

**1 Monument to Lenin in Vinnytsia 1972–1992**

2025, 33 x 24 cm

2 Monument to Lenin in Horlivka 1981

2025, 33 x 24 cm

3 Monument to Lenin in Lviv 1952–1990

2025, 33 x 24 cm

4 Monument to Lenin in Ivano-Frankivsk 1975–1990

2025, 33 x 24 cm

5 Monument to Lenin in Odesa 1967–2016

2025, 33 x 24 cm

6 Monument to Lenin in Dnipropetrovsk (Dnipro)

1957–2014

2025, 33 x 24 cm

7 Monument of the Great October Revolution in Kyiv 1977–1991

2025, 33 x 24 cm

8 Monument to Lenin in Mykolaiv 1957–2014

2025, 33 x 24 cm

9 Monument to Lenin in Sumy 1958–2009

2025, 33 x 24 cm

10 Monument to Lenin in Kharkiv 1963–2014

2025, 33 x 24 cm

11 Monument to Lenin in Kyiv 1946–2013

2024, 100 x 70 cm

12 Monument to Lenin in the Artek camp, Yalta, Crimea 1985

2025, 36 x 32,5 cm

13 Monument to Lenin in Yalta, Crimea 1954

2025, 36 x 32,5 cm

14 Monument to Lenin in Donetsk 1985

2025, 36 x 32,5 cm

- 15 Monument to Lenin in Sevastopol, Crimea 1957
2025, 32,5 x 32,5 cm
- 16 Monument to Lenin in Kharkiv 1963–2014
2025, 32,5 x 32,5 cm
- 17 People’s Friendship Arch 1982 / Arch of Freedom of the Ukrainian People 2022
2024, 100 x 80 cm
- 18 White gazebo 1909/1990 / Rotunda of Friendship of Peoples 1909–1954
2025, 74 x 104 cm
- 19 Three Sisters / Monument to Friendship 1975 – planned
2024, 100 x 70 cm
- 20 Shchors monument 1954–2023
2025, 100 x 60 cm
- 21 Shchors monument 1954–2023
2024, 32,5 x 32,5 cm
- 22 Monument to Anton Chekhov in Yalta, Crimea
2025, 46 x 31 cm
- 23 Monument to Pushkin in Kyiv 1962–2023
2024, 100 x 95 cm
- 24 Memorial marker of Tolstoy’s stay on the 4th bastion, Sevastopol, Crimea
2025, 32,5 x 32,5 cm
- 25 Odesa Sea Port
2024, 70 x 100 cm
- 26 A railway ferry in the Kerch Strait, Crimea
2025, 104 x 94 cm
- 27 Kerch Strait ferry line, Crimea
2025, 104 x 94 cm
- 28 Slava / Moscow (missile cruiser) 1979–2022
2025, 104 x 104 cm
- 29 The largest transport aircraft Mriya AN-225. 1988–2022
2025, 104 x 104 cm
- 30 Azovstal factory. Rolling mill 1933–2022
2024, 100 x 70 cm
- 31 Panorama of the Kakhovka Sea / Kakhovka Reservoir 1955–2023
2025, 100 x 70 cm
- 32 Mother Motherland
2024, 100 x 95 cm

- 33 Monument to the Great Patriotic War (1941–1945)
2025, 104 x 74 cm
- 34 Victory Monument in Kryvyi Rih
2025, 104 x 84 cm
- 35 Eternal Flame / Sculpture Warrior with a Flag on the Hill of Glory in Lviv 1948–2023
2025, 104 x 74 cm
- 36 Eternal flame / Monument of Eternal Glory at the Tomb of the Unknown Soldier in Kyiv
2025, 104 x 94 cm
- 37 Eternal flame
2025, 104 x 94 cm
- 38 Eternal flame / Memorial comple x in honour of soldiers who died during the Great Patriotic War, Vovchansk
2025, 104 x 94 cm
- 39 Eternal flame / Monument of Eternal Glory at the Tomb of the Unknown Soldier in Kyiv
2025, 104 x 94 cm
- 40 Eternal Flame / Monument to sailors heroes in Sevastopol
2025, 104 x 74 cm
- 41 Sculpture Mother Motherland / Hill of Glory in Cherkasy
2025, 104 x 74 cm
- 42 Eternal Flame on the Hill of Glory in Lviv
2025, 104 x 84 cm
- 43 Eternal Flame / Monument to sailors heroes in Sevastopol
2025, 104 x 54 cm
- 44 Mound of Glory 1975
2024, 100 x 70 cm
- 45 Ukraine to the liberators 1970–2022
2024, 100 x 70 cm
- 46 Eternal flame / Monument of Eternal Glory at the Tomb of the Unknown Soldier in Kyiv
2025, 104 x 50 cm
- 47 Eternal flame I
2025, 104 x 50 cm
- 48 Eternal flame II
2025, 104 x 50 cm

PICTURESQUE UKRAINE

Soviet propaganda in Ukraine was spectacular and on a mas-
sive scale. An overwritten historical narrative occupied every pos-
sible space. The agenda of imperial ideology was based on several
fundamental principles. Propaganda perpetuated the myth of
a shared victory over the Nazis and the liberating role of the Soviet
Union, emphasized the friendship and brotherhood of nations, and
constructed images of leaders and figures creating a “common” cul-
ture. The hundreds of monuments that were erected across Ukraine
became a means of elevating and perpetuating these themes. Their
symbolic content and form filled the public space, becoming per-
manently integrated into the landscape along with the numerous
names of streets, squares, parks, and other topographical features
containing symbols of Soviet imperial policy.

After the Great Patriotic War (a term used in Soviet propaganda
for a specific period during the Second World War), hundreds of
monuments were created of spectacular form and scale, often
combined with other architectural elements, such as the Mound of
Glory in Nova Odesa, the monument to the liberators of Ukraine in
Uzhhorod (the artist’s hometown). Statues of Lenin, the “father of
the nation” Ukraine, as a narrative that is still upheld in russia today
and Alexander Pushkin also appeared throughout the country.
These were used instrumentally in the expansion and imposition
of a foreign culture.

The statues and monuments all met a similar fate. After Ukraine
gained independence in 1991, Lenin quickly disappeared from
pedestals, and Pushkin after 2022, in a process of de-imperial-
ization. The Three Sisters (Friendship Monument) on the border
between Belarus and russia is a unique work – the sisters were
meant to symbolize “friendship” between the neighboring coun-
tries. The White Harbour/Rotunda of Friendship of Nations was first
built in 1909 to celebrate the 200th anniversary of the Battle of Pol-
tava, destroyed during the Nazi occupation and rebuilt in 1954. As
a result, the gazebo was given a new “Soviet name” - Rotunda of
Friendship of Nations. Officially, the monument was not considered
to be reconstructed, but rather created on the model of the one
that existed in the pre-war period and was unveiled in honor of the
“300th anniversary of the reunification of Ukraine with Russia.” The
People’s Friendship Arch in Kiev, on the other hand, is an example
of how the Soviet Union continued the imperial traditions of Tsar-
ist Russia. All of the monuments played an important role in the
creation of a unified image of a world that disintegrated irrevocably
after Russia’s invasion of Ukraine in 2022.

PICTURESQUE UKRAINE is a series in which Yuriy Biley focuses
on postcards and photo albums published from the 1950’s to
the late 1980’s that depict selected monuments embodying the
most prominent themes of Soviet propaganda. The title makes
reference to a series of etchings by Taras Shevchenko that depict
Ukrainian history, folk life, customs, folklore, nature and monu-

ments of the mid-19th century. Biley singles out stories and his-
torical monuments from them, tackling the theme of Russia’s
influence on Ukraine and the contrived common history.

Postcards and photo albums were one of the methods of rein-
forcing the presence of propagandistic content. They were an
important part of their distribution, as evidenced by the fact that
their publication required multi-step approvals from the authori-
ties. Biley enlarges them and creates works with the use of cyano-
type – a photographic technique in which, when exposed to light,
an image in a shade of Prussian blue is obtained, creating a twilight
effect. The works look as if the photographs were taken after dusk
or at dawn. The artist deliberately does not clarify this. He obscures
the images of the objects and structures that created a false nar-
rative. In recent years, most propaganda monuments have been
removed from public space and their message is perpetuated no
longer through peaceful transition, but through wartime aggres-
sion. In addition to themes connected to the history of Ukraine
from the period of the Soviet Union, the series also includes images
of structures destroyed by the Russians after the invasion in 2022
– the Azovstal factory in Mariupol the port of Odesa, whether
the world’s largest transport aircraft Mriya (An-255) – which are
examples of the final solution, namely war as a continuation of
the policies of Tsarist Russia and the Soviet Union towards the
annexed countries. Also appearing is the Kachovets power plant,
which was blown up by the russians on June 6, 2023 as a result of
which the Kachov Reservoir dried up, hundreds of plant and ani-
mal species became extinct. It also led to a shortage of drinking
water and drought in the entire region of southern Ukraine. Due
to the flooding, the unique ecosystem of the Dnieper floodplains
and downstream islands disappeared. Motor oil that leaked from
blocks of the destroyed hydroelectric plant also became a threat.
The catastrophe has been described as an “ecocide.”

Biley’s work demonstrates that Ukraine is currently at a pivotal
moment in its history, when it will either succeed in defending itself
and emerge from the twilight or be lost in it. Emerging from the
twilight is an opportunity for the country to reexamine its own his-
tory and undertake an analysis of the elements that constitute its
identity. By visually dissecting these images, Biley formulates an
indictment against historical lies, Soviet and Russian propaganda,
colonialism and imperialism. Upholding and restoring the correct
historical narrative. The definitive crackdown is the subsection on
the eternal flame. Instead of alluding to the visual propaganda
omnipresent in the other halls, the motif of the eternal flame
appears here, on the one hand symbolizing devotion to and honor
of those who died in the war, adopted as a worldwide symbol of
remembrance, and on the other as a symbol of what never ends. In
the case of the monuments in Ukraine, the eternal flame has lost its
meaning, becoming today a symbol of the end of an era.

Marta Czyż

YURIY BILEY – born in 1988 in Uzhhorod (Zakarpatian region, Ukraine). In 2011 graduated from the National Academy of Arts in Lviv. Since 2015 he lives and works in Wrocław (Poland). Since 2022, he has been living between Berlin and Wrocław. Visual artist and curator. The artist's practice focuses on themes related to the experience of emigration. He is interested in text and the influence of language as a cultural factor. He creates installations, collages and works of a post-artistic character.

Co-founder of the Open Group (since 2012), whose artistic practice is based on the study of the concept of „collective work“. In the 2013 Open Group was awarded the special prize PinchukArtPrize (Kyiv) and in 2015 the winner of the main prize. In 2015 as an Open Group member he participated in the exhibition „Hope“ presented in the Ukrainian National Pavilion at 56. La Biennale di Venezia. In 2019 Open Group curated the Pavilion of Ukraine at 58. La Biennale di Venezia. In 2024, the Open Group was representing Poland at the 60th Venice Biennale with the project „Repeat after me II“ (curator: Marta Czyż).

Biley is also the curator and co-founder of two galleries, Detenpyla – Lviv, Ukraine (since 2011) and NEW GOLDEN – Wrocław, Poland (since 2019).

In 2022-2023 he was nominated for the most important Ukrainian award for young artists PinchukArtPrize. In 2022, he received the WARTO award of the Wrocław Gazeta Wyborcza, and the Allegro Prize of the public. And in 2023 he was awarded the Wojtek Fałęcki Prize.

The artist's works have been exhibited in several institutions like: Stadtmuseum in Berlin, Germany; Museum of Modern Art in Warsaw, Poland; The Emigration Museum in Gdynia, Poland; Wrocław Contemporary Museum, Poland; National Art Museum Kyiv, Ukraine; Museum of Modern Art in Olomouc, Czech Republic; KVOST - Kunstverein Ost in Berlin, Germany; BWA Zielona Góra, Poland; Labirynt gallery Lublin, Poland; PinchukArtCentre in Kyiv, Ukraine; Raster gallery in Warsaw, Poland; Jam Factory Art Center in Lviv, Ukraine; amongst others.

MARTA CZYŻ – Art historian, independent curator, critic. Lives and works in Warsaw.

Curator of the Polish Pavilion at the 60th Venice Biennale in 2024 with an exhibition by the Ukrainian collective Open Group (Yuriy Biley, Pavlo Kovach, Anton Varga) - Repeat After Me II.

Her practice draws on archives and recent developments in art history to influence culture and social movements. She researches the history of exhibitions in Poland and the profession of curator. Since 2019 she is focused on Ukrainian art.

She graduated in Art History faculty in Warsaw University, curatorial studies in Jagiellonian University in Cracow. She was also participating in the Erasmus program in Freie Universität in Berlin. She has realised her exhibitions at the CCA Ujazdowski Castle in Warsaw, Zachęta National Gallery of Art in Warsaw, BWA Zielona Góra (Poland), MOS Gorzów (Poland), and the National Museum in Szczecin (Poland) and other. In 2020, she curated the 10th Contexts Festival of Ephemeral Arts in Sokolowsko (Poland) and the 9th Youth Triennale at the Centre for Polish Sculpture in Oronsoko (Poland). In 2022 she created the exhibition „Society of Discouragement“ at the History Meeting House in Warsaw (with Yuriy Biley). She regularly publishes texts for the catalogues and in the art and opinion press (Dwutygodnik, Vogue Polska, Polityka, miejsc, Wysokie Obcasy, Camera Austria, culture.pl). In 2015 she published (together with Julia Wielgus) the book „In the frame of the exhibition - conversations with curators“. Winner (with the Open Group) of the O!Śnienienia award. Scholarship holder of the Minister of Culture. Member of the AICA.

YURIY BILEY

CURATOR:

MARTA CZYŻ

9.04–25.05.2025