



ІВА ПАВЕЛЬЧУК
ХУДОЖНІ МОДЕЛІ
АБСТРАКТНОГО
ЖИВОПІСУ
В УКРАЇНІ
1980–2000

Епістемологія
креації

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SUMMARY

This book deals with the problem that has troubled humanity since the time of origination of art, i.e. its process. A contemporary study of the creation in Ukrainian abstract art during the 1980s–2000s, whose local worldview platforms are identified as analytical models of spiritual development, helps to uncurtain the subconscious. The monograph details the conceptual prerequisites of the creation of new artistic contents in abstract painting, which are analyzed via typification of historical art projects that were active during the late 19th – early 20th centuries and continued spreading into the domain of artistic innovations almost up to the last quarter of the 20th century.

Special attention is paid to the analysis of abstract ideas renewal in the 20th century. Specifically, the paper demonstrates a reflectory relationship between the changes of phenomenological paradigm accents and conceptual reorientation of abstract, from a tendency to avant-garde to creation of antecedent universals in the early 20th century and to existential self-improvement of the artist's personality in postwar American abstract art during the second half of the 20th century.

Edmund Husserl's large-scale phenomenology project quickly broke the barrier of a narrow philosophical interpretation. During the first quarter of the past century his ideas propagated into fields of other sciences: aesthetics, sociology, psychology and psychiatry. Edmund Husserl's doctrine became one of the key modes of social sciences and humanities' development during the 20th century. The globality of the phenomenological doctrine and progressiveness of its methodology were aimed at finding an absolute truth, regardless of its origin, time and motivation. New scientific approaches were reflected in original interpretations of Maurice Merleau-Ponty, Friedrich Salomon Perls and many others. These developments became productive culture-generating factors of that epoch and determined intellectual and spiritual benchmarks for numerous segments of the intelligentsia, and had a significant impact on the progress of literature, music, and visual arts.

CHAPTER I. SOURCE STUDIES CONTEXT

The teaching of Edmund Husserl laid the groundwork for the study of problems of abstract painting, since it had a decisive influence on the development of the 20th century artistic culture [49]. The phenomenology of Edmund Husserl, which, in particular, examines the acts of imagination, contributed to significant and comprehensive unveiling of the inner meaning of the nature of abstraction. The fundamentals of phenomenological methodology [46–51] were first used in the artistic criticism of Ukrainian abstraction during 1980s–2000s. Therefore, it became necessary to assimilate the experience contained in the important works on phenomenology by Edmund Husserl [46–51], Martin Heidegger [259–260], Jean-Paul Sartre [189; 190], Maurice Merleau-Ponty [115], and Gustav Shpet [270]. The groundwork of contemporary phenomenologists Viktor Molchanov [119; 120], Danil Razeyev [170], and research of phenomenological problems in the field of art criticism by Aleksey Kurbanovsky [88] proved to be helpful as well.

Some works in the field of literary criticism are also important. We mean texts written by such avant-garde theorists as Guillaume Apollinaire [280; 281], Henri Bergson [17], such Neo-Kantians as Wilhelm Windelband [25], Wilhelm Worringer [32; 264, p. 117–119, 319; 279, p. 144; 326], Georg Simmel [65; 66], Heinrich Rickert [173], such avant-garde artists as Oleksandr Bohomazov [20], Johannes Itten [69], Vasilii Kandinsky [70], Kazimierz Malewicz [104; 105].

When covering the theoretical aspects, the works of foreign researchers, practitioners and artists have considerable importance. We mean texts written by David Anfam [279], Daniel Belgrad [13], Sandro Bocola [285], Clement Greenberg [300, p. 413, 450, 518, 519, 580, 662], Georges Dubois [289], John Elderfield [323], Asger Jorn [300, p. 455], Bożena Kowalska [297; 298], Valentina Markade [304; 305], Jean-Claude Markade [303], Mathieu Georges [306; 307], Myroslava Mudrak [124; 310], Andrii Nakov [126], Jean-Louis Ferrier [300, p. 604, 605, 815], Werner Hofmann [264; 300, p. 524, 562, 652], and Carla Schulz-Hoffmann [312].

The analysis of the above-mentioned literature provides a solid theoretical background for further treatment of a comprehensive survey of Ukrainian abstract painting during the 1980s–2000s, its specificity and pictorial and stylistic singularity of specific paintings presented in the monograph.

CHAPTER II. ABSTRACT PAINTING OF THE 20th CENTURY AND THE «NEW ART» PROBLEM IN THE CONTEXT OF ARTISTIC EXPERIMENTS

The activation of international communication at the turn of the 19th and 20th centuries provided to an intensive spread of the results of the work of European scholars beyond geographical borders. The irrational ideas about the priority of the creator's subjective impression over the objective constants of Nature attracted the academic community's attention to issues of individual noematic perception which were accentuated in the further development of Edmund Husserl's phenomenology and Henri Bergson's intuitionism, orienting art toward a new cognitive disposition of creativity.

This chapter dwells on the theoretical relationship of the main slogans of Neo-Kantianism about the «dual» reality and the ideas of symbolism (postimpressionism) regarding creative transformation of an imperfect «reality». In particular, the Neo-Kantian formal principle of design of nature is paralleled to Paul Cézanne's inductive method of creation, which entered the artistic dimension of the 20th century from «pure experience» (according to Neo-Kantianism), and 15 years later Kazimierz Malewicz correlatively reevaluated this «pure experience» as an absolute lack of experience, or «zero» experience, initiating the countdown for a new era of Suprematism.

The application of new analytical approaches in the practice of avant-garde artists is disclosed by comparing the conceptual foundations of non-Euclidean geometry of Bernhard Riemann concerning the collapse of three-dimensional space with the devaluation of the three-dimensional space in the visual experience of avant-garde. The reflections of the Riemann's hypothesis about the existence of infinite, but finite space are implicitly present in the natural origin of «The Black Square». The concept of Suprematism built on the principle of phenomenological segregation between the content and the form through imagination advances the practice of antecedent representation of Kazimierz Malewicz and separation of the idea of Suprematism from «The Black Square».

The chapter argues an idea, according to which the nonidentity of picture and content in the abstract painting created a need for theoretical explanations and specialists, who adapt the concept of creativity to the society. So, the revolution in art created preconditions for the theory's development. It was proved to the integration of the innovations in technology and science (including philosophy) into the art of abstraction at the turn of the 19th and 20th centuries.

CHAPTER III. CROSS-CULTURAL TECHNIQUES: REVIVAL OF ABSTRACTION IN UKRAINE DURING THE LAST QUARTER OF THE 20th AND EARLY 21st CENTURY

The chapter comprises three subsections pioneering the identification of various worldview strategies of abstract painting. The Ukrainian abstraction was reactivated on their basis.

The first section, «Experience of synthetic creation of postimpressionism in non-objective experiments of domestic artists during the 1980s–2000s», suggests to consider the creative work of the Ukrainian abstract artists, whose philosophy was based on the priorities of the symbolic immanence of color, historically originating in the practice of post-impressionism of the late 19th century.

The treatment of traditions as artistic «techniques» can be observed in synthetism of Paul Gauguin. In his practice the artist interprets the images of aborigines, i.e. pagans, as archetypes of Christian iconography. A century later the universalism of synthetism becomes clear; like a magician, the artist could employ it to combine in one painting the attributes of Christian faith with the contrapositive axiology of pre-Christian paganism and the European school of painting with decorative flat normativeness of Japanese prints and traditions of folk primitivism. Gauguin's version of synthetism artistically integrated worldview values of different times, peoples and cultures: the artist brought forward the components necessary for symbolic credibility of the image through the centuries, civilizations and space. The Gauguin-style synthetism envisaged the determination of time, interpenetration of cultural paradigms, and, therefore, artistic styles providing a cross-cultural (atemporal) approach to formation of the Modern Art.

Our understanding of our contemporaneity appeals to the genealogy of the process to elucidate a kind of identity of artistic patterns which are found when comparing the classic symptoms of post-impressionism with its modern derivative in the Ukrainian abstract art at the turn of the 20th and 21st centuries. It has been found that impressions of life correlatively reappraised in the minds of Ukrainian artists were translated into abstract forms, though the reality remained the driving force of creativity. Parallels in the effort to create in art something better than life derived from the principles of «dual reality» of neo-Kantianism and antique tradition of ideal samples were traced.

The reactivation of postimpressionistic trends is studied on the sample works of three cultivated generations of Ukrainian artists. We attribute the heritage of famous Kyiv artist Hryhorii Havrylenko (1927–1984), Odesa dissident from Munich Volodymyr Strelnikov, and Odesa painter Liudmyla Yastreb (1945–1980) to the period of Non-Conformism. The Post-Perestroika period is represented by the works of Kyiv painter Anatolii Kryvolap. The development of contemporary non-figurative Post-Impressionism is analyzed by example of Kyiv abstractionist Petro Lebedynets.

These colorists had never belonged to a local artistic movement. We had classified their works as a postimpressionist because of common symbolic rethinking of the function of color, disposition idealization, pantheism, creation of utopian universal «pre-social» model of life in their works. All of them came to discover color correspondences through aidless understanding of the principles of «empathy» by way of color. A century ago, the doctoral thesis of German idealist aesthetician Wilhelm Worringer «Abstraction and Empathy» (1908) influenced the formation of abstract art. The said reactivation model expanded the range of abstract versifications enriching the Ukrainian painting of this period.

In the second sub-section, «Inspirations of avant-garde trends of the early 20th century in Ukrainian abstraction in the 1980s–2000s», we suggest to consider the creative works of those Ukrainian abstractionists, whose worldview was shaped under the influence of the European modernism of the first quarter of the 20th century. The 19th century tendency to «transform» reality changed dramatically during the early 20th century and was replaced by a desire to overcome and ruin everything old. The search for new visual possibilities may be observed in experiments of Cézanneism, Cubism, Futurism, Fauvism, Expressionism, which still mechanically followed the context of reality, as they were unable to overcome the attraction to the material foundations of nature. However, the new trend was appeared. It sought to transcend the material experience, which was subsequently implemented in Abstract Expressionism of Vasiliï Kandinsky and Suprematism of Kazimierz Malewicz.

The reactivation of Ukrainian abstraction of the said model is studied on examples of the works of Ukrainian artists of different generations and regions. We will dwell on the paintings of such representatives of avant-garde ideas as Margit Reich (1900–1980) and Roman Selsky (1903–1990), who studied in Europe and had an opportunity to familiarize themselves with all forms of modernism on their own. However, the abstract motifs in the works of these artists

are rather an exception in their figurative heritage; but despite this, their progressive views influenced the formation of the left-wing art of western Ukrainian region and acquired the status of «a school of freedom» during the period of Soviet stagnation.

The integration of geometric abstraction canons is examined on the example of works of Kyiv nonconformist Oleksandr Dubovyk. The spread of the principles of Cézanneism and cubism in abstract painting is exemplified by Odesa shistdesiatnyk* painter Viktor Maryniuk. The accord with the trends of Abstract Expressionism of Vasiliï Kandinsky and abstract surrealism of Juan Miró is traced in paintings by Yevhen Svitlychny (Kharkiv) and Valerii Segeda (Kyiv), whose works summarized the interests of abstract expressionism and surrealism of the first quarter of the 20th century.

It was found that modern Ukrainian abstractionists revised the external imaging of the early twentieth century avant-garde and developed the concept of «contemporaneous style» by which they sought to emphasize the actuality of their own work and their involvement in the innovative world art.

The third section, «Trends in post-war abstractionism of the 1940s–1960s in the practice of Ukrainian painting in 1980s–2000s», offers an examination of the works of the Ukrainian artists, whose practice was formed under the influence of global artistic innovations during the postwar period. The period of Non-Conformism is exemplified with the works of Lviv painter Karl Zvirynski, who was influenced by the Polish tradition of constructive abstraction.

The period of independence is represented by the works of Kievians Tiberii Silvashi, Mykola Kryvenko, Mark Heiko, Oleksandr Zhyvotkov, and Odesa painter Volodymyr Tsiupko, whose concepts arise from the principles associated with existentialism and ideas of subconscious of Carl Gustav Jung. The vector of expressionistic abstraction is developed by Serhii Savchenko (Odesa) and Yurii Sheyin (Kharkiv), who bring forth the method of automatic painting and promote the experience of Tachisme.

Due to historical circumstances the trends of postwar democratic renewal of the 1940s–1960s was appeared in Ukraine much later — in the early 1990s. After the dissolution of the Soviet Union the objective preconditions for social and democratic reforms emerged in Ukraine. The reactivation of the abstract tradition in independent Ukraine was primarily due to a

* *In the 1960s, a Shistdesiatnyk in Ukraine was a member of intelligentsia opposing the communist regime.*

change in the country's political course, which, in its turn, brought about social necessity to oppose the national art of the young modern and democratic state to the obsolete trends in the international figurative Socialist Realism of the USSR.

An important question remains: whether the Ukrainian abstraction of the above mentioned model of reactivation has implemented local quality, previously unknown in the global practice of the 1940s–1960s. Yes, such a phenomenon did occur; this was academism, i.e. dexterous «perfection» of an abstract painting that was once ruthlessly rejected by Americans as a historical anachronism of the European school.

A distinctive trait of this typological group putting it apart from other models of reactivation of abstract painting of the 1980s–2000s consists in the artists' strive to self-realization in the course of creative act instead of reaching an ideal. This thesis was brought about by the ideas of process philosophy of Alfred North Whitehead [244], which, in turn, were rooted in the traditions of the East. The primacy of a process over an outcome in the oriental culture was explained by the objective inaccessibility of perfection, because any stage was considered as a segment of development, while self-perfection was considered infinite. So one had only to change themselves, not the world. Unlike the antique tradition, whose hypertrophied pathos was picked up by avant-garde, the eastern platform did without Greek samples and «ideal», offering spiritual self-perfection as an alternative proposal intended to change its attitude to reality.

Conceptually, the antique tradition involves separation of the body and spirit that leads to inevitable idealizations and invention of universal ideas. By contrast, the Eastern tradition never divides the whole into two parts, because it contains no antique dichotomy, and the body and spirit are inseparable. Today, these two cultural platforms are not mutually perpendicular: their parallel entities are attracted by the opposite poles of the ideas of perfection.

In the late 1990s, the Ukrainian people correlated the quality and skill of abstractionists with the criteria of museum «merits». As was repeatedly emphasized, the main purpose of existential abstraction was the spiritual perfection of the artist, who held cheap the consequences and subsequent judgments of people. A painting of the abstractionist existentialist of the mentioned trend might be compared with a «simulator» of his soul, and all remained in it presented a «documentary» and unvarnished truth about artist's spiritual changes. Therefore, there was no need to conform to someone else's tastes.

This paradox of the domestic version of «existentialism» confirms that the Ukrainian society is still a long way from the true and unbounded freedom of creativity and spirit. However, despite the existing problems that have occurred within the last project, the reactivation of postwar abstraction of the 1940s–1960s in Ukraine during 1990s–2000s became a key mode of the revival of painting since it helped to come closer – albeit with a half a century delay! – to the democratic norms of world art, and gradual alignment with these norms during the last decade of the 20th century.

CONCLUSIONS

The monograph deals with the prerequisites for the development and dissemination of abstraction throughout the 20th century. It sought to demonstrate its historical significance for the formation of modern Ukrainian national school of painting. It was not our intention to fully cover the existing array of Ukrainian abstraction by the analysis of the works of all its representatives, because we took interest in the ways leading an artist to non-figurative creativity.

The contemporary art criticism that deals with the study and systemization of artworks is based on disciplinary parameters of history, theory and cultural studies. Philosophy, aesthetics and ethics contribute to in-depth understanding of these issues. The origin of abstract art at the turn of the 19th and 20th centuries called forth a new kind of knowledge of the problems of creative development of the artist: epistemology of creation (Greek: epistemologia <episteme [knowledge] + logos [word]), which was sporadically appeared in the works of Wilhelm Worringer, Oleksandr Bohomazov, Vasilii Kandinsky, Kazimierz Malewicz, and more consistently implemented in educational activities of Johannes Itten.

So, against the backdrop of the abovementioned problem, which was formulated as «Art models of reactivation of abstract painting in Ukraine (1980s–2000s)» in our early studies in the 2000s, we paid much attention to power flows and patterns that contribute to the dynamic development of creative consciousness.

This is an important theory but it is not developed yet. It had not attracted attention of scholars for one hundred years. However, it shows the autonomy of scientific interest and undeveloped depth of problems that motivate researchers to use an interdisciplinary hybrid methodology. As a result of the study, we concluded that the development of creative consciousness, like the creation of abstract art itself, involves three stages that exist in three fundamental hypostases according to the methodology of Edmund Husserl.

I. *Content* (principle of creation):

- a) empirical: $2 + 2 = 4$ (Oleksandr Bohomazov and Vasilii Kandinsky);
- b) inductive: $2 \times 2 = 4$ (Paul Cézanne);
- c) antecedent: $\sqrt{16}^2 = 4$ (Kazimierz Malewicz, Piet Mondriaan).

II. *Act* (process of creation):

- a) phenomenological reduction of Edmund Husserl (Kazimierz Malewicz);
- b) intuitivism of Henri Bergson (Vasilii Kandinsky);
- c) psychic automatism of André Breton (Paul Jackson Pollock).

III. *Object-matter* (painting):

The objective perception of a painting relies on external characteristics, which are a documented part of the creative act. They make the only possible basis for final theoretical conclusions of experts, who ignore the «invisible» factors of an artistic worldview that determine the creative work really. We treat the category of «creation» as a separate argument of art criticism and split it into the following components: the principle of creation and the process of creation, preceding the act of artistic presentation.

A century ago, the origin of phenomenology irrevocably changed the traditional popular idea of potentialities of «things». Such modern communication technologies as television and Internet, innovative standards of financial transactions using electronic payment cards, mobile communications, and multimedia space use the principle of separation between the «subject» and its «content», hence the «opportunities». It was provisioned by phenomenology of Edmund Husserl and Suprematism of Kazimierz Malewicz in the early 20th century. Therefore, a contemporary person deals more with imaginary informative projections than with attributes of material existence. It is a common prerequisite for abstraction.

Наукове видання

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У монографії досліджено мистецькі платформи світоглядно-естетичного формотворення абстрактного живопису України у період 1980–2000-х років, котрі ідентифікуються як локальні аналітичні моделі духовного розвитку. Детально розглянуто концептуальні передумови формування нових образотворчих змістів абстрактного малярства, які проаналізовано через типізацію історичних мистецьких проектів, що активізувалися на межі ХІХ–ХХ століть та поширювалися у простір мистецьких новацій майже до останньої чверті ХХ століття.

Особливу увагу приділено аналізу оновлення абстрактних ідей упродовж ХХ століття. Зокрема, у праці демонструється рефлекторний зв'язок між зміною акцентів феноменологічного вчення та концептуальними переорієнтаціями абстракціонізму – від авангардного тяжіння до створення апріорних універсалій на початку ХХ століття – до екзистенціального самовдосконалення особистості митця в практиці американського повоєнного абстракціонізму другої половини ХХ століття.

Інспірації абстрактних тенденцій в Україні аналізуються на прикладі індивідуально-ментальних моделей творчого досвіду художників-абстракціоністів основних культурних центрів країни – Києва, Львова, Одеси, Харкова, що дало змогу визначити специфіку місцевої адаптації та окреслити загальні вектори поширення абстракціонізму в Україні.

Для науковців, викладачів історії мистецтва, художників, студентів і всіх, хто цікавиться процесами творчого становлення.

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