

ЕЎРАПЕЙСКИ ГУМАНИТАРНЫ УНІВЕРСИТЕТ
ЦЭНТР ЯЎРЭЙСКИХ ДАСЛЕДАВАННЯЎ

УНІВЕРСИТЕТ САЎТГЕМПТАНА
ІНСТИТУТ ПАРКСА ПА ВЫВУЧЭННІ ЯЎРЭЙСКА-НЕЯЎРЭЙСКИХ
АДНОСІН

ЧАСОПІС

ДЛЯ ДАСЛЕДАВАННЯ ЯЎРЭЙСКОЙ ГІСТОРЫІ,
ДЭМАГРАФІІ І ЭКАНОМІКІ, ЛІТАРАТУРЫ,
МОВЫ І ЭТНАГРАФІІ

ТОМ 9 (14)

ВІЛЬНЯ
2023

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ЦАЙТШРЫФТ

ЧАСОПІС

*для даследвання яўрэйскай гісторыі, дэмаграфіі і
эканомікі, літаратуры, мовы і этнаграфіі*

ТОМ 9 (14)

ВІЛЬНЯ
2023

ЕВРОПЕЙСКИЙ ГУМАНИТАРНЫЙ УНИВЕРСИТЕТ
ЦЕНТР ЕВРЕЙСКИХ ИССЛЕДОВАНИЙ

УНИВЕРСИТЕТ САУТГЕМПТОНА
ИНСТИТУТ ПАРКСА ПО ИЗУЧЕНИЮ ЕВРЕЙСКО-НЕЕВРЕЙСКИХ
ОТНОШЕНИЙ

ЦАЙТШРИФТ

ЖУРНАЛ

*по изучению еврейской истории, демографии и экономики, литературы,
языка и этнографии*

ТОМ 9 (14)

ВИЛЬНЮС
2023

Review of: Павелчук І. Постімпресіонізм в українському живописі XX століття. Київ: Вид. дім Києво-Могилянська акад., 2019. 572 с.



From the beginning of the 1990s, the Kyiv abstract artist, known by her nickname “Ivapavelchuk”, started to fight for the right to the Ukrainian national consciousness, legalizing progressive scientific slogans in publications, dissertation studies (2010, 2019), and monographs pertaining to Ukrainian art (2013, 2019). This work by Dr. Ivanna Pavelchuk was developed from 2011 to 2019 in Lviv, the enduring cultural centre for preserving Ukrainian nation-building aspirations. Today, when Ukrainian cities are being destroyed daily under the attacks of Russian shelling, the academic tastes of the Imperial Saint-Petersburg Academy of Arts, which are conceptually

unrelated to the traditions of the European school, are still being cultivated in Ukrainian art universities. Therefore, under the conditions of the processes of the decolonization of domestic humanitarianism, Pavelchuk’s monograph, which describes the concept of “Ukrainian post-impressionism”, returns to Ukraine her cultural links with European arts.

From the very beginning the author presents a detailed analysis of progressive European theories, the spread of which preceded the revision of established visual standards of depiction at the turn of the 19th and 20th centuries. The author explores Japonism as a source of formal ideas in the practice of Ukrainian modernist colorists and examines absorption of Japonism in the creative practice of Ukrainian artists O. Murashko, O. Novakivskyi, I. Severyn, M. Burachek, and F. Krychevskyi. Other chapters study improvisations of impressionism and the search for Ukrainian style, made by the artists. Pavelchuk concentrates on the symbolic projections of the fin de siècle era, which was produced by those artists. The author considers it the artistic mythmaking of post-impressionism.

The Jewish topics are presented through the work of Abram Manevich. The author emphasizes that the acquaintance of Manevich with European modernism began during his studies at the Munich Academy of Arts (1905–1906) and continued in Paris (1912–1913). The artist embodied the lyrical feeling of nature in an allegorical likening of a landscape image to a musical symphony. The concept of the affinity of music with the flow of pictorial maxims was popularized in the Munich artistic environment under the influence of Wagner's Gesamtkunstwerk teaching. The associative impression of Manevich was inspired by the architectural Munich Secession. The beauty of the universe was born in the images of A. Manevich through the irregular lace of intertwined branches. Impressionist visions of the landscape by the painter-poet were embodied through symbolic reflection in the landscape-impressions "Through the Branches" (1909), "Spring Symphony" (1912), "Spring in Kurenivka" (1914) and others. The allegorical names of the images reveal the programmatic disposition of the future post-impressionist to expand the boundaries of fleeting empirical reality to the scale of timeless artistic metaphor.

The author supposes that after a successful debut in the Paris gallery of Durand Ruel, the artist's name became popular in Petrograd and Moscow, where Manevich was invited with personal exhibitions in 1916. On the eve of the revolution of 1917, in the atmosphere of these industrial proletarian metropolises, the revolutionary ideas of Cézanneism were organically adapted, in which contemporaries felt the reforming potential of mass culture. Two phases of Cézanneism in the practice of A. Manevich were identified: the initial stage (1916–1920) and mature Cézanneism (1921–1928). In the early works of A. Manevich ("Roofs of Moscow," "Factory District of Moscow," "Moscow"), analogies with the creative program of the Jack of Diamonds Group were found, which involved a certain deformation of natural impressions without encroaching on the destruction of objectivity. After the forced emigration of A. Manevich to the USA in 1921, his painting style completely changed. The illusions of youth, connected with the lyrical sense of Ukrainian nature, disappeared forever in the atmosphere of the industrial "jungles" of America. The key images of mature Cézanneism include the plot of "Houses in Bronx. New York" (1926–1927). The artist interpreted the street with multi-story stone houses as an urban "mountain", while contrasting dissonances modify the

space according to the rule of planar "puzzles". The final chord in Cézanneism of Manevich was the memory landscape "Autumn. Park" (1925–1927), where the usual plot turned into a timeless fairy-tale metaphor, created probably as a result of nostalgic memories of his native Kyiv. Post-impressionist A. Manevich's works brought Ukrainian painting to the level of world art of the 20th century.

A. Manevich was not a direct successor of the traditions of the Ukrainian landscape, just as the Dutch painter V. van Gogh was not an imitator of the traditions of French painting. However, in his poetic interpretations, the Kyiv painter succeeded in recreating an exceptional fascination with the nature of his native land, which borders on the state of euphony in terms of power of the created impression. The painter's unobtrusive patriotism was revealed in his forty-year daily service to Ukraine. That is why the name of A. Manevich entered the history of the world art as a classic of the Ukrainian landscape genre of the modern era.

Summarizing all these, we would like to emphasize that Pavelchuk's monograph *Post-Impressionism in Ukrainian Painting of the 20th Century* affirms the narratives of the Ukrainian nation, the identity of Ukrainian culture, and its importance for the world art. The patriotic slogans of the monograph are aimed at affirming the ideals of humanism, enriching the historical memory of the Ukrainian people, and inspiring the rise of national consciousness.

The Editors