HARVARD UKRAINIAN STUDIES

Volume 36  Number 3–4  2019

UKRAINIAN MODERNISM | 1910–1930

Edited by
Michael S. Flier

Cambridge, Massachusetts
Contents

Contributors 231
Acknowledgments 233
Rethinking Ukrainian Modernism
George G. Grabowicz 237

Ukrainian Modernism | 1910–1930

Kyiv: The Capital of Modernity at the Turn of the Twentieth Century
Jean-Claude Marcadé 275

Incidental Modernism: Episodes of Symbolism in Modern Ukrainian Art
Myroslava M. Mudrak 307

Vasyl´ Iermilov in the Context of Ukrainian and European Art of the
First Third of the Twentieth Century
Olga Lagutenko 351

Constructivism in Ukrainian Theater
Georgy Kovalenko 389

The Swiss Secrets of Alexander Archipenko
Vita Susak 415

Creating and Concealing Modernism: The Poetry of Pavlo Tychyna
Reconsidered
George G. Grabowicz 447

Reviews

Kelly O’Neill, Claiming Crimea: A History of Catherine the Great’s
Southern Empire (Anton Kotenko) 495

Serhiy Bilenky, Imperial Urbanism in the Borderlands: Kyiv, 1800–1905
(Johannes Remy) 497

Stephen Velychenko, Painting Imperialism and Nationalism Red: The
Ukrainian Marxist Critique of Russian Communist Rule in Ukraine,
1918–1925 (Marko Bojcun) 500

Serhy Yekelchyk, *Stalin’s Citizens: Everyday Politics in the Wake of Total War* (Huseyin Oylupinar) 507

Marci Shore, *The Ukrainian Night: An Intimate History of Revolution* (Oleksii Polegkyi) 510

Paul D’Anieri, *Ukraine and Russia: From Civilized Divorce to Uncivil War* (Olena Lennon) 512

Agnia Grigas, *Beyond Crimea: The New Russian Empire* (David R. Marples) 515

Mitchell A. Orenstein, *The Lands in Between: Russia vs. the West and the New Politics of Hybrid War* (Andrey Davydov) 517

Jennifer J. Carroll, *Narkomania: Drugs, HIV, and Citizenship in Ukraine* (Emily Channell-Justice) 520
Contributors

George G. Grabowicz is Dmytro Čyževskyj Professor of Ukrainian Literature at Harvard University and founder and editor in chief of the Kyiv-based journal and publishing house Krytyka. He is the author of several monographs on the works of Taras Shevchenko, most recently Shevchenkovi “Haidamaky” (2013), and collections of articles on the history of Ukrainian literature Do istoriï ukraïns’koï literatury (1990, 2000) and Teksty i masky (2005). He is the general editor of the bibliographic series Shevchenko v krytytsi (2013, 2015) and has written many articles on various aspects of Ukrainian literature and its authors, most notably Tychyna and Khvył’ovy. His translation of Mykola Bazhan’s long poem Sliptsi is forthcoming in 2020.

Georgy Kovalenko is an art and theater scholar and painter, chief research fellow at the State Institute for Art Studies (Moscow), and chair of the Department of Twentieth-Century Russian Art at the Russian Academy of Arts. He specializes in the avant-garde art of Russia and Ukraine, Czech and Slovak art of the twentieth century, and scenography. He is author of a number of monographs, notably the two-volume Aleksandra Ekster (2010) and Aleksandra Ekster i kniga (2017). He has curated a major Exter retrospective (Moscow Museum of Contemporary Art, 2010) and edited numerous volumes, including Russkii avangard 1910–1920-kh godov v evropeiskom kontekste (2000), Russkii kubofuturizm (2002), Pol`skoe iskusstvo i literatura (2008), Bespredmetnost’ i abstraktsiia (2011).

Olga Lagutenko is professor and chair of the Department of History of Art at the National Academy of Visual Art and Architecture (Kyiv). Her research focuses on twentieth-century graphic arts, the avant-garde, and constructivism. She actively participates in international conferences and artistic projects and has curated numerous exhibitions. Her monographs include Ukraïns’ka hrafika pershoi tretyni XX stolittia (2006), Ukraïns’ka knyzhkova obkladynka pershoi tretyni XX stolittia (2005), Hrafiky—Graphein: Nar’sy z istorii ukraïns’koï hrafiky XX stolittia (2007), Mikhail Stepanovich Tkachenko: 1860–1916 (2010), Ukraïns’ka hrafika XX stolittia (2011), Fenomen tvorchosti Andriia Chebykina (2016). She is vice-president of the Ukrainian section of the International Association of Art Critics (UNESCO).

Jean-Claude Marcadé is a doctor of letters, art historian, and translator, specializing in the Ukrainian and Russian avant-garde. He is emeritus research director of the National Center for Scientific Research (CNRS), Institute of

**Myroslava M. Mudrak** is professor emerita in the Department of History of Art at Ohio State University. She studies modernism in Eastern Europe and the former Soviet Union in relation to the philosophical and stylistic developments of the West. She has contributed extensively to exhibitions of Ukrainian modernism and produced the award-winning catalogue “Staging the Ukrainian avant-garde of the 1910s and 1920s.” Her primary interest is in the ideological discourses, socio-political influences, and artistic practice within East European cultures using modernity to signify national identity. The Ukrainian translation and expanded version of her landmark book, *The New Generation and Artistic Modernism in Ukraine*, was published in Kyiv in 2018.

**Vita Susak** is an art historian, member of the Swiss Academic Society for East European Studies. In 1992–2016, she headed the Department of Modern European Art at the Lviv National Art Gallery, where she curated 28 exhibitions and also taught at the Ivan Franko National University in Lviv (2011–2015). She was awarded grants from the Getty Foundation (USA, 1997), the Maison des Sciences de l’Homme (France, 2000, the Diderot fellowship), the Ministry of Culture of Poland (2006), the Landis & Gyr Foundation (Switzerland, 2006), and the Fulbright Fellowship (USA, 2008). She has authored numerous publications, among them two monographs: *Ukrainian Artists in Paris, 1900–1939* (2010) and *Alexis Gritchenko: Dynamocolor* (2017).
Acknowledgments

The editors are grateful to the following museums, research institutions, foundations, individual collectors, and publishers for making artwork from their collections available for this publication.

MUSEUMS IN UKRAINE

National Art Museum of Ukraine, Kyiv
Central State Archive-Museum of Literature and Art of Ukraine, Kyiv
Museum of Theatre, Music and Cinema of Ukraine, Kyiv
Lviv National Gallery of Arts
National Art and Culture Museum Complex “Mystetskyi Arsenal,” Kyiv
Andrey Sheptytsky National Museum in Lviv
Kharkiv Art Museum
Gudimov Ya Gallery Art Center, Kyiv
National Museum of the History of Ukraine, Kyiv

MUSEUMS IN RUSSIA

A. A. Bakhrushin State Central Theatre Museum, Moscow
State Russian Museum, St. Petersburg
State Tretyakov Gallery, Moscow
State Historical Museum, Moscow
M. V. Nesterov Bashkir State Art Museum, Ufa (The Republic of Bashkortostan)

OTHER MUSEUMS

Agence photo RMN-Grand Palais, Paris
Harvard Art Museums/Fogg Museum
Kunsthause Zug, Stiftung Sammlung Kamm
Kunsthaus Zürich, Museum Rietberg
Museum of Contemporary Art, Zagreb
Museum of Modern Art, New York
National Museum of Afghanistan, Kabul
National Museum in Belgrade
National Museum in Warsaw
Stedelijk Museum Amsterdam
Tel Aviv Museum of Art
Victoria and Albert Museum, London
Winnipeg Art Gallery
ACKNOWLEDGMENTS

LIBRARIES

Library of Armenian Manuscripts of the Mekhitarist Congregation of San Lazzaro, Venice
Bibliothek des Basler Kunstvereins, Kunsthalle Basel
Bibliothèque nationale de France, Paris
Houghton Library, Harvard University

PRIVATE COLLECTORS AND RIGHTS HOLDERS

Dmytro Horbachov
Konstantin Grigorishin
Taras Maksymiuk
Mary Clare Burliuk
Valeri Dudakov
Sepherot Foundation, Liechtenstein
Estate of Alexander Archipenko
Estate of Yuri (Georgiy) Ivanovich Pimenov

PUBLISHERS

“Dukh i Litera” Research and Publishing Association, Kyiv
Proun, Moscow
Krytyka Publishers, Kyiv
Mystetsvo Publishers, Kyiv
Nouvelles Éditions Françaises, Paris
Rodovid Press, Kyiv
Taschen, Cologne

PHOTOGRAPHS

Ernest Mayer
Oleg Synkov
Myroslava M. Mudrak
Vita Susak
Anna Chukur
Olga Lagutenko
Jean-Claude Marcadé

* * *

The articles by Jean-Claude Marcadé and Georgy Kovalenko were translated from the Russian by Marta D. Olynyk with the assistance of Mary Ann Szporluk
and Yevgeniy Runkevich. The article by Olga Lagutenko was translated from the Ukrainian by Volodymyr Dibrova with the assistance of Mary Ann Szporluk and Yevgeniy Runkevich.

Particular thanks is owed to the Harvard Ukrainian Studies editorial assistants Yevgeniy Runkevich, Madeline Kinkel, and Alejandra Oliva for their dedicated work chasing down references, researching illustrations, translating, editing, and compiling lists of museums and rights holders. Ali Kinsella began the search for permissions. Anna Chukur managed the monumental task of acquiring quality illustrations, researching and securing multiple permissions, and helping authors with their selections. Special thanks to Marika Whaley for the layout and design.

We would like to acknowledge the following individuals for assisting with permissions and providing contact information on rights holders: Kira Nemirovsky, Yuliya Bentia, Anton Kotenko, and Alexander Parnis, as well as to recognize the goodwill of the many museum workers, librarians, and agents of rights-granting agencies (Artists Rights Society, Art Resource, UPRAVIS), without whom the production of this volume would have been infinitely more difficult. Every effort has been made to contact copyright holders of images reproduced in this volume. We welcome any new information that may have escaped our searches.