC, Cultural Heritage Rescue Center (Lviv), Museum Crisis Center, Ukrainian Fulbright Circle, Ukrainian Democratic Forum.
- <sup>14</sup> Anastasia Bondar, Deputy Minister of Digital Development, Digital Transformation and Digitisation of the Ministry of Culture and Information Policy of Ukraine presenting at the International Forum on Safety of Cultural Heritage ‘War in Ukraine: The Battle for Culture’ held 8-9 February 2023 in Kyiv.
- <sup>15</sup> <https://news.artnet.com/art-world/ukrainian-museums-under-invasion-2078113>
- <sup>16</sup> *Art Margins Online: Contemporary Art Across the Evolving Global Peripheries*. ‘Vich-na-Vich: A Conversation – Ukraine, Extreme Care Time’ online seminar held 1st Aug 2022, <https://artmargins.com/vich-na-vich-a-conversation-ukraine-extreme-care-time/>, and ‘Special Issue on Art and Solidarity’ published 19<sup>st</sup> November 2022, <https://artmargins.com/special-issue-art-and-solidarity/>
- <sup>17</sup> Ukrainian Emergency Art Fund, <https://ueaf.moca.org.ua/>
- <sup>18</sup> Izolyatsia Platform for Cultural Initiatives, <https://izolyatsia.org/en/>
- <sup>19</sup> Re-Source Ukraine is a project to assist European organisations to help ‘forcibly displaced Ukrainian artists and cultural professionals re-establish their careers in the European context,’ <https://teh.net/project/re-source-ukraine/>
- <sup>20</sup> <https://izolyatsia.org/en/project/re-source-ukraine>
- <sup>21</sup> Zeina Maasri, *Cosmopolitan Radicalism: The Visual Politics of Beirut’s Global Sixties* (Cambridge: Cambridge University Press, 2020).
- <sup>22</sup> <https://poly.cam/ukraine>
- <sup>23</sup> *ibid.*
- <sup>24</sup> Stefan Ellerbeck, ‘Ukrainians are protecting their cultural landmarks with their phone. Here’s how,’ World Economic Forum, 27th January 2023, [www.weforum.org/agenda/2023/01/ukraine-cultural-heritage-technology-3d/](http://www.weforum.org/agenda/2023/01/ukraine-cultural-heritage-technology-3d/)
- <sup>25</sup> Skeiron [<https://skeiron.com.ua/en/>], accessed 04 March 2023. The Skeiron team work with many international technology partners including Leica, Google Arts & Culture, Polonika and Artec 3D. Skeiron have recently initiated the #SaveMariupolHeritage project also viewable on their website.
- <sup>26</sup> Welcome to the SUCHO Gallery, “Exploring Ukrainian Cultural Heritage Online.” The goals of this gallery are to: Raise awareness of Ukrainian cultural heritage by featuring objects from institutional websites archived by the [SUCHO project](#). ... Raise funding for digitization equipment needed by Ukrainian institutions.... provide Ukrainian educational institutions and community groups both inside and outside Ukraine with materials that could be used for teaching and learning about Ukraine that may be otherwise unavailable.’ [[www.sucho.org](http://www.sucho.org)]
- <sup>27</sup> During Phase 1 of the initiative, we saved over 51 TB of data from 5,400+ websites of Ukrainian cultural heritage institutions. In Phase 2, we began coordinating aid shipments of digitization hardware, identifying resources for training Ukrainian cultural workers in digitization methods, curating Ukrainian culture in an online exhibit, and archiving Ukrainian war memes. During this period, we have served as a digitally-oriented partner for UNESCO, IFLA, and the Ukrainian Library Association in their discussions about developing a National Digital Library of Ukraine.’ [[www.sucho.org](http://www.sucho.org)] Updated December 2022, accessed 04 March 2023.
- <sup>28</sup> SUCHO Gallery, Exploring Ukrainian Cultural Heritage Online, <https://gallery.sucho.org/>
- <sup>29</sup> European Commission, 21st June 2022. ‘Commission joins forces with member states to launch a Collaborative Cloud for Europe’s cultural heritage,’ [https://ec.europa.eu/commission/presscorner/detail/en/IP\\_22\\_3855](https://ec.europa.eu/commission/presscorner/detail/en/IP_22_3855)
- <sup>30</sup> <https://whc.unesco.org/en/news/2518>
- <sup>31</sup> ‘Winterizing Monuments, Digitizing Archives: How Ukraine Is Fighting to Preserve Its Cultural Heritage a Year Into the Russian Invasion’ 27 February 2023, <https://news.artnet.com/art-world/ukraine-war-one-year-cultural-heritage-preservation-2261952>
- <sup>32</sup> Katie White, ‘Ukrainian artist Maria Prymachenko’s Fantastical Visions Have Captivated the World,’ ArtNews 15 March 2022. [<https://news.artnet.com/art-world/maria-prymachenko-3-things-2083134>] Of particular note, drawn from ICOMs Red List for Ukraine, objects related to folk art and naïve artworks by folk painters, which most certainly includes Prymachenko. ICOM’s Emergency Red List of Cultural Heritage, sets out items that may be targeted for destruction or looting. This list covers early printed books, manuscripts, miniatures, icons, vessels and decoration, textiles (including folk art) and costumes, jewellery of the 19<sup>th</sup>-20<sup>th</sup> c., costumes (including folk art), jewellery, numismatics, archaeological artefacts and in particular, objects related to folk art and Ukrainian national schools of art from the late 19<sup>th</sup> – mid 20<sup>th</sup> c. (drawings, engravings, paintings and folk art; in oil, pencil or watercolour on canvas or paper, Ukrainian national schools of realism, avant-garde, and postwar (social realism) and naïve art and widespread artworks by folk painters in the 19<sup>th</sup> and first half of the 20<sup>th</sup> century in central Ukraine).
- <sup>33</sup> Trevor Owens, ‘Preservation Aesthetics. An Interview with Shannon Mattern,’ 9th June 2014 <https://blogs.loc.gov/thesignal/2014/06/preservation-aesthetics-an-interview-with-shannon-mattern/>
- <sup>34</sup> Jacques Derrida, *Archive Fever: a Freudian Impression* (Baltimore: Johns Hopkins University Press, 1995).
- <sup>35</sup> Sven Spieker, ‘Self-Documentation as Artistic Practice in Eastern Europe,’ *Artpool 40: Active Archives and Art Networks International Conference 20-21* (February 2020), [https://www.artpool.hu/institute/artpool\\_40-conference.html](https://www.artpool.hu/institute/artpool_40-conference.html) [accessed 11 November 2020]
- <sup>36</sup> A Journey to Palmyra <https://palmyra.ixdm.ch/>
- <sup>37</sup> J. Drucker, *Graphesis. Visual Forms of Knowledge Production* (Cambridge, MA and London: Harvard University Press, 2014).

Reception date: 30th of March, 2023

Review date: 15th of May, 2023

Acceptance date: 28th of July, 2023