

HISTORY OF ARTISTIC PRACTICES
AND ARTISTIC DIRECTIONS

ІСТОРІЯ МИСТЕЦЬКИХ ПРАКТИК
ТА ХУДОЖНІХ НАПРЯМІВ

The Kyiv artistic life in the late 19th and early 20th centuries. Polish discourse

Художнє життя Києва кінця ХІХ — початку ХХ століття: польський дискурс

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Abstract. The article focuses on the problem of the local isolation of art at the turn of the 19th-20th century and the role of Ukrainian-Polish creative contacts in establishing Ukrainian artistic discourse. The works of K. Pryzhikhovskiy, A. Kendzerskiy, P. Vasylichenko, K. Ivanytska, artists who are half-forgotten today, were discerned by the importance of experience exchange and the need to find new imagery. The aforementioned artists performed together with I. Rashevskiy, M. Pymonenko, and Ya. Stanislavskiy. The connection of the latter with Ukraine is studied in particular through his pedagogical activities.

Also, the characteristic features of Polish plastic arts in Poland and outside the country (Kyiv, Odesa) are traced, as well as exhibitions and events that are crucial for our understanding of the ties between Poland and Ukraine. It is proved that because of the emergence of new artistic societies, museums, and the growing role of art schools, Kyiv has become the professional platform where new generations of Polish artists have asserted themselves. The article also traces the impact of Ukrainian and Polish culture on the emergence of new phenomena in European art of the late 19th — early 20th century.

Keywords: art school, artistic movement, artistic ties, exhibition activities.

Ukrainian-Polish creative contacts intensified by the end of the 19th century. During this period, Warsaw and Kyiv became artistic centers. At the same time, we must remember the emergence of new phenomena in European art of the late 19th and early 20th centuries, which did not bypass Polish and Ukrainian culture [1]. The role of plastic thinking becomes more prominent, the form comes out of the shadows to the foreground. The artistic movement is growing. New art societies and museums are emerging in Kyiv, the importance of art schools, primarily of M. Murashka, is growing, and the number of art exhibitions organized by local artists, as well as representatives of various art centers (Petersburg, Moscow,

Warsaw, Lviv, Odesa), is increasing. The fact that Repin and Matejko become popular in Kyiv and are seen as rousers speaks of the growth of art's role in social life. They both embody progressive ideas. We observe a peculiar fact: in Kraków in the late 1880s and early 1890s, where Jan Matejko lived, his name did not determine the leading artistic trends at the school where he was the head. This has been noted more than once by Polish art critics. At that time, in Kyiv and in Ukraine in general, Matejko's name had a halo of the artist who is devoted to his Motherland, to art, and excited with the patriotic direction of art, and constant civic content. V. Stasov called Matejko one of the greatest figures of artistic

Europe of the 19th century. Insightful are the words of I. Kramskoy "What is Matejko? He is a person who, you feel, is not kidding about art... there is no other such serious mind and heart," these words acquired a special meaning among the Ukrainian creative intelligentsia. O. Slastion compared Matejko with K. Bryullov and A. Ivanov. In a word, Matejko's artistic banner was waved victoriously on Ukrainian soil during that period, exciting with democratic slogans.

In 1895, the Literary and Artistic Society in Kyiv, after five years of existence, printed a collection of articles, which included M. Nikolaev's article "Two historical paintings by Jan Matejko». The fact of analyzing the paintings of the Polish master "Reception by Stefan Batory of the ambassadors of Grozny near Pskov in 1581" and "Ivan the Terrible" was extremely important and symptomatic for Kyiv, where the national school of historical painting was formed under the influence of Repin's ideas. And although the article had a tendentious pro-royal character, the very fact of consideration of Matejko's works in Kyiv meant recognition of his outstanding merits to Polish national art and served as a lesson for Kyiv artists [2]. For example, during the opening of the monument to Bohdan Khmelnytsky in 1888 in Kyiv, Matejko's painting "Bohdan Khmelnytsky's Oath of Allegiance to Russia" was exhibited. The works of the Krakow painter were known and respected here.

There was a real cult of Matejko at the Kyiv Drawing School. The engraving from his work "Stanchyk" was exhibited among other best works of European art for a pedagogical purpose. The director of the school, M. Murashko, deeply respected the painter from Krakow. Murashko mentioned that in 1882 in the great hall of the University of St. Volodymyr, there was an exhibition of Polish artists, "where Matejko's "Stanchyk" made a great impression. And even now I really like this thing" [3, p. 81].

"Memoirs of an Old Teacher" mentions Murashko's meeting Matejko in his workshop at Floriantska street through the mediation of M. Hozhkovskiy, Matejko's permanent secretary. It is known that Matejko treated other nations with respect, and advocated the rapprochement of Ukrainians and Poles, separated

by "misfortune and disputes" [4]. M. Murashko was impressed by the conversation with the master. Matejko, it turns out, knew the language of Galicia. "He spoke in Ruthenian, which is very close to the Ukrainian language.»

Being in Kraków, Murashko thought about the future of his school, about its students, he cared about the need to unite the Slavic peoples. A lot of space in his diary is devoted to these ideas, and they deserve special attention. Due to the fact that there were many Poles studying at the school, Murashko dared to ask for Matejko's drawing for the student gallery [3, p. 87].

Matejko served as an important link in the artistic relations between Krakow and Kyiv. In the review "Andriolli and Matejko as authors of drawings and paintings from the Ukrainian everyday life", N. Shugurov, a native of Kyiv, noted Matejko's constant interest in the Ukrainian theme [5]. The creative intelligentsia of Kyiv highly respected the Krakow artist. Mykola Lysenko's letters to the young Fotiy Krasyskyi in St. Petersburg, where he studied at the Academy of Arts, prove this. "You need to collect all the achievements of the past, write them down, save them, as Matejko did, and put them into practice" [6], the composer writes. He further calls on Krasyskyi to learn from the Poles the "historical school of Matejko and Kossak, [learn] genre and everyday life from the Russians. Maybe you, too, will be given the opportunity and talent to resurrect, to imagine the past historical facts of the venerable Ukrainian history" [6].

Characterizing Matejko's relationship with his contemporaries, one should note his benevolent attitude towards those Ukrainian young artists who studied at the Kraków art school, he was the head of. During his holiday in Lviv on the occasion of receiving the title of an honorary citizen of the city, he allocated funds for the organization of two scholarships: one for a Ukrainian, the other for a Pole. The idea of this event came from a friend from Lviv, the artist Izidor Yablonsky, as Matejko himself mentions in a letter to his wife Teodora dated September 30, 1869 p. [7]. Since then, the fate of the scholarship has troubled the artist more than once, at least his letters to acquaintances testify to this [8].

The Kyiv School of drawing was a great propagator of Matejko's work. In Kyiv, it was a respectable art institution that instilled high culture and broad views on art in its students. "Students of our school," Murashko recalled on the occasion of the 30-year anniversary of his work in October 1898 p., "repeatedly put their strength and knowledge into the work that had public significance, and we meet them during the restoration of the frescoes of St. Cyril's Church, they participate in the decoration of St. Volodymyr's Cathedral, now we see them again as assistants of Prof. Vereshchagin at the paintings on the walls of our Great Pecherskiy Monastery."

Kyiv at the turn of the century rallied artistic forces, and cemented like-minded people for a breakthrough from the artistic and class isolation in which the visual culture was founded. The attack was for the viewer, for the involvement of art in social problems. The press of that time paid attention to artistic matters, although it should be noted that the art criticism of that time did not have "its own Stasov" in Kyiv, and was informative in nature.

The interest in Polish artistic life was constant among the Kyivans. Reviews of periodicals of that time provide a lot of vivid and convincing material from exhibitions in Warsaw, Krakow, or Lviv of new paintings by Polish artists, about understanding new styles and directions, about close artistic contacts that united Poles and Kyivans. Thus, in the Kyiv newspaper "Life and Art" in the article "Three days in Warsaw" the difficult living conditions in which Polish artists lived are described, and the paintings of Eismond and Tselinsky are mentioned [9]. In 1895, the newspaper reported that H. Semiradsky sent three paintings "Roman Idyll", "St. Jerome", and «Bacchanalia» to the exhibition in Moscow [10].

G. Tchaikovsky's review "Polish painting in modern times and the posthumous exhibition of Władysław Podkowiński" [11] reveals the tastes of contemporary criticism. The author criticizes Podkovinsky's well-known work «Madness of the ecstasy» («Woman on a Horse»), denying it an aesthetic value. In general, he sees that in Podkovinsky "the disease exposed his aspirations and nature" and because of this,

the artist «paints ballerinas with whitened cheeks and sketches fantastic compositions such as «Nocturne» and «Funeral March» and finally creates «Madness...» as the apotheosis of sensuality and death" [11].

In 1896, the newspaper "Life and Art" reviewed in detail the work of Kraków artists, although the critic considers some works to be banal, in particular, T. Ak-sentowicz's painting «Hutsul's Funeral». The critic is impressed by "the portrait of our famous Augustinovich. After all, these are not portraits, but living people», concludes the newspaper [12].

The Kyiv Society of Art Exhibitions, which was founded in 1892, was closely related to the activities of the Society of South Russian Artists in Odesa. In the 1890s, certain steps were taken to unite these groups, and the first act on this path was considered to be the organization of joint exhibitions in Kyiv and Odesa. The work of these two societies should also be evaluated from the angle of Ukrainian-Polish artistic relations, due to the fact that Polish artists participated in their activities — not only as artists presented at exhibitions but as active organizers of artistic life. The work of Ukrainian societies was propagandistic and enlightening, reminiscent of the ideas of Zahenta, the Warsaw society of friends of fine arts. We can trace many common features between Zakynta and Kyiv society, in particular, the association of artists, spreading awareness about the achievements of national art among the population, the development of aesthetic tastes, material support for artists, and exhibition activities. Zakhenta played a significant role in the spread of Ukrainian art. In the expositions of the Kyiv Society of Art Exhibitions, Polish artists remained faithful to their favorite theme and raised the same issues as their Ukrainian colleagues.

When considering the work of the Society of South Russian Artists we must note the activities of V. Izdebskyi's Salon in Odesa in 1909-1911.

Among other reasons for that is the fact that the Salon actively promoted contemporary art of that time. "Departments of Russian. Polish, Finnish, German and Italian art are planned" stated the program of the art exhibition.

It was opened in December 1909 and had success in Odesa, Kyiv, St. Petersburg and later in other cities. The Salon provided a number of lectures on aesthetics and arts, a number of concerts of old and new music (“On the Tasks of Modern Painting”, “Modern Art and the City”, “On Oscar Wilde” by V. Izdebsky, “New Theater” by Bronevsky, “Evening in memory of A. Chekhov”, etc.).

V. Izdebsky went to Paris, where he was fascinated by the contemporary avant-garde. He successfully organized an international exposition with a large number of French artists volunteering for the exhibition: J. Braque, Vallaton, Glazes, Van-Dongen, M. Laurensen, A. Matisse, J. Metzinger, A. Marx, O. Redon, A. Rousseau, P. Signac, Vlamink.

I. Bilibin, D. Burluk, O. Ekster, V. Borysov-Musatov, Honcharov, I. Hrabar, M. Dobuzhinskiy, V. Kandinskiy, M. Larionov, A. Lentulov, Ye. Lansere, A. Rylov, P. H. Ostroumova-Lebedeva, R. Falk, M. Yakovlev defined new artistic horizons. Pole K. Stavrovsky, Norwegian H. Kron, Georgian O. Shervashidze, who lived in Kyiv, Spaniard H. Bermejo, Italian D. Balla, Odessans E. Bukovetsky, B. Egiz, B. Edwards, P. Volokidin, T. Dvornikov, V. Zauze, V. Izdebsky — a wide list of names revealed the international nature of the exhibition. The names of H. Narbut and S. Kolesnikov [13] should be added to the list too.

In a special issue of the Salon magazine, which was designed by V. Kandinsky, reviews of the press of that time are given. They testify to the existence of opposite views on understanding the specifics of modern art. The academic criticism was voiced by I. Repin, who did not restrain himself in expressions and epithets (“a whole hell of Western simple tones awaited us here,” the famous artist wrote in “Bulletins of Stock Exchange”, May 20, 1910). The tone of his article is journalistic and sarcastic. According to Repin, this kind of art is approved by the devil, the spirit of cynicism. The same Devil prophesies: “I will force the press — a great force — to trumpet the glory of this art to the whole world: billionaires will come from America, they will pay crazy money for these goods, which is easily and quickly produced. We will fill all museums and private galleries

with it. We will throw away everything that was dear to you, and you will worship my ointments of the Order of the Donkey’s Tail!.. In Moscow, some have already worshiped — Muscovites now collect Matisse’s” [14]. It was a monologue in defense of the old ideas that prevailed in Russian art in the 1860s and 1880s.

The apostle of new artistic trends was A. Benoit, who noted in his speech that the exhibition is significant for St. Petersburg. “Here, for the first time, we have collected the works of young French artists, leaders of new movements. Here, a number of works by Russian artists reflect the influence of these new forms on our native art. And this comparison is extremely instructive. It is not only a significant and instructive exhibition but there is much to be happy about it”. Benoit went on to outline one of the main representatives of the *Peredvizhniki*, who expressed dissatisfaction with the artistic progress. Young Benoit polemically defended the new art, accusing Repin, perhaps, that he too once “was the freshest and most advanced of all Russian painters and had to listen to the same barks and curses from his older brothers, it was his turn to play their role” [14].

As you can see, the critics spared no effort: in the heat of polemics, they rejected delicacy and shy caution. It was about a new way of art evolution, and new aesthetic principles of art. In the introductory paragraphs of the magazine “Salon,” it was categorically stated: “Ten years ago, the exhibitions of “young people” seemed pale and meaningless — in comparison with academic ones. Now the roles have changed. And it is not us, but they who have to regret that they lost the magical scepter of power over souls. The new art gained full blood and strength and became uniquely alive and encouraging. The “Salon” exhibition, which first opened last year, became a vivid proof of this. It caused a lot of heated disputes — praise from some and evil squealing from others” [14, p. 4].

In the “Salon” magazine, among other interesting and original articles and reflections, we find V. Kandinsky’s speech “Content and Form”, in which he defines the role of the internal (content) and external (form) components in a work of art. According to Kandinsky, “a work of art is beautiful when

the external form completely corresponds to the internal content" [14, p. 15]. But it should be remembered that "the form is a material expression of an abstract meaning. Therefore, the quality of an artistic work can be fully assessed only by its author: only he can see whether and to what extent the form he uses, corresponds to the content, which majestically demands embodiment" [14, p. 15]. It is significant that, in this article, V. Kandinsky proclaimed the celebration of monumental art, "which sprouts we already feel today, and which blossoms will bloom tomorrow." It is interesting that "this monumental art is a combination of all arts in one work."

V. Izdebsky defended similar theses in his Introduction to the catalog: "The artist has broken the old forms and mastered the secret of colors and lines. He is looking for a new synthesis, a new manifestation for the mystery of his spirit." Young critics paved the way for fresh ideas. The purpose of the exhibition looked clear and was perceived in a program-like way — to show a panorama of modern artistic life "from classical academicism, through all the steps of impressionism, which is marching victoriously, to the last edges, to the last colorful depth" [13].

From the point of view of the union of domestic artists — those who lived in Odesa, Kyiv, Moscow, Yelisavetgrad, Mykolaiv, and those who found lived abroad, in Paris or Munich — the exhibition in Odesa in March 1914 is interesting. It brought together artists of different approaches. Abstract compositions by V. Kandinsky ("Improvisation 34", "Circle Painting", "Composition No. 7", "Painting with White Lines") were exhibited next to paintings by P. Konchalovsky, A. Lentulov, O. Kuprin, I. Mashkov. The Norwegian priest H. Kron, who lived in Kyiv, showed a number of Dnieper and Caucasian landscapes ("Near the Dnieper", "Winter", "New Athos", "View from Sukhumi", "Fairy Mountains", "Tobacco Plantation", "Dzhamgal forest"). Also, the works by P. Volokidin, V. Zahorodniuk, R. Falk, S. Storozhenko were shown at the exhibition.

In the Introduction to the catalog "On the Understanding of Art", V. Kandinsky rejected the old foundations of art (even "impressionism was a natural

conclusion to the naturalistic aspiration in art"), warned against a fanciful understanding of modern art, which carried out the superficial verbal bravado of concepts like "cube", "division of planes", "colorful tasks". "This is nothing more than rinsing of the mouth with words that have acquired a modernist color"). The explanation of art, according to Kandinsky, has not a direct, but an accidental meaning [15]. The recipient must open his soul more widely and then the goal will be fulfilled.

Izdebsky's salon in its character was close to the art group "Sztuka", and to the avant-garde societies of Poland at the beginning of the 20th century. The laws of social existence presented artists of different nationalities with the necessity of a single choice — unity in the name of art, which excluded alternative differences. Izdebsky's salon in Odessa was many years ahead of the aspirations of the Polish avant-garde, which fully revealed itself at the 1923 exhibition of new art in Vilnius. This Salon played a special role in the evolution of progressive trends and the expansion of international relations in art. It brought the art of Eastern Europe to the forefront of the cultural life of the world.

The Kyiv Society of Art Exhibitions, the Kyiv Society for the Promotion of Arts cooperated with Polish artists who came to Kyiv and stayed.

The first exhibition of Polish artists in Kyiv opened on November 14, 1882, in St. Volodymyr's University hall. It was attended by V. Gerson, Y. Zimmler, H. Semiradskyi, Y. Mateyko, Y. Brandt, and Y. Malchevskyi. A total of 40 paintings were exhibited at the time. The exposition had a significant public resonance and was highly appreciated by the press. "Until now, the Slavic peoples," wrote the critic V. Varzar on the occasion of the opening of the exhibition, "cannot boast of perfect and accurate knowledge of each other. We care too little about spreading the knowledge which would lead the Slavic peoples to mutual understanding and, accordingly, to an agreement among the masses of the public" [16].

The exhibition was welcomed by the Kyiv newspapers "Kievlyanin", "Zorya", and Warsaw "Klosy" [17–21]. M. Murashko published favorable reviews in "Zorya".

In St. Petersburg, the magazine "Art News" ("Khu-dozhestvennye novosti") published an article by S. I. "Correspondence from Kyiv" [21]. Also, it published a report that the Warsaw Society of Artists showed several works of Polish artists in Kyiv: "The Cross Bearer" and "Queen Jadwiga in the Krakow Castle" by V. Gerson, "Diogen" by H. Semiradsky and others. [22].

The following year, in 1883, M. Murashko's school initiated the first exhibition of works by local artists (E. Wrzeszcz, V. Menka, Halymsky, and other influential artists).

Kyiv's exhibition life of the 1890s was intense. Kyivans had the opportunity to get to know the works of Y. Kossak, V. Gerson, H. Semirdskyi, Y. Matejko, L. Vychulkovskii, Y. Malchevskyi, and many others.

The Salon of 1900 became the event that connected the artistic life of Kyiv with Polish art. Its organizer, Zamaraev, known to art fans as Ursyn, managed to interest the contemporary audience with the selection of exhibited works. The works of Polish, Kyiv, and Moscow artists were presented at the exhibition. This gave Ye. Kuzmin the ground to make a distinction between Russian art, in his opinion, realistic in nature, and Polish, which he calls romantic art. "Russian literature and painting in most cases tend to depict living people who are possessed by certain aspirations, passions, ideas; among the Poles, we rather see a number of ideas that are adopted in art by certain artistic forms, often subtle, beautiful. [23].

Next, E. Kuzmin analyzes the specific presented at the exhibition, evaluating them according to the character of the expressed ideas, which does not always coincide with the way of the artistic direction of certain masters. Thus, the cycles of paintings by M. Kszesz on the theme of prayer are "characteristic examples of the artist's purely ideological attitude to the chosen subject" [23, p. 144]. This gave E. Kuzmin a reason to draw a parallel between M. Kszesz and Y. Falat, Y. Kossak, and especially A. Grotger, S. Batovsky, and V. Tetmayer. In reality, this did not correspond with the state of affairs because the comparison did not seem objective. But the general tone of E. Kuzmin's judgments is benevolent, and sympathetic towards both individual paintings and their

authors. The figures of H. Semiradskyi and E. Okun are singled out, in particular, latter's canvas "Paganini's Dream", in which the reviewer sees a "Hoffmannian fantasy" in a number of features.

Works by Kyiv artists V. Galimskyi, V. Menk, M. Pymonenko, I. Seleznyov, I. Rashevskyi were also exhibited at the Salon. E. Kuzmin reviews them as more severe. He singles out Galymsky's sketches, "soapy in tone". Menk, in his opinion, is a typical representative of the academic school. Kuzmin pays special attention to the fact that "Zamaraev soon promises to show us a number of new, unfamiliar things. We hope, — the author confidently states, — that the Art Salon under his leadership will take its proper place in the artistic life of our city" [23, p. 448].

We should mention the exhibition of Kyiv artists organized by Galimsky on the Christmas holiday in the Stock Exchange Hall in 1892. In his petition to the city authorities, the artist claims that the existing artistic forces should coordinate their actions to organize exhibition life [24]. Famous artists from Kyiv, Warsaw, and Odesa participated in the exhibition, including M. Pymonenko, H. Platonov, O. Shervashidze, Y. Stanislavskyi, V. Kotarbinskyi, D. Vychulkovskiy, E. Wrzeszcz, V. Galimskyi, K. Kostandi, S. Kostenko, G. Ladyzhenskyi.

In February 1901, the Literary and Artistic Society of Kyiv opened an exhibition of paintings based to the works of H. Senkevich, and in March, the Salon of I. Zamaraev exhibited Khvoynitskyi's canvas "Massacre before the Diet in Warsaw."

In January 1905, an exhibition of sculptures by B. Begas opens in the Kyiv Museum. Three years later, in January 1908, an exhibition of Kraków's young artists, mostly students of Stanislavski and Ruschyc, was organized in Kyiv.

The imaginative atmosphere of artistic explorations in Kyiv resulted from the presence of deep creative relationships. Exhibitions filled the intellectual climate of the city with great spirituality. At the turn of the century, according to the educated people of that time, they were a bright page in the extensive development of art.

The art link between Warsaw and Kyiv functioned successfully due to such exhibitions. The works by pupils of the Kyiv Drawing School can serve as an example of the increased interest in creative contacts. From this point of view, the creative portraits of K. Krzyzhanowski and especially L. Kowalski, who assisted in organising an exhibition of Czech-Moravian, Polish and Ruthenian artists in 1910, are prominently depicted. A significant role in it was played by the statement of the members of the exhibition committee I. Trush and S. Sokolovsky requested the allocation of the premises for the exhibition from the directorate of the Kyiv Art, Industrial, and Scientific Museum [25].

In another letter, the representative of the exhibition committee S. Harzhtetskyi asks to allocate the halls of the City Museum for the exhibition of works by artists from Lviv under the leadership of T. Rybkovsky for the period from September 15 to November 1. In addition, there is a request that the fee for this exhibition should not be higher than the exhibition of Kraków artists, organized by L. Kowalski. Such artistic events were desirable for the people of Kyiv and everything was done to bring them to life.

As a member of the jury, L. Kovalskyi, together with V. Galimskyi, participated in the meetings of the committee of the Kyiv Society for the Promotion of Arts. The minutes of the meetings of this society provide materials on the organization of exhibitions in the 1990s, the purchase of works by Ya. Stanislavskyi, V. Galimskyi, V. Menko, and L. Kovalskyi.

The creative atmosphere in the city was promoted by artistic authorities who thought outside the box and had before them the perspective of creativity.

Ya. Stanislavsky occupies a special place in the artistic life of Kyiv and in the general process and consolidation of Slavic cultures at the turn of the 19th-20th century. The outstanding Polish painter, who was born in the Kyiv region (village of Vilshana), grew up among the wonderful nature of this region, in the Ukrainian environment (later, the artist will note the significant influence of the Ukrainian folk songs he heard in his childhood from his nanny on his aesthetic views — this fact is mentioned

by M. Nesterov in his memoirs) [26]. He frequently visited Kyiv, where he befriended a number of Ukrainian and Russian artists. It is natural that a significant part of its works and, first of all, wonderful landscapes bear a Ukrainian ties, in particular connection with Kyiv and the Kyiv region. Among others, we can mention such canvases as “Rural Road”, “Ukrainian Landscape”, “Mikhailivskyi Cathedral”, “Park in Kyiv”, “Sophia Cathedral”, “Pechersk Lavra”, “Askold’s Tomb”, “Ukrain Village”, “Sunflowers”, “On the farm of Knyaginene” and others.

A profound connection with Ukraine becomes evident on the canvases by Ya. Stanislavskyi. The pantheistic perception of the world, democracy, emotional intensity, the generosity of light, and the richness of colors, which are inherent in his paintings, have points of contact with picturesque regions of the Nadniprolyanshchyna, folk poetry, and works by T. Shevchenko and G. Skovoroda.

It is difficult to overestimate the role of Ya. Stanislavskyi in the artistic and cultural life of Kyiv. Starting in 1894 he was the secretary of the Kyiv Society of Artists (after the departure of Ye. Wrzeszcz from this position). He took a prominent role in the activities of Society. The unification of the creative Ukrainian actors was one of the most important issues the Society deal with, and in particular, the joint activities with the Odesa Society of South Russian Artists, the merging of Kyiv and Odesa organizations, as well as the organization of exhibitions of Ukrainian, Russian, and Polish artists, etc.

Close relations unite J. Stanislavski with the drawing school of O. Murashko. At the beginning of the 20th century, he started working there. The famous portrait by O. Murashko «Polish artist Jan Stanislavski» (1905-1906) was produced there, and exhibited in April 1907 in St. Petersburg, at the 4th exhibition of paintings of the New Society of Artists (today the portrait is exhibited in the Kharkiv State Museum of Fine Arts). A bright page in the history of artistic relations of Slavic cultures was written by the creative friendship of J. Stanislavski and M. Nesterov. “I met Stanislavsky, or, as it was customary to call him in Russian society, Ivan Antonovych,

in the Prakhov family, during the time when the St. Volodymyr's Cathedral was painted. Stanislavsky played a special role in my life in Kyiv in recent years," M. Nesterov wrote in 1910 [26, p. 353-364].

The hospitable house of A. Prakhova was a kind of art center in Kyiv at that time, with masters and fans of fine arts frequent gatherings.

Another evidence of Nesterov's and Stanislavski's contacts in Kyiv is provided by the daughter of the Russian artist O. Nesterov-Schreter in "Memories of her father": "The Polish artist Stanislavsky visited her father in Kyiv, traveling from Krakow. He was a chubby and big man, but surprisingly charming. His father called him the "Polish Levitan" and was always very happy about his visits" (quoted in: "Art", 1967, No. 9, p. 66). M. Nesterov highly valued Stanislavsky's work and especially noted his contribution to strengthening the relationship between Ukrainian and Polish cultures. "Listening to the songs of this poet of Ukraine, your softened heart involuntarily forgets the historical drama that separated these two nations" [26, p. 354]. Nesterov's letter to his sister A. V. Nesterova, written in August 1906, gives an insight of the last months of the Polish artist's life. From it, we learn that Stanislavsky visited Nesterov in the village of Knyagynene and talk to him about painting his last portrait. "The Stanislavskis are arriving today. Poor Ivan Antonovych was seriously ill. They will stay with us for about a week, after which we will all leave Knyagynene... The Stanislavskis will go to Kyiv, and I will go to Yasnaya Polyana" [27].

The last time Nesterov and Stanislavski met in Kyiv was in September: "They had a friendly conversation until late at night, and a few days later he stopped by for a visit. His mood was cheerful, and all worries about his health involuntarily began to dissipate. Leaving his thoughts about traveling to Egypt, he left for Kraków. His letter from there, received in November, sounded sad and mysterious, and in December in Petersburg, I learned that Stanislavsky died in Krakow on December 4, 1906."

Nesterov completed the portrait of Stanislavski, which was exhibited in February 1908 at the posthumous exhibition of J. Stanislavski in Krakow.

And at the same time, together with the exhibition, he visited Lviv, Warsaw, and Vienna (in 1912, the portrait was purchased by the National Museum of Krakow).

J. Stanislavski is painted in the evening twilight against the backdrop of a rural autumn landscape. From the front, a massive, tired figure of a man steps on almost the entire plane. Subtle psychologism and metaphorical depth distinguish this work of Nesterov from other his works. While posing, Stanislavsky himself was painting. His landscape "Knyagynyno's Farm" (1906) is executed in a similar mood of quiet sadness, and calm contemplation, with a soft range of tones (the work was in the collection of N. M. Nesterova).

J. Stanislavski's pedagogical activities form another aspect that should be mentioned in the context of his Ukrainian connections. There were many Ukrainians among his students at the Krakow School of Fine Arts. Stanislavski treated them with paternal warmth and instilled in them his admiration for the nature of the Nadnypryanshchyna. This is how M. Buraček writes about it: "He especially loved the nature of Ukraine: he revealed to us, his students, its beauty and taught us to reproduce it as a serious, even harsh phenomenon, instead of creating sweet fake «Small-Russia sights»» [28].

It is difficult to imagine the development of Ukrainian-Polish artistic relations in the end of the 19th and beginning of the 20th centuries without Ye. Wrzeszcz, V. Galimskyi, V. Nalench, V. Kotarbinskyi, V. Menko. These artists enlivened the artistic life of Kyiv with their generous support of the visual culture, and brought an understanding of the need for high professionalism in art. Under their influence, the Kyiv artistic milieu turned its orientation away from the academic style of pseudo-historical compositions and turned its face to profound problems and tasks of the genres. Wrzeszcz, Galimskyi and others were successfully exhibited at art exhibitions in Kyiv, Warsaw, Krakow.

I had to write about the work of Wrzeszcz and Galimskyi in the 1890s and 1900s [4]. At the beginning of their carrier, they took an active part in the work

of traveling exhibitions. We find works by Wrzeszcz in the catalogs approximately until the 17th exhibition of the society. Then, from 1890, Wrzeszcz exhibits with Kyiv artists, and at the 4th exhibition (1891) Wrzeszcz and Galymtsky appeared together with V. Pavlishak, and J. Stanislavski was present at the 5th exhibition.

Since 1892, Wrzeszcz, Galymtsky, and Stanislavskyi have often exhibited their works together. A careful study of the catalogs of that period reveals the participation of the artists in Kyiv's artistic life. The circle of exhibitors is gradually growing. At the 6th exhibition of the Kyiv Society of Art Exhibitions (1899), the name O. Murashko appears. In 1911, the public sees paintings by V. Krychevskyi, O. Murashko, and V. Feldman. Two years later, Ye. Wrzeszcz, M. Zhuk, and M. Parashchuk will take part in the 6th exhibition of paintings by Kyiv artists. At the 8th exhibition of 1916, we see L. Kovalskyi, K. Krzyzhanovskiy next to Ye. Wrzeszcz, L. Galimsky, M. Zhuk, O. Murashko.

Letters written by Wrzeszcz shed the light on the breadth of his public interests. In a letter to V. Gerson in 1883, Wrzeszcz writes that "in Kyiv, Adamovych, an older man, has a portrait of Mickiewicz on Ayu-Dag in the Crimea at the age of 40, made by Vankovych, and it should be retrieved» [29].

As the secretary of the Society of Kyiv art exhibitions, Ye. Wrzeszcz maintained close relations with the Society of South Russian artists. He was connected by friendly relations with P. Nilus, whom he informed about the Society's regulations, its approval by the ministry and the plans for the exhibition. Several letters are dated 1893-1895 pp. In one of them, Wrzeszcz tells about the organization of the Nilu's exhibition in Kyiv. The letter contains interesting details:

"Unfortunately, we now have only one exhibition space at the university in Kyiv. And since this year, a lot of exhibitions are appearing in Kyiv. Obviously, there was an opinion about Kyiv as a city very convenient for exhibitions, although in reality, this view is quite erroneous.

It turns out that there were already three exhibitions in Kyiv this year: of the Lagorio, of the St. Petersburg

Society, and also of the Kyiv Society for the Encouragement of the Arts. Ours will be the fourth, *peredvizhniki* — fifth. Your sixth and the seventh is by another group" [30]. Next, Wrzeszcz announced that due to his poor health, he was handing over the position of secretary to I. A. Stanislavskyi. V. Halymsky was elected as the treasurer of the society.

Artists from Kyiv planned joint exhibitions with artists from Odesa. The works of E. Wrzeszcz were popular in their time. The artist was a natural-born landscape painter, he painted the nature of Ukraine with generous colors, easily conveying the wealth of tonal changes and color transitions. The Polish press ("Wędrowiec", "Kraj") noted the artist's ability to capture the emotional states of nature. He had two personal exhibitions in Warsaw. Studying the relationship between Russian and Polish art at the turn of the century, researchers rightly noted, using the example of F. Ruschyts, that "new ideological and formal principles" of development were laid in the landscape [31]. The same applies to Ye. Wrzeszcz. His compositions "Lilac" and "Apiary" from the Zhytomyr Museum of Local History speak of an active search for a new plastic structure in the landscape.

In the development of certain motifs, the artist remained faithful to the attempts to celebrate nature, painting mood pictures, ones that they have experienced on an emotional level. It is no accident that Wrzeszcz wrote about himself: "It seems to me that people mistakenly judge that art is a reflection of the visible world. The visible world is only a means for expressing personal ideals, inspiration, delusions, and torments. An artist must perceive the world in a different way than a photographic apparatus" [32]. It is not the place today to delve into the creative laboratory of the forgotten master, it must be on some other occasion. We can safely say that the originality of Wrzeszcz the painter had a positive effect on the nature of general artistic searches among Kyiv artists, and served as an example of faithful service to aesthetic ideals.

Unlike Ye. Wrzeszcz, who was faithful to the Dnieper landscapes (he only went to Italy once), Vladyslav Galymtskyi traveled a lot around the world, visited

many countries, and painted nature wherever he happened to be. But just like Wrzeszcz, Galymytsky served the art of Kyiv: "It is not surprising," he liked to emphasize, "that after traveling in one direction or another, I always returned here and finally settled here permanently" [33]. The artist's workshop was located near the foot of the church of St. Andriy with picturesque views of the Dnipro. Without a doubt, the academic painter V. Galimyskyi was a prominent figure in Kyiv. The artist recalled his activities: "With the help of Vilhelm Kotarbinskyi, who frequently came to Kyiv, Stanislavski, who left Kyiv forever, Wrzeszcz, and several Russian artists, we managed to organize the Society of Kyiv Artists." Next, Galimyskyi complains about the public, who does not understand painting, and the press, which criticizes without having the knowledge of the object of criticism [33].

The creative biography of V. Galimyskyi fits into the line of the progressive development of Ukrainian-Polish artistic relations. In the first decade of 20th century, the artist established his own school, and actively participated in the commission program, which involved the construction of a monument to T. Shevchenko in Kyiv. V. Galimyskyi's participation in the artistic life of Kyiv, starting from 1893, when he graduated from the St. Petersburg Academy and received the title of academician, was marked by extraordinary activity. The fruitfulness with which he entered the artistic life of Kyiv can be judged by the press of that time. Reviewers, as a rule, positively noted his works [34–37].

V. Galimyskyi took an active role in the organization of the artistic life of Kyiv and the consolidation of artistic forces. Explorations in the landscape genre put him in the ranks of thoughtful researchers of nature. The artist found himself in synthetic images, sought for generalization, and revelation of personal thoughts and dreams through the depiction of the nature. Personal exhibitions of 1908 and 1913 in Kyiv summarized the stages of the painter's figurative style.

The artistic life of Kyiv was enriched during the mentioned period thanks to the tireless energy

of Professor A. Prakhov. In 1885 p. he was approved as the head of internal works in the Cathedral of St. Volodymyr and invited a number of artists to decorate the interior, first of all V. Vasnetsov, with whom he was well acquainted. Work on the cathedral stretched over many years. V. Vasnetsov, M. Nesterov, as well as V. Kotarbinskyi, M. Vrubel took part in it.

In Kyiv, Vilhelm Kotarbinskyi was a notable personality. "In terms of the number of paintings, Galymysky stands next to him," the reviewer of "Kievlyanin," wrote approvingly, positively evaluating the artist's personal exhibition in the museum [37]. Referring to twenty years of acquaintance with him, he noted his great talent, discipline in drawing, and in using of color, which was reminiscent of the works of the late Semiradsky. A month later, the newspaper urged readers: if you want to be in the world of fairy tales, in the world of dreams and delusions, in the world of extremely beautiful, endlessly colorful spots, hurry to the exhibition [38].

It should be noted that the attitude towards Kotarbinskyi was not unambiguous. The following was also written about him: «Undoubtedly Kotarbinskyi has a good talent, but he is too stubborn and does not want to pay attention to the drawing» [39]. The audience was given the opportunity to judge for themselves the merits and weaknesses of V. Kotarbinskyi's talent. Despite these various judgments, it is reliable that the artist was involved in the development of issues that did not leave indifferent anyone in Kyiv. And with his own activity, he contributed to the development of artistic ties.

Conclusions.

The understanding of the need to share experiences, and the need to find new imagery distinguished the works of half-forgotten today K. Pshizhikhovskiyi, A. Kendzerskyi, P. Vasylchenko, K. Ivanytska, who exhibited their works along with Ya. Stanislavski, I. Rashevskiyi, M. Pymonenko. The monograph "Polish artistic life in 1890-1914 pp.," which is extremely valuable in terms of its systematization and coverage of material, published by the Institute of Arts of the National Academy of Sciences of Poland, has

explored the functioning of Polish fine arts in Poland and abroad, (Kyiv, Odesa) including exhibition activity, events that were important for understanding the process of artistic ties. The picture of their development becomes obvious: new generations of Polish artists made themselves known in Kyiv. Such was, for example, the aforementioned exhibition of Krakow artists in 1908 p. (S. Filipkevich, V. Yarotskyi, S. Kamotskyi, K. Sihulskyi — a total of 112 works).

The listed aspects of the chosen problem outlined the main line of art at the turn of the century, which was gradually freed from local lock-in. It is clear that many questions related to the formulation of the problem await their detailed exploration. Future studies of the art of this period cannot ignore the processes of artistic interaction of various artists, which are an integral part of the complex artistic life of the specified era, and characterize its perspective in the context of these artistic relationships.

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**Олександр Федорук. Художнє життя Києва кінця XIX — початку XX століття:
польський дискурс**

Анотація. У статті актуалізовано питання локальної замкнутості мистецтва рубежу XIX–XX століть та роль українсько-польських творчих контактів у процесі становлення художнього дискурсу України. Важливість обміну досвідом, потреба пошуку нової образності вирізняли твори напівзабутих сьогодні К. Пшижиховського, А. Кендзерського, П. Васильченка, К. Іваницької, що виступали разом з І. Рашевським, М. Пимоненком, Я. Станіславським. Досліджено зв'язки останнього з Україною, зокрема через його педагогічну діяльність.

Простежено особливості функціонування польської пластики в Польщі та за її межами, в тому числі у Києві, Одесі, виставочне життя, події, що мають значення для розуміння процесу мистецьких україно-польських взаємин. Доведено, що Київ став професійною платформою, де нові покоління польських митців активно заявляли про себе завдяки виникненню художніх товариств, музеїв, посиленню значення художніх шкіл. Зазначено вплив польської та української культури зазначеного періоду на формування нових явищ в європейському мистецтві кінця XIX — початку XX століття

Ключові слова: художня школа, мистецький рух, творчі взаємини, виставкова діяльність мистецькі школи.