

Received: 03 March, 2026

Accepted: 29 July, 2026

Published: 30 August, 2026

Artistic and Industrial Art of Ukraine in Modern Textile and Embroidery Art Practices

Alla Diachenko

Faculty of Decorative and Applied Art, Department of Industrial Design and Computer Technologies, Mykhailo Boichuk Kyiv State Academy of Decorative Applied Arts and Design, Kyiv, Ukraine; pani.alla0107@gmail.com

Valentyna Kostiukova

Mykhailo Boichuk Kyiv State Academy of Decorative Applied Arts and Design, Kyiv, Ukraine

Roman Pylyp

Department of Decorative and Applied Arts, Transcarpathian Academy of Arts, Uzhhorod, Ukraine

Olena Maydanets-Bargylevych

Honored Art Worker of Ukraine, Borys Grinchenko Kyiv Metropolitan University, Kyiv, Ukraine

Halyna Zabashta

Honored Artist of Ukraine, Department of Textile Art, Embroidery and Costume, Mykhailo Boichuk Kyiv State Academy of Decorative Applied Arts and Design, Kyiv, Ukraine

Cite this article:

Diachenko, A., Pylyp, R., Kostiukova, V., Maydanets-Bargylevych, O., & Zabashta, H. (2027). Artistic and Industrial Art of Ukraine in Modern Textile and Embroidery Art Practices. *Revista Cultura Científica*, (25), pp. 80–91.

Abstract

The article is devoted to the artistic and industrial art of Ukraine in the context of modern textile and embroidery art practices. In the period of global changes, textiles cease to be only an element of folk tradition. They become an active medium of cultural memory, identity, as well as artistic reflection. The purpose of the study is a comprehensive analysis of the transformation of textile practices. The transition from traditional forms to modern artistic and creative manifestations is considered. The authors combine the methods of digital humanities, visual studies, and material culture. The empirical base was made up of 26 publications from the Scopus database, Google Trends data for 2011–2025, and materials from Europeana and Google Arts & Culture. The results show a significant increase in interest in embroidery after 2022. This interest remains at a high level and reflects not only

the cultural but also the geopolitical relevance of the topic. It is presented on three levels: as a material artifact, a symbol of identity, and an element of contemporary art. The scientific novelty of the work lies in a new conceptual model of artistic and industrial art. It is considered as an open cultural system that combines three levels: hereditary, representational, and creative-innovative. The study also clarifies the boundaries of this concept between traditional craft, design, and contemporary art. The findings emphasize the prospects of artistic and industrial art for the development of creative industries, cultural diplomacy, and the preservation of national identity in the face of modern challenges.

Keywords: contemporary textile art, art practices, traditions and innovations, cultural heritage, original embroidery, embroidery art.

1. INTRODUCTION AND LITERATURE REVIEW

Contemporary artistic and industrial art in Ukraine is undergoing a period of active transformation. Traditional textile techniques, in particular embroidery, are increasingly moving beyond ethnography and the decorative and applied arts. They are becoming part of modern cultural production, combining heritage, artistic practices, and creative industries. In the context of war, globalization, and digitalization, the issue of the role of textiles in the construction of national identity and cultural sustainability is becoming especially relevant.

Despite a significant amount of research on Ukrainian embroidery and folk costume, a number of significant gaps remain. Firstly, the concept of “artistic and industrial art” in Ukrainian scientific discourse is still not sufficiently conceptualized. Secondly, most works focus on embroidery, while other forms of textile art (artistic weaving, fiber art, and textile design) are much less studied. Thirdly, there is a lack of comprehensive research that combines historical, ethnographic, artistic, and digital approaches to the analysis of modern textile practices.

The article is aimed at a comprehensive study of the artistic and industrial art of Ukraine in modern textile and embroidery art practices. To situate this objective within the existing scholarly discourse, it is necessary to consider the development of contemporary approaches to textile practices, their theoretical foundations, and the main directions and limitations of previous research.

Contemporary studies of the artistic and industrial art of Ukraine demonstrate a gradual transition from a narrow ethnographic description to an interdisciplinary understanding of textile practices as a complex system of cultural production that combines tradition, contemporary art, and creative industries. In this context, textiles – including embroidery, weaving, decorative techniques, and experimental forms of fiber art – emerge not only as material objects but also as a medium of cultural memory, identity, and artistic communication [1–3].

An important theoretical aspect is the clarification of the concept of “artistic and industrial art” itself. In the domestic tradition, this term is historically associated with the system of art education of the Soviet period and denotes the sphere of synthesis between artistic creativity and industrial (or mass) production. In contrast to decorative and applied art, which is focused mainly on uniqueness and tradition, artistic and industrial art involves the adaptation of artistic ideas to the conditions of replication, functionality, and market requirements [4, 5]. At the same time, in the modern context, it actively interacts with creative industries, fashion, and design, forming hybrid forms. In this sense, textiles are not only a carrier of cultural memory but also a resource of economic and symbolic production. It is this multi-layered character – between traditional craft, industrial design, and contemporary art – that determines the specifics of the artistic and industrial art of Ukraine at the present stage [6, 7].

Within the framework of the traditional approach, textile practices are considered as a component of folk and decorative and applied art, which forms the basis of artistic and industrial culture. Studies by Ukrainian scholars emphasize the importance of ornament, techniques, and regional features in the formation of the national style [8–11]. An analysis of the historical development of Ukrainian costume demonstrates that textiles act as an important carrier of social, ethnic, and symbolic codes [10, 11]. In the same context, modern ethnological and art studies focus on the regional specifics of the textile traditions of Ukraine, particularly in multiethnic environments, which allows us to consider artistic and industrial art as a complex system of cultural interaction and identity. Such approaches emphasize the variability of ornamental structures, techniques, and symbolism depending on the region and the historical and cultural context [12–14].

At the same time, the corpus of modern studies demonstrates a distinct concentration of attention on embroidery as a central object of analysis within the framework of Ukrainian artistic and industrial art. This is confirmed by the quantitative analysis of keywords (in particular, embroidery, vyshyvanka, and motifs) that dominate scientific publications. In scientific discourse, embroidery is interpreted as a marker of national identity and cultural memory [14, 15], as a complex symbolic system of ornaments and signs [8, 16], as well as an important element of museum representation and cultural policy [17]. At the same time, this concentration of research attention leads to a certain narrowing of the scientific field, since other forms of textile art – in particular, weaving, textile sculpture, or experimental fiber art – remain less represented in comparison with embroidery.

Modern research pays greater attention not only to traditions but also to their transformation and adaptation. Melnyk et al. [7] showed that traditional ornaments are actively used in modern textile design, particularly in knitting. Although their functional purpose changes, their symbolic meaning is preserved. Similarly, Oliynyk [6] analyzes the interaction between ethnocultural heritage and the fashion industry. Here, textiles act as an intermediary between cultural memory and market mechanisms. Beznosiuk [18] considers artistic and industrial art as a resource for the development of tourism and the creative economy, which indicates that it has moved beyond the purely artistic sphere.

In this context, textiles cease to be merely a craft and acquire the status of an autonomous artistic medium [5, 19]. Chomitzky [20] highlights the role of embroidery in contemporary fashion as a tool of cultural representation, particularly through the adaptation of traditional techniques to everyday and crisis practices (e.g., embroidered personal protective equipment during the pandemic). Myzelev [21] analyzes textile practices (including elements of traditional costume) as

a form of sociocultural expression in the context of globalization and war, considering them through the prism of the construction of modern Ukrainian identity and masculinity. In this way, textile practices are integrated into the broader context of visual art, where they function alongside painting, installation, and performance.

At the same time, the direction of research related to digitalization and new technologies is developing. Brovarets [22] demonstrates that digital tools (in particular, IT technologies and online databases) contribute to the preservation, re-actualization, and promotion of textile heritage, transforming the ways in which it is documented, researched, and represented. This opens up new perspectives for artistic and industrial art, particularly in the fields of digital art and media art, but these processes remain insufficiently conceptualized theoretically within the broader context of art criticism.

The analysis of the corpus of publications allows us to identify several thematic clusters. The first – historical and ethnographic – focuses on traditional forms of textile art and their regional specifics [8, 23]. The second – cultural and identification-oriented – is related to the study of textiles as a symbol of national and ethnic identity [24, 25]. The third – design-oriented – covers the integration of traditions into the modern fashion and textile industry [6, 7]. The fourth – contemporary art – considers textiles as a medium of contemporary art [5, 19]. The fifth – technological – is related to digitalization and new forms of representation [22].

Thus, within the framework of this study, the concept of “artistic and industrial art” is considered as an intermediate category. It combines three main vectors:

- preservation and actualization of traditional techniques and ornamentation;
- integration of these elements into modern design and industrial practices;
- transformation of textiles into a conceptual medium of contemporary art.

This approach avoids identifying artistic and industrial art exclusively with the decorative and applied sphere. It also emphasizes its dynamic nature within the system of cultural production.

The analysis of the corpus of publications was carried out in the scientific database Scopus using the following search query: (“embroidery” OR “textile art”) AND (“cultural identity” OR “intangible cultural heritage” OR tradition* OR folklore) AND (Ukraine OR Ukrainian OR “Eastern Europe”). The query was applied to article titles, abstracts, and keywords.

After applying the filters, 26 relevant publications were obtained. For further analysis, the abstracts and keywords of these publications were processed using the Voyant Tools program. The results obtained demonstrate a clear thematic focus of the research. The most common terms are: ukrainian (57), embroidery (42), ukraine (35), cultural (32), national (27), folk (26), art (26), textile (25), culture (24), clothing (23), traditional (17), motifs (16), epigraphic (15), heritage (14), vyshyvanka (9), and others.

This distribution of keywords is visualized in Figure 1.

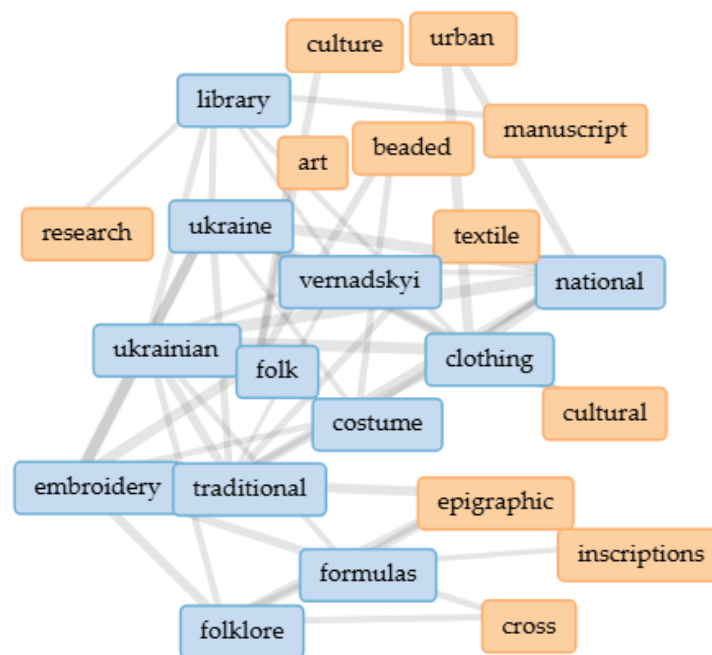


Figure 1. Semantic network of keywords on the topic of artistic and industrial art of Ukraine. Source: built by the authors using Voyant Tools [26]

At the same time, the literature review demonstrates a number of scientific problems. Firstly, there is a gap between research on traditional decorative and applied art and modern textile and embroidery art practices, which complicates the formation of a holistic theoretical model of artistic and industrial art in Ukraine [2, 4, 5]. Secondly, the concept of “artistic and industrial art” in the Ukrainian context remains insufficiently conceptualized, especially in terms of its position between tradition, creative industries, and contemporary art. Thirdly, the overwhelming focus on embroidery narrows the understanding of textiles. Weaving, textile art, and experimental artistic practices are often overlooked. Fourthly, the analysis of textiles as a visual language (composition, rhythm, color, materiality, and symbolism) is not sufficiently developed, although such an approach could integrate these studies into the broader context of visual studies and material culture. Finally, the interaction between traditional textile practices and digital technologies (digitalization, media art, and online representation) remains fragmentarily researched, despite promising work in this direction [22].

Thus, the current state of scientific research on textile and embroidery art in Ukraine indicates a gradual expansion of approaches – from the classical ethnographic description and documentation of regional features to an interdisciplinary understanding of artistic and industrial art as a complex cultural system that combines tradition, modern artistic practices, and creative industries. At the same time, the lack of a comprehensive theoretical framework that would effectively combine historical and ethnographic research, the analysis of textiles as a medium of contemporary art, design-oriented practices, and digital technologies determines the relevance of further research in this direction. Filling these theoretical gaps will allow for a deeper understanding of the role of artistic and industrial art in the processes of preserving cultural identity, adapting traditions to the modern world, and developing the creative economy of Ukraine.

2. MATERIALS AND METHODS

The study is based on an interdisciplinary approach that combines the methods of digital humanities, visual studies, and material culture studies. The purpose of the methodological design is to identify multi-level forms of representation of Ukrainian textile and embroidery art in various environments (scientific, digital, and institutional). The object of research is considered as a cultural system. It functions simultaneously in academic discourse, the public digital space, as well as museum and exhibition practices.

The empirical base is formed from four related datasets. The first array includes 26 scientific publications indexed in the Scopus database, selected by keywords related to textile art, embroidery, cultural identity, and Ukraine. The second array consists of Google Trends data for the period 2011–2025 for the queries “vyshyvanka” and “ukrainian embroidery”, which reflect the dynamics of global digital interest. The third array covers records from the Europeana digital archive obtained using similar search queries, which allows for the analysis of museum and institutional representation. The fourth array includes materials from digital exhibition platforms, including Google Arts & Culture, which represent curatorial narratives and contemporary forms of cultural interpretation of textile practices.

The methodological toolkit combines qualitative and quantitative methods of analysis. In particular, a systematic review of the literature was applied to determine the main areas of research within the Scopus corpus. Content analysis of annotations and keywords was used to identify thematic clusters and conceptual dominants. Voyant Tools was used to process text data, which made it possible to carry out frequency and semantic analysis of key terms.

The analysis of Google Trends data was carried out on the basis of a comparison of average annual search interest indices. Particular attention was paid to the identification of time peaks and their correlation with socio-political events that affect the actualization of Ukrainian cultural symbols in the global information space.

A comparative institutional approach was used to analyze Europeana and Google Arts & Culture. It made it possible to distinguish between two modes of representation: object-archival, characteristic of museum databases, and narrative-curatorial, inherent in digital exhibition platforms. This provided an opportunity to identify different ways of mediating textile heritage.

The interpretation of the results was carried out within the framework of theories of material culture, craft studies, and approaches to cultural identity. Textile practices are not seen as isolated artifacts, but as a medium of cultural communication, combining tradition, contemporary art, and digital forms of representation.

The methodological limitations of the study are associated with a relatively small sample of Scopus publications, the use of indexed (relative) Google Trends indicators, as well as dependence on the digitization policies and curatorial selection of digital archives. Despite this, combining different types of data provides a sufficient level of triangulation and increases the validity of the results obtained.

3. RESULTS

3.1. DYNAMICS OF DIGITAL PUBLIC INTEREST IN EMBROIDERY AND UKRAINIAN EMBROIDERY AS AN INDICATOR OF CULTURAL ACTUALIZATION

The empirical analysis of the study is aimed at identifying the dynamics of public interest in embroidery as one of the key markers of modern textile and embroidery art practices in Ukraine and its global representation. Within this stage, Google Trends data (Worldwide, 2011–2025) were used for two queries – "vyshyvanka" and "ukrainian embroidery", which allows for a comparison of both the local-cultural (transliterated Ukrainian term) and the English-language academic-descriptive versions of the representation of the phenomenon in the digital environment.

The data obtained demonstrate pronounced wave-like dynamics with two structural stages of interest growth (Figure 2).

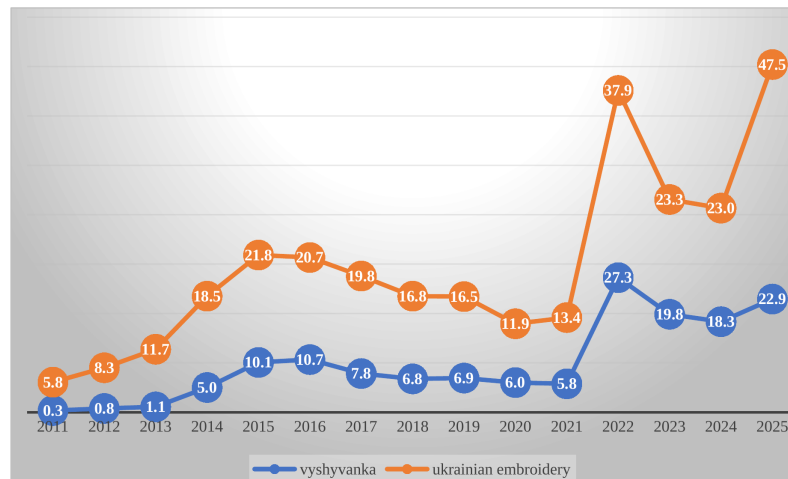


Figure 2. Average annual values of the index of interest in queries "vyshyvanka" and "ukrainian embroidery" (Google Trends, Worldwide, 2011–2025). Source: compiled by the author based on Google data [27]

The first stage falls within 2014–2016 and is characterized by a sharp increase in the indicators of both queries. The index value for "vyshyvanka" increases from 1.1 in 2013 to 10.7 in 2016. At the same time, the index value for "ukrainian embroidery" increases from 11.7 to 20.7 over the same period. This growth correlates with the period of the Revolution of Dignity and the beginning of the Russian-Ukrainian war. At this time, embroidery is actualized not only as an element of traditional culture. It is also becoming increasingly relevant as a visual symbol of political solidarity and national identity.

The second, much more intensive stage of growth is recorded in 2022–2025. It is already directly related to the full-scale Russian aggression. During this period, the indicator of the query "vyshyvanka" increases from 5.8 in 2021 to 27.3 in 2022. This is almost 4.7 times higher than the previous value. Similarly, "ukrainian embroidery" shows an increase from 13.4 in 2021 to 37.9 in 2022, and in 2025, it reaches a maximum value of 47.5, which is the highest figure in the entire study period. In general, after the peak value of 2022, both queries maintain an increased level of interest, which indicates not a short-term reaction, but a stabilization of cultural attention to the phenomenon.

At the same time, the analysis of related and trending search queries in Google Trends (Related queries, Worldwide) clarifies the content structure of this interest. The dominance of queries such as "vyshyvanka", "ukrainian vyshyvanka", "embroidered dress", "ukrainian costume", and "ukrainian embroidery day" indicates three interrelated areas of actualization: (1) fashion and design dimension, (2) symbolic identity discourse, and (3) commemorative practices, in particular Vyshyvanka Day. At the same time, the growth of queries with the categories "Ukraine" and "ukraine embroidery" (+130% and +170%) indicates an increase in the geopolitical relevance of the cultural phenomenon in the global information field of Google [27].

Thus, the revealed dynamics confirm that embroidery functions in the digital environment as a multi-level cultural indicator that combines ethno-cultural tradition, modern fashion practices, and tools of symbolic communication. The growth and stabilization of interest after 2022 indicate the transformation of embroidery from a local ethnographic object into a globally recognizable element of Ukrainian cultural representation and soft power.

3.2. INSTITUTIONAL AND ARCHIVAL REPRESENTATION OF EMBROIDERY AND UKRAINIAN EMBROIDERY IN DIGITAL MUSEUM COLLECTIONS (EUROPEANA)

The empirical analysis of Europeana's digital museum collections [28, 29] was carried out in order to compare the institutional presence of two key search categories – "vyshyvanka" and "ukrainian embroidery" – in European digital

cultural repositories. This approach allows us to move from measuring digital public interest (Google Trends) to analyzing the level of institutional and museum materialization of a cultural phenomenon.

The results of the search query "vyshyvanka" in the Europeana database show a total of 31 entries, including both elements of cultural initiatives (including "World Vyshyvanka Day") and archival documents related to the recording of the Russian-Ukrainian war (materials from the Finnish Heritage Agency). The structure of the sample is dominated not by material museum objects but by event-based and documentary forms of representation, which indicates the predominance of the symbolic and mediatized dimension over the classical museum object.

In turn, the search query "ukrainian embroidery" shows 35 results in the Europeana digital collection. Analysis of the content of these records reveals a much wider range of material representation: textile artifacts (including shirts, embroidery fragments, woven products, decorative interior elements) are represented by institutions such as the Textile Research Centre Leiden, Deutsche Fotothek, the National Museum of Bukovina, and the Moldova National Museum Complex. At the same time, within this sample, there are also duplicate records and mixed categories of objects that combine ethnographic, decorative, and archival contexts.

A comparative analysis of the two queries allows us to identify structural differences in the ways of institutional representation. If "vyshyvanka" mainly functions as a cultural symbol associated with event practices and modern initiatives of cultural memory, then "ukrainian embroidery" is more often presented as a materialized museum object within ethnographic and decorative and applied collections. Thus, the first term primarily represents the discursive-symbolic level of cultural presence, while the second represents the material-object level of museum classification.

In general, the results obtained confirm the presence of structural asymmetry between different modes of representation of Ukrainian embroidery in digital museum archives. On the one hand, the limited but symbolically saturated presence of "vyshyvanka" as an element of cultural diplomacy and public memory is recorded. On the other hand, "ukrainian embroidery" demonstrates a more stable but fragmented material institutionalization within European museum collections. Taken together, this indicates a multi-level model of the existence of Ukrainian embroidery in the digital cultural space – as an object of a material, symbolic, and mediatized nature at the same time.

Thus, a comparative analysis of the results of the search queries "vyshyvanka" and "ukrainian embroidery" in the Europeana digital collection reveals different modes of institutional representation of Ukrainian embroidery. "Vyshyvanka" mainly functions as a symbolic, discursive, and event-based phenomenon, while "ukrainian embroidery" is more often presented in the form of material museum objects of an ethnographic and decorative and applied nature. This allows us to assert that the digital museum presence of Ukrainian embroidery is heterogeneous and dependent on the terminological framework of its description, which, in turn, affects the ways of its cultural institutionalization in the European context.

3.3. REPRESENTATION OF UKRAINIAN EMBROIDERY AND TEXTILE HERITAGE IN THE GLOBAL DIGITAL EXHIBITION SPACE

The next stage of the study involved the study of the representation of Ukrainian embroidery and textile culture in the digital exhibition environment. For this purpose, the Google Arts & Culture platform was used, which brings together collections of museums, cultural institutions, and exhibition projects from around the world. The analysis was carried out using the search queries "vyshyvanka" and "ukrainian embroidery" [30, 31].

The results obtained indicate that Ukrainian embroidery is presented in the digital space not only as an ethnographic or decorative phenomenon, but also as a component of a broader cultural, historical, and artistic narrative. Among the discovered materials, online exhibitions and virtual galleries created by Ukrainian and international institutions prevail, including the National Center of Folk Culture "Ivan Honchar Museum", the National Museum of the History of Ukraine, the Ukrainian Institute, Lviv Historical Museum, the National Museum of the Romanian Peasant, and others.

The analysis of the content of the presented projects allows us to identify several main thematic areas. The first one is related to traditional folk culture and ethnographic heritage ("Create a Ukrainian Look: Ukrainian Folk Clothing", "Rooted Trees in Ukrainian Folk Culture", "Festive Headwear of Rural Women"). The second direction covers historical and cultural research and museum projects dedicated to Ukrainian researchers, collectors, and monuments of material culture ("Mykola Bilashivskyi", "Danylo Shcherbakivskyi", "Crimea and Its Indigenous Population in the Lithographs of Friedrich Gross"). The third direction is related to contemporary artistic practices and design, which is confirmed by the presence of exhibition projects in the field of fashion, textiles, and contemporary art, in particular the materials of the Global Creative Graduate Showcase and projects of the Ukrainian Institute.

It is especially important that embroidery within digital exhibitions often does not function as an independent subject of presentation. It is part of broader narratives about Ukrainian culture, historical memory, and national identity. This indicates a shift from an ethnographic understanding of textiles to a broader cultural understanding.

Comparing the results of Google Arts & Culture with Europeana data allows us to identify the differences between museum and exhibition representation of Ukrainian embroidery. While Europeana's digital collections are dominated by

an object-oriented approach focused on individual artifacts and museum objects, Google Arts & Culture demonstrates the predominance of a narrative-curatorial format, where embroidery and textiles are included in broader historical, artistic, and cultural narratives. Thus, the digital exhibition space acts as an important mechanism for popularizing and rethinking the artistic and industrial art of Ukraine in the international context.

In general, the results of the analysis show that Ukrainian embroidery and textile heritage today function simultaneously at three levels of cultural representation: as an object of public interest (Google Trends), as a museum and archival artifact (Europeana), and as an element of modern cultural narratives and exhibition practices (Google Arts & Culture). It is this multi-level presence that ensures their sustainable relevance in the modern cultural space and contributes to the integration of artistic and industrial art of Ukraine into the global cultural circulation. The main thematic areas of representation of Ukrainian embroidery and textile culture in Google arts and culture is presented in Table 1.

Table 1. *Main thematic areas of representation of Ukrainian embroidery and textile culture in Google Arts & Culture*

Thematic area	Examples of exhibitions and projects
Folk culture and ethnography	Create a Ukrainian Look: Ukrainian Folk Clothing, Rooted Trees in Ukrainian Folk Culture
Historical and cultural heritage	Mykola Bilashivskiy, Danylo Shcherbakivskiy, Crimea and Its Indigenous Population in the Lithographs of Friedrich Gross
Contemporary art and design	Lyubov Panchenko, Global Creative Graduate Showcase 2025
National identity and cultural memory	Projects of the Ukrainian Institute and the National Center of Folk Culture "Ivan Honchar Museum"

Source: built by the authors based on [30, 31].

3.4. CONTEMPORARY TEXTILE ART PRACTICES OF UKRAINE IN THE INTERNATIONAL ART SPACE

The next stage of the study involved the study of the representation of contemporary Ukrainian textile art in the international digital cultural space. Unlike the previous stages of the analysis, which focused on public interest in embroidery and its museum representation, this area of research allows us to assess the place of contemporary textile art practices in the global artistic discourse. For this purpose, digital exhibition projects, international art initiatives, and online exhibitions presented on the platforms of Google Arts & Culture, the Ukrainian Institute, and international cultural organizations were analyzed [32, 33].

The results obtained indicate that contemporary Ukrainian textile art is increasingly represented not only as a component of traditional cultural heritage, but also as an independent direction within contemporary art. Unlike digital museum collections, where an object-oriented approach to the display of textile artifacts prevails, contemporary exhibition projects focus on the conceptual potential of textiles as an artistic medium capable of transmitting complex socio-cultural meanings and interpretations [34].

A special place in the international digital representation of Ukrainian art is occupied by the work of Lyubov Panchenko. In the project "60s. The Lost Treasures", implemented by the Ukrainian Institute together with Google Arts & Culture, the artist's artistic heritage is presented as an important component of Ukrainian cultural modernism in the second half of the twentieth century. Lyubov Panchenko's textile compositions, clothing sketches, and decorative works are interpreted as examples of a synthesis of folk art tradition and contemporary artistic pursuits, which contributes to the integration of Ukrainian textile art into the international cultural context [32, 35].

Along with the representation of the creative heritage of individual artists, the international digital space demonstrates the growing interest in Ukrainian art textiles as a separate direction of contemporary art. An illustrative example is the international exhibition project The Fiber Effect, which brought together Ukrainian artists and representatives of the Ukrainian diaspora working in the field of fiber art. The presented works testify to the use of textiles, embroidery, weaving, and mixed techniques as a means of artistic reflection on issues of cultural memory, migration, national identity, and social transformations [36].

An important direction in the development of modern textile art practices is also the rethinking of traditional techniques in the context of contemporary art. An analysis of international exhibition projects shows that embroidery and textiles are increasingly used not as decorative elements, but as conceptual artistic tools. In this context, textile objects act as a means of visualizing collective memory, historical experience, and cultural heritage, acquiring new meanings in contemporary artistic discourse [34].

Such practices became especially relevant after the beginning of the full-scale Russian-Ukrainian war. In modern exhibition projects, textiles are increasingly used to comprehend the experience of war, loss, forced displacement, and cultural resistance. Due to their material nature and close connection with everyday life, textile works become effective tools for artistic communication, combining personal stories with broader social and cultural processes [33, 36].

The generalization of the results obtained allows us to identify several main thematic areas of representation of

contemporary Ukrainian textile art practices in the international space: cultural memory and heritage; national identity; artistic reflection on war and social transformations; contemporary art and fiber art; cultural diplomacy and international cultural communication. Unlike traditional museums, where the focus is on the object itself, digital exhibitions show textiles as a means of creating cultural narratives and artistic meanings.

Thus, modern Ukrainian textile art practices occupy an increasingly important place in the international art space. In digital exhibitions and cultural projects, textiles function not only as an element of traditional heritage, but also as an independent medium of contemporary art. They combine issues of cultural memory, national identity, social reflection, and cultural diplomacy. This confirms the gradual expansion of the boundaries of artistic and industrial art in Ukraine. It also indicates its integration into the global cultural discourse.

4. DISCUSSION

The results obtained allow us to take a fresh look at modern textile and embroidery practices in Ukraine. They are no longer perceived as isolated elements of traditional culture. They should be considered an important part of artistic and industrial art. It develops at the intersection of heritage, contemporary art, digital technologies, and creative industries.

Artistic and industrial art in Ukraine is not limited to the decorative and applied sphere. It combines artistic ideas and cultural symbols. It also has modern practical applications — from fashion design to exhibition projects. Unlike purely traditional crafts, it adapts traditions to modern conditions. And unlike industrial design, it retains a deep emotional and symbolic meaning.

Data from digital platforms and museums show that embroidered shirts and Ukrainian textiles have become important cultural symbols. They preserve historical memory, maintain identity, and strengthen Ukraine's cultural presence in the world. This became especially noticeable after 2022.

Modern artistic practices are changing significantly. Textiles already go beyond simple decoration. They become a real artistic medium, thanks to which artists comprehend the experience of war, migration, loss, and recovery. Vivid examples are The Fiber Effect project and exhibitions of Lyubov Panchenko's work. In these works, traditional techniques are naturally intertwined with a modern artistic vision.

Thus, the artistic and industrial art of Ukraine is formed as an open cultural system. It consists of three interrelated levels. These are the preservation of tradition, representation in the museum and digital space, as well as creative innovation through design and contemporary art. It is this interaction that makes textile practices alive and relevant. It is also promising for the development of the creative economy.

Of course, there are certain limitations. Most attention is still paid to embroidery. At the same time, other forms of textile art, such as artistic weaving, textile sculpture, or experimental fiber art, remain less researched. This creates a certain imbalance in the general understanding of the topic.

In general, modern artistic and industrial art helps Ukrainians not only to preserve cultural heritage. It also makes it possible to rethink it. It makes it possible to speak about oneself in a language that is both traditional and modern, local and globally understandable.

5. CONCLUSIONS

The study confirmed the important role of modern textile and embroidery art practices in the artistic and industrial art of Ukraine. They have ceased to be only an element of folk tradition. Today, textiles have become a powerful means of preserving cultural memory, strengthening identity, and artistically understanding modernity.

The main result of the work was the substantiation of a new conceptual model of artistic and industrial art. It is seen as an open system that combines three levels: the preservation of tradition, representation in the digital and museum space, as well as innovative creativity in the fields of design and contemporary art. This approach allows us to better understand the dynamic nature of textiles in the modern cultural context.

The study also showed a significant increase in public interest in Ukrainian embroidery after 2022. The embroidered shirt has become not only a symbol of national identity, but also an important tool of cultural diplomacy. At the same time, digital platforms (Europeana, Google Arts & Culture) demonstrate the transition from an object-archival to a narrative-curatorial model of textile heritage representation.

The scientific novelty of the study lies in the clarification of the concept of "artistic and industrial art" as an intermediate category between craft, design, and contemporary art; the comprehensive use of digital humanities methods for the analysis of textile practices; the identification of asymmetries in the representation of various forms of textiles; and the substantiation of the need to expand the research field.

The results obtained are of practical importance for the development of cultural policy, creative industries, museums, and art education. Prospects for further research may include a deeper study of the regional features of modern textile design, an analysis of the economic potential of artistic crafts, as well as a study of gender and environmental aspects in

modern textile art practices.

AUTHORSHIP AND CONTRIBUTIONS

According to the CRediT taxonomy, the authors contributed equally to the conception, development, and writing of the manuscript. Their collaboration included defining the research objectives, conducting data analysis, interpreting the results, and preparing the manuscript.

FUNDING STATEMENT

This research received no external funding.

CONFLICTS OF INTEREST STATEMENT

The authors declare no conflicts of interest.

DATA AVAILABILITY STATEMENT

Data are available from the corresponding author upon reasonable request.

DECLARATION OF GENERATIVE AI AND AI-ASSISTED TECHNOLOGIES IN THE WRITING PROCESS

During the preparation and revision of this manuscript, the authors used ChatGPT to assist with language editing, structural organization, and the drafting of revisions. The authors reviewed and edited the resulting text, checked the cited legal and scholarly sources, and accept full responsibility for the accuracy, originality, interpretation, and integrity of the final manuscript.

REFERENCES

- [1] Gordon, Beverly. *Textiles: The Whole Story: Uses, Meanings, Significance*. Thames & Hudson, 2011.
- [2] Adamson, Glenn. *Thinking through Craft*. Berg, 2007.
- [3] Meller, Susan, and Joost Elffers. *Textile Designs: 200 Years of Patterns for Printed Fabrics Arranged by Motif, Colour, Period and Design*. Thames & Hudson, 2002.
- [4] Risatti, Howard. *A Theory of Craft: Function and Aesthetic Expression*. U of North Carolina P, 2013.
- [5] Adamson, Glenn. *The Invention of Craft*. Bloomsbury Academic, 2013.
- [6] Oliynyk, Maryna. "An Academic Study of Clothing Ethnoculture and Modern Clothes Production: Interaction Practices in Ukraine." *Acta Ethnographica Hungarica*, vol. 66, no. 2, 2021, pp. 517–542.
- [7] Melnyk, Liudmyla, et al. "Ukrainian Folk Ornaments in Modern Knitting." *Tekstilec*, vol. 64, no. 2, 2021, pp. 84–95.
- [8] Kara-Vasyliieva, Tetiana, and Alla Chornomorets. *Ukrainian Embroidery*. Lybid, 2002.
- [9] Kara-Vasyliieva, Tetiana, and Zoya Chehusova. *Decorative Art of Ukraine in the Twentieth Century: In Search of the "Grand Style"*. Lybid, 2005.
- [10] Kosmina, Oksana. *Ukrainian Folk Costume*. Baltiia-Druk, 2017.
- [11] Nykorak, Olena, et al. "Ukrainian Modern Ethnographic Textile: Artistic Tradition Development." *The Ethnology Notebooks*, no. 2 (182), 2025, pp. 259–280.
- [12] Studenets, Natalia. "Painted Towels in Museum and Archival Collections of Ukraine: Regional Artistic Features." *Demiurge: Ideas, Technologies, Perspectives of Design*, vol. 3, no. 2, 2020, pp. 299–311.
- [13] Shevchenko, Olena. "Ukrainian Folk Embroidery as a Way of Identification and Communicative Interaction of the Ukrainian People in Modern Conditions." *National Academy of Managerial Staff of Culture and Arts Herald*, no. 3, 2018, pp. 120–123.
- [14] Denysova, Katia. "From Folk Art to Abstraction: Ukrainian Embroidery as a Medium of Avant-Garde Experimentation." *Arts*, vol. 11, no. 6, 2022, article 110.

-
- [15] Myzelev, Alla. "Craftivism between Nationalism and Activism in Ukraine and Belarus." *Frontiers in Sociology*, vol. 6, 2022, article 659103.
- [16] Kara-Vasylieva, Tetiana. *History of Ukrainian Embroidery*. Mystetstvo, 2008.
- [17] Aronsson, Peter, and Gabriella Elgenius, editors. *National Museums and Nation-Building in Europe 1750–2010: Mobilization and Legitimacy, Continuity and Change*. Routledge, 2015.
- [18] Beznosiuk, Olena. "Prospects of a Tourist Cluster Based on the Intangible Cultural Heritage of Opishne, Reshetylivka, Petrykivka." *Visnyk of V. N. Karazin Kharkiv National University, Series Geology, Geography, Ecology*, no. 60, 2024, pp. 159–172.
- [19] Lukovska, Olha, and Tetiana Kara-Vasylieva. "Mini Textile Art in Eastern Europe: Historical Survey." *Journal of Visual Art Practice*, vol. 21, no. 1, 2022, pp. 25–45.
- [20] Chomitzky, Katya. "Pandemic, but Make It Fashion: Ukrainian Embroidered PPE in the Time of COVID-19." *FOLKLORICA: Journal of the Slavic, East European, and Eurasian Folklore Association*, vol. 24, 2021, pp. 27–50.
- [21] Myzelev, Alla. "Volodymyr Zelensky: A New Ukrainian Masculinity." *Critical Studies in Fashion & Beauty*, vol. 16, no. 2, 2025, pp. 131–152.
- [22] Brovarets, Tetiana. "The Impact of IT Technologies on the Re-Actualization and Research of a Once-Forgotten Cultural Phenomenon: Ukrainian Epigraphic Embroidery in the Digital World." *Preservation, Digital Technology & Culture*, vol. 53, no. 4, 2024, pp. 241–248.
- [23] Savchenko, O. O. "Crimean Tatar Embroidered Pouches from the Late Eighteenth to the Early Twentieth Century in the Collection of the National Museum of the History of Ukraine: Origin, Attribution, and Cultural Context." *The World of the Orient*, no. 2 (127), 2025, pp. 99–120.
- [24] Greet, Winter. "Spiritual Armour: Crafting Ukrainian Identity through Vyshyvanka." *Czech Journal of International Relations*, vol. 59, no. 1, 2024, pp. 177–210.
- [25] Brovarets, Tetiana. "Oh, My Thoughts, My Thoughts. . . : Olena Pchilka's and Lesia Ukrainka's Contributions to Epigraphic Embroidery." *Kyiv-Mohyla Humanities Journal*, no. 8, 2021, pp. 147–162.
- [26] Sinclair, Stefan, and Geoffrey Rockwell. *Voyant Tools*. Voyant Consortium, <https://voyant-tools.org/>. Accessed 15 Aug. 2026.
- [27] Google. "Google Trends: Interest over Time for 'Vyshyvanka' and 'Ukrainian Embroidery,' Worldwide, 2011–2025." Google Trends, <https://trends.google.com/trends/explore?date=2011-01-01%202025-12-31&q=ukrainian%20embroidery,vyshyvanka>. Accessed 15 Aug. 2026.
- [28] Europeana. "Vyshyvanka." Europeana, <https://www.europeana.eu/en/search?query=vyshyvanka>. Accessed 30 June 2026.
- [29] Europeana. "Ukrainian Embroidery." Europeana, <https://www.europeana.eu/en/search?query=ukrainian%20embroidery>. Accessed 30 June 2026.
- [30] Google Arts & Culture. "Search Results for 'Vyshyvanka.'" Google Arts & Culture, <https://artsandculture.google.com/search?q=vyshyvanka>. Accessed 15 Aug. 2026.
- [31] Google Arts & Culture. "Search Results for 'Ukrainian Embroidery.'" Google Arts & Culture, <https://artsandculture.google.com/search?q=ukrainian%20embroidery>. Accessed 15 Aug. 2026.
- [32] Google Arts & Culture. "Ukraine Is Here." Google Arts & Culture, <https://artsandculture.google.com/project/ukraine>. Accessed 15 Aug. 2026.
- [33] Ukrainian Institute. "Ukrainian Institute at Google Arts & Culture." Ukrainian Institute, 2025, <https://ui.org.ua/en/sectors-en/en-projects/ukrainian-institute-at-google-arts-culture/>. Accessed 15 Aug. 2026.
- [34] Ukrainian House National Centre. "Material Matters: Ukrainian Art Textiles." Ukrainian House, 2024, <https://www.uadim.in.ua/material-matters>. Accessed 15 Aug. 2026.
-

-
- [35] Ukrainian Institute. “‘60s. The Lost Treasures’: A Project on Ukrainian Sixties Artists Launched on Google Arts & Culture.” Ukrainian Institute, 7 Mar. 2025, <https://ui.org.ua/en/news-en/project-on-ukrainian-sixties-artists-launched-on-google-arts-culture/>. Accessed 15 Aug. 2026.
- [36] Ukrainian Institute of America. “The Fiber Effect.” Ukrainian Institute of America, 25 Feb.–24 Apr. 2022, <https://ukrainianinstitute.org/event/the-fiber-effect/>. Accessed 15 Aug. 2026.