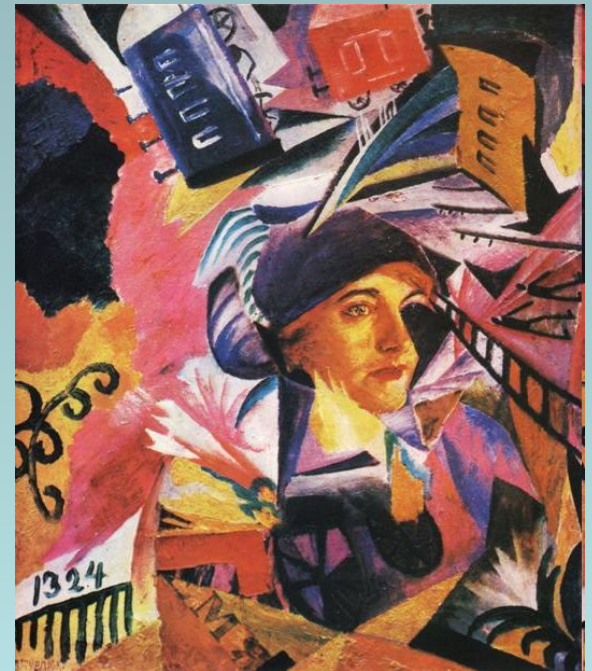


**UKRAINIAN CULTURE OF THE
END OF THE 19th–
BEGINNING OF THE 20th
CENTURIES
(Lecture 1)**

Plan

1. Modernism as a main tendency in development of philosophy and art.
2. Modernistic art movements.
3. Painting.
4. Sculpture.



1. Modernism

The concept of modernism took shape in Ukraine in the end of 19th and early 20th centuries, a time period which witnessed the development of the modern industrial society, rapid growth of cities and protest towards the social atmosphere prevalent at that time.

Modernism is a result of a sense of a changing world, stimulated by radical developments like:

1. escalation of warfare to a global level.
2. new development in the anthropological studies and religion.
3. new insights from newly developing fields like psychology and sociology.

4. scientific development of new theories of electromagnetism and quantum physics.
5. emergence of "city consciousness".
6. shifting power structures like women entering the work force.
7. new concepts like mass democracy and the rise of mass communication.
8. "end-of-the-century" consciousness.

General characteristics of modernism

- Individualism and subjectivism of person's position in the world.
- Modernism is marked by a strong and intentional break from the traditional way of rendering a theme or a thought.
- The concept of modernism denies the existence of truth. According to this school of thought, everything is relative.

- Modernists believe that the world is what we perceive or, in other words, the world is what we say it is.
- Modernism maintains absolutely no connection with history or historical institutions.
- According to this concept, life is unordered.
- Appreciation of the unconscious.



2. The Ukrainian modernism is represented by several art movements

An **art movement** is a tendency or style in art with a specific common philosophy or goal, followed by a group of artists during a restricted period of time, (usually a few months, years or decades).



Symbolism

an artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind.

Representatives: in literature – Oleksandr Oles', Pavlo Tychyna; in painting – Mykhajlo Zhuck.



Neo-romanticism

a reaction in general to the 'ugly' modern world of machines, new cities, and profit. Characteristic themes include longing for perfect love, utopian landscapes, romantic death, and history-in-landscape.



Important features of this movement in Ukraine are intuitionism and nationalism.

Representatives: in literature – Lesya Ukrainka, Olga Kobyljans'ka; in painting – Oleksa Novakivs'ky.



Neo-classicism

the revival of a classical (associated with the Greek and Roman antiquity) style or treatment in art, literature, architecture, or music. The main conflict in neoclassicist works is the one between duty and feelings.

Representatives: in literature –

Lesya Ukrainka, Mykola Zerov;

in architecture –

Fedir Troupyans'ky.



Impressionism

Characteristics of Impressionist art include fixation of momentary impressions; in literature – unfinished sentences; in painting – relatively small, thin, yet visible brush strokes; open composition; unusual visual angles.

Representatives: in literature – Mykhailo Kotsiubyns'ky, in painting - Oleksandr Murashko.



Expressionism

a modernist movement, initially in poetry and painting, originating at the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas.



Expressionist artists sought to express meaning or emotional experience rather than physical reality.

Representatives: in literature – Vasyl Stefanyck, Osyp Turyans'ky, Mykola Khvylyovy, Volodymyr Vynnychenko.

Futurism

was an artistic and social movement that originated in Italy in the early 20th century. It emphasized and glorified themes associated with contemporary concepts of the future, including speed, technology, youth and violence, and objects such as the car, the airplane and the industrial city.

Representatives: in literature
– Mykhail’ Semenko, Geo Shkurupij, Davyd Burlyuk; in painting – Olexandr Bohomasov, Olexandra Exter, Davyd Burlyuk.



Cubism

Cubism was one of the most influential visual art styles of the early twentieth century. The Cubist painters rejected the inherited concept that art should copy nature, or that they should adopt the traditional techniques of perspective, modeling, and foreshortening.



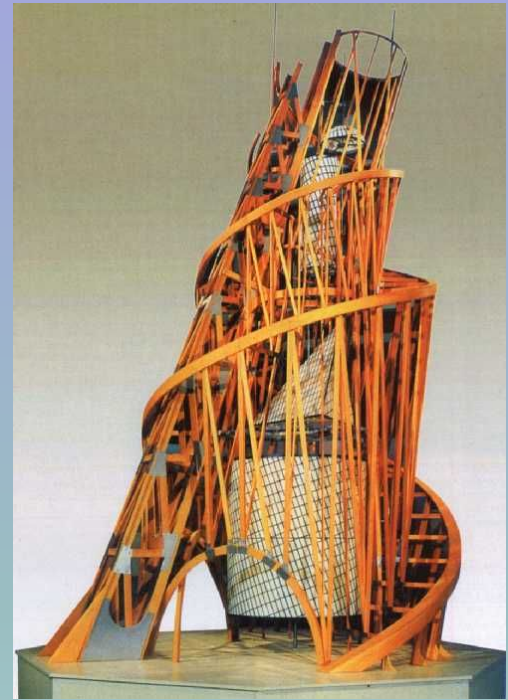
The cubists wanted to emphasize the two-dimensionality of the canvas. So they reduced and fractured objects into geometric forms, and then realigned these within a shallow, relieflike space. They also used multiple or contrasting vantage points.

Representatives: in painting – Olexandr Bohomasov, Kazymyr Malevych.



Constructivism

was the last and most influential modern art movement to flourish in the 20th century. Its heart was an entirely new approach to making objects, one which sought to abolish the traditional artistic concern with composition, and replace it with 'construction.'



Constructivism was called for a careful technical analysis of modern materials, and it was hoped that this investigation would eventually yield ideas that could be put to use in mass production, serving the ends of a modern society.



Ultimately, however, the movement foundered in trying to make the transition from the artist's studio to the factory.

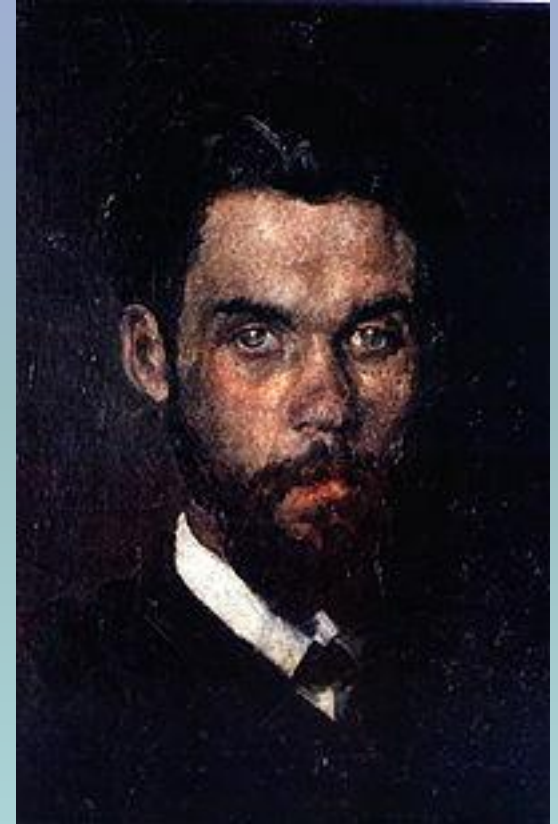
Representatives: in architecture – Pavlo Alyoshyn, Samuil Kravets; in painting – Volodymyr Tatlin.



3. Ukrainian painters

Pymonenko Mykola(1862–1912)

Prominent Ukrainian realist painter, who produced over 700 genre scenes, landscapes, and portraits. They include *Wedding* (1891), *Girls Fortune-telling* (1893), *Young People* (1909), *Hopak* (1908) etc.



Pymonenko also created illustrations for several Taras Shevchenko's narrative poems, and in the 1890s he took part in painting the murals in the Saint Volodymyr Cathedral in Kyiv.



M. Pymonenko. *The Kyivan Flowers Seller*



Kostandi Kyriak (1852–1921)

Lived in Odesa, where he painted and taught at the drawing school. Kostandi was opposed to every formalist trend. Adhering to a realist style with elements of impressionism, he devoted himself to genre painting, but did some landscape painting and portrait painting as well.

His works include *At a Friend's Sickbed* (1884), *Geese* (1888), *Early Spring* (1892) etc.

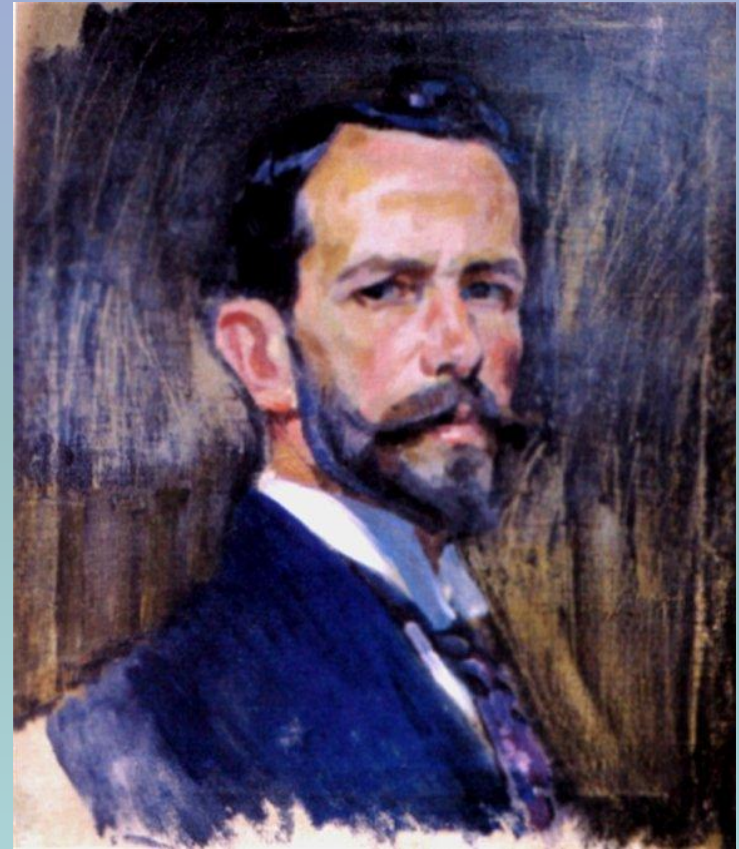


K.Kostandi's works



Murashko Oleksander (1875–1919)

In 1907 he settled in Kyiv (after Saint Petersburg), where he taught painting at the Kyiv Art School and at his own studio. He was a cofounder of the Ukrainian State Academy of Arts in 1917 and served there as a professor and rector.



Murashko's style evolved from the realism into a vivid, colorful impressionism. His paintings and portraits have been praised by critics for their psychological depth. His well known works include, *Girl with a Red Hat* (1903), *Peasant Family* (1914), *Washerwoman* (1914) etc.

Murashko established an international reputation and had a strong influence on the development of Ukrainian portraiture in the 20th century.

O. Murashko's works

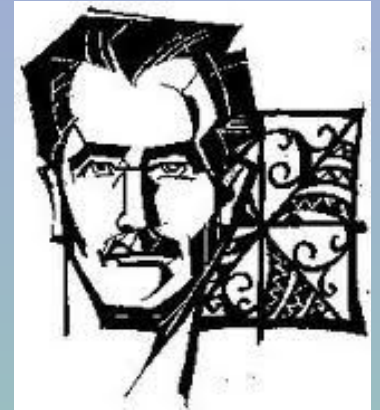


Krychevsky Vasyl (1873–1952).

An outstanding art scholar, architect, painter, graphic artist, set designer, and a master of applied and decorative art.



As a painter Krychevsky was deeply influenced by French impressionism. The pure and harmonious colors of his south-Ukrainian landscapes (such as *A Crimean* (1921)) or Kyiv cityscapes (such as *View of Kyiv from the Holosiiv District* (1928)) convey a lyrical atmosphere.



V. Krychevsky. *The building of the
Poltavian zemstvo*



Boichuk Mykhailo (1882–1937)

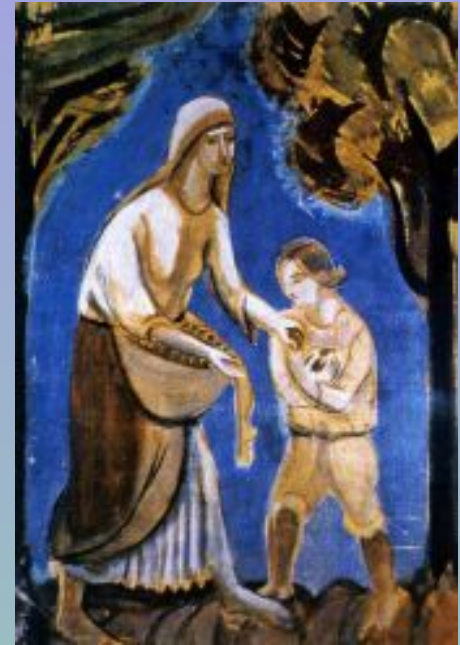
Influential Ukrainian modernist painter, graphic artist, and teacher.

After the Revolution of 1917 Boichuk lived in Kyiv. He formed a school of monumental painting, which continued to develop in Ukraine into the 1930s. He directed a group of artists who contributed monumental paintings and designs to revolutionary celebrations, *agit*-trains and *agit*-ships.

Boichuk created ensembles featuring monumental paintings at the Lutsk Army Barracks in Kyiv (1919), the Peasant Sanatorium in Odesa (1927–8), working in the style of socialist realism.



M.Boichuk's works



Boichukism

The works of Boichuk and his school – which included his brother Tymofij Boichuk, Padalka, Sedliar, Nalepinska, Kasperovych, Pavlenko – are an important contribution to Ukrainian and world art. In his compositions, surfaces are rhythmically integrated with lines. This style became known as Boichukism.



Boichukist's works

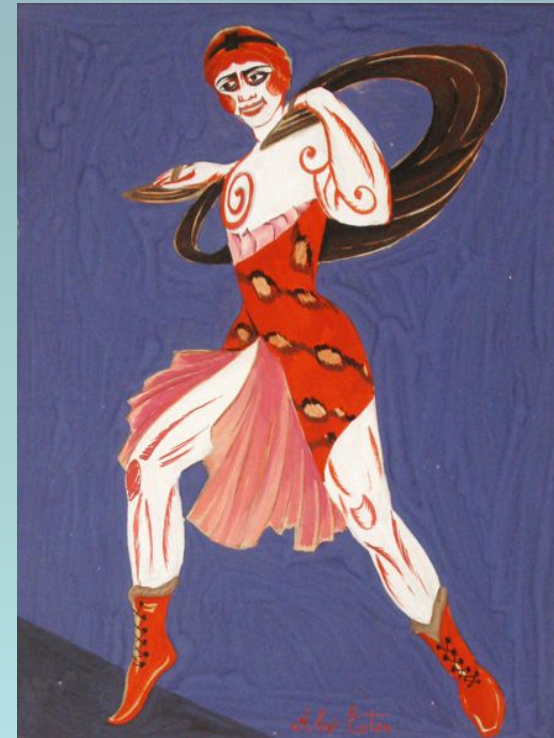


Oleksandra Exter (1882–1949)

Exter's pedagogical interests developed in Odessa, where from 1917 to 1918 she taught four- to eight-year-olds the abstract study of form and rhythm. She then taught in Kiev (1918–21). Exter's studio also produced decorations for the revolutionary festivals of May Day 1918 and the first anniversary of the October Revolution, and enormous abstract designs for agitprop ships travelling on the River Dnieper.



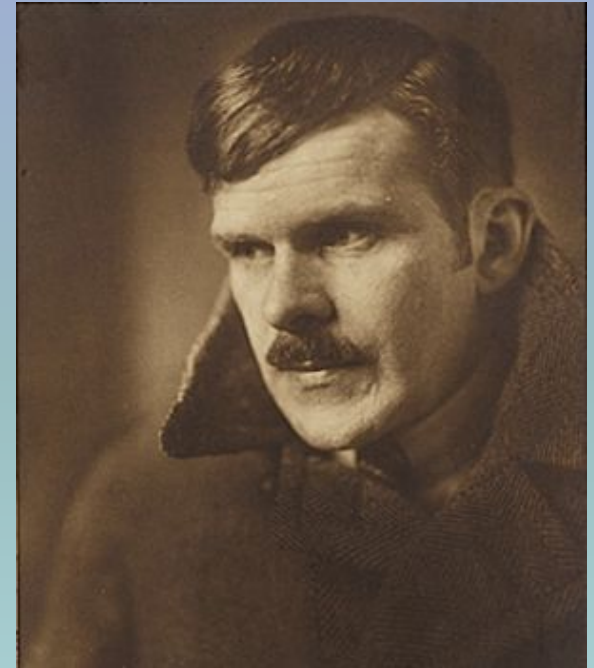
O. Exter's works



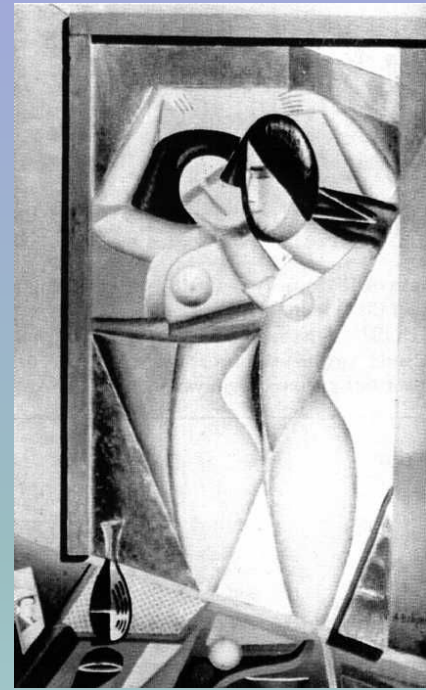
4. Sculpture

Alexander Archipenko (1887-1964)

Was a Ukrainian sculptor and graphic. Associated with the cubist movement, Archipenko departed from the neoclassical sculpture of his time and used negative space to create a new way of looking at the human figure, showing a number of views of the subject simultaneously.



He is known for introducing sculptural voids, and for his inventive mixing of genres throughout his career: devising 'sculpto-paintings', and later experimenting with materials such as clear acrylic and terra cotta.



O. Archypenko's works

