

Mykhailo Boichuk School of Ukrainian Monumentalism (1917–1937). To the 85th anniversary of the physical destruction of the school

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The present study unveils the significance of the cultural and artistic phenomenon known as the “School of Ukrainian Monumentalism” in the evolution of Ukrainian fine arts. It characterizes the worldview, cultural, aesthetic, and artistic inspirations that contributed to the formation of the original, synthetic, and monumental artistic style of Ukrainian painting by Mykhailo Boichuk and his students. Furthermore, it explores how this style was further reflected in fresco compositions created between 1919 and 1935.

The article explores the institutional aspects of the school’s activity and the transmission of professional experience across generations of artists. Drawing on archival materials and preserved photo reproductions, we reconstruct the formation of creative ideas and the contributions of figures such as Timofii Boichuk, Mariia Trubetska, Vasyl Sedliar, Oksana Pavlenko, Kateryna Borodina, Antonina Tsimlova, Antonina Ivanova, Kyrylo Hvozdyk, Mykola Rokytskyi, Manuel Shechtman, Maria Yunak, Onufrii Biziukov, and Oleksandr Dovzhenko. The article also underscores the tragic fact of the destruction of the creative work of the “School of Ukrainian Monumentalism” at the end of the 1930s.

Keywords: Boichukism, School of Ukrainian Monumentalism, Neo-Byzantinism, monumental fresco paintings.



1. Mykhailo Boichuk, Photograph, 1928, Kyiv

Mychailo Boičuk, 1928, Kyjivas

The unique “School of Ukrainian Monumentalism,” a world-class cultural and artistic phenomenon, was established by Mykhailo Boichuk in December 1917 at the Ukrainian Academy of Arts, the Institute of Plastic Arts, and the Art Institute in Kyiv. Tragically, it ceased to exist in 1937 when OGPU-NKVD executioners shot its founders, and its students were repressed and sentenced to exile during the 1930s, forcing them to abandon their profession and beliefs.¹

Today, on half-erased shreds of sketches and in random reproductions and photos from family archives, we search for frescoes – works created in the oldest and most enduring painting technique which should have stood for centuries but became victims of the upheavals of the first half of the 20th century. Yet, despite the loss, there remains a story to be told and returned to us, the people of the twenty-first century.

Mykhailo Boichuk’s personality seamlessly combined the simplicity of a peasant with the refined tastes of an intellectual. Born in Galicia and raised in Europe, he relocated to Kyiv with the aim of transforming the “Renovation Byzantine” group he founded in Paris in 1909 into the School of Ukrainian Monumentalism, and to fulfil his long-cherished dream of “reviving Ukrainian art.”

In 1910, following a triumphant exhibition at Le Salon des Indépendants, Boichuk made a significant statement among his circle of Parisian

¹ See Kravchenko: Ярослав Кравченко, “Розстріляне Відродження українського малярства”, *Дзвін*, № 1 (2021): 213–224; Ярослав Кравченко, *Школа Михайла Бойчука. Тридцять сім імен* (Київ: Майстерня Книги – Оранта, 2010).

friends, “We are the School of Byzantine revival (Renovation Byzantine) inasmuch as our culture was under its influence. *Neo-Byzantinism* is just a term for better understanding; it’s our right, after all! We will call ourselves differently at home!”²

Upon his return to Ukraine, the artist set out to “gather talented individuals to decorate churches and other public buildings, creating frescoes and mosaics.”³

In the Russian Empire of the 19th and early 20th centuries, when cultural life and almost non-existent art educational institutions in Ukraine were relegated to provincial levels, secular Ukrainian monumentalism seemed nearly impossible. Aside from Moscow-Byzantine-style churches, the nation scarcely constructed public buildings suitable for decoration with narrative frescoes (an exception being the Poltava Provincial Zemstvo Building by architect Vasyl Krychevskyi). This was largely due to the policies of the imperial state, which marginalized Ukraine. The revolution, however, appeared to expand the horizons of national life, opening up possibilities for creative experimentation.

On the initiative of Mykhailo Hrushevskyi and Vasyl Krychevskyi, Boichuk assumed leadership of the “icons and frescoes” studio at the Ukrainian Academy of Arts (which later became known as the “monumental painting studio” during the Soviet period). Rejecting outdated forms of academic education, the professor revolutionized the system and methodology of the educational process, adopting the format of an individual workshop, similar to those of the Italian Proto-Renaissance artists.

The teacher’s primary pedagogical method was to cultivate a “new type” of national artist with synthetic thinking, capable of embracing new aesthetic values and elevating Ukrainian art to a global standard. To achieve this, his students were instructed to comprehend “real art,” with a focus on “the mother of monumental art – Italian Quattrocento.”⁴

It is also crucial not to overlook the contributions of Ukrainian philosopher and humanist Hryhorii Skovoroda. It was he who, at the beginning

2 Bachynskyi: Євген Бачинський, “Мої зустрічі та силуети українських малярів і різьбярів на чужині. Спомин старого емігранта за роки 1908–1950”, *Нові Дні* (1952, Вересень): 16–20.

3 Ibid.

4 Ripko: Олена Ріпко, *У пошуках страченого минулого. Феномен Михайла Бойчука* (Львів: Каменярь, 1996).



2. Mykhailo Boichuk, *Woman's head*, Fresco, 1917. Photocopy. Yaroslava Muzyka's fund, Lviv Art Gallery, Lviv

Mykhailo Boičuk, *Moters galva*, 1917, freska



3. Mykhailo Boichuk, *Woman with a flower*, Fragment of the fresco, 1917, Kyiv. Photocopy. Antonina Ivanova's archive, Lviv Art Gallery, Lviv

Mykhailo Boičuk, *Moteris su gėle*, 1917, freskos fragmentas, Kyjivas

of the century, provided the artist with “a magical image of an Apple Tree.” As noted by art critic Olena Ripko, “Symbols of the national philosopher were organically aligned with the ethical postulates of Mykhailo Boichuk and with the didactic value of the Boichukists’ creations, cherishing national traditions.”⁵ Consequently, it is no coincidence that the most frequently used subjects in both monumental and easel painting were images of an Apple Tree, a Garden, and a Gardener – almost serving as a slogan or emblem of their cultural activity.

However, the most significant aspect was the new approach to the model – “not copied, but synthesized” – a concept firmly established in the manifestos of avant-garde European art. This was precisely what Professor Mykhailo Boichuk aimed to instil in his students.

A master of composition, colourism and synaesthesia, Mykhailo Boichuk was deeply versed in Byzantine style, Italian Proto-Renaissance art, the ancient Ruthenian frescoes of Kyiv and Chernihiv cathedrals,

5 Ripko: Олена Ріпко, Неллі Присталенко, *Бойчук і бойчукісти, бойчукізм* (Львів, 1987).

Ukrainian iconography from the 14th-16th centuries, as well as folk primitive and modernist French painting. Together with his students, he forged a distinct style in Ukrainian art, initially conceived in Paris as a branch of avant-garde painting. This style, known as the “School of Ukrainian Monumentalism” within the Boichukist movement, is both synthetic and monumental in character and artistic approach.⁶

The first manifestations of this style emerged in Kyiv in 1919 with the creation of paintings for the Lutsk barracks. Subsequently, the monumental and decorative design of the Peasant Sanatorium on the Khadzhybei Estuary in Odesa in 1928 represented the pinnacle of the Boichukists’ creative achievements, and finally, the monumental design of the Chervonozavodsk Theatre in Kharkiv in 1933–1934 marked another milestone, although the artists were compelled to make concessions to the requirements of Socialist Realism during this period.

From December 1917 to the summer of 1922, until the inaugural graduation of the School, Mykhailo Boichuk’s studio at the Ukrainian Academy of Arts welcomed a cohort of talented students. Among them were Vasyl Sedliar, Ivan Padalka, Tymko Boichuk, Oksana Pavlenko, Antonina Ivanova, Serhii Kolos, Kateryna Borodina, Maria Trubetska, Karol Hiller, Manuil Shechtman, Ivan Lypkivskyi, and others. It is with their names that the initial experiments of young Ukrainian monumentalism are intertwined.

In the summer of 1919, aligning with Lenin’s plan of “monumental propaganda” and following the directives of M. Podvoiskyi, People’s Commissar of Education in Ukraine, Mykhailo Boichuk with his students embarked on their first collective endeavour. They executed a mural using adhesive paints on the plastered walls of the four buildings of the Lutsk barracks on Dehtiarivska Street in Kyiv. Drawing from artistic techniques characteristic of Ukrainian baroque painting, the compositions often echoed those found in icons from the 17th-18th centuries. Guided by the Professor, the students created compositions such as “Red Army Soldier Striking the Hydra of the Counter-Revolution,” “Cossack with a Star,” “Freedom, Equality, and Fraternity,” and “Tea-Drinking.”

6 Kravchenko: Ярослав Кравченко, *Михайло Бойчук. Альбом-каталог збережених творів* (Львів – Київ: Оранта Друк, 2010).



4. Mykhailo Boichuk's studio in Ukrainian Academy of Arts, In the process of painting Lutsk barracks in Kyiv. Mykhailo Boichuk is in the centre (?), Photocopy,* 1919

Ukrainos dailės akademijos M. Boičuko studija, tapant sienas Kyjivo Lucko kareivinėse, centre – M. Boičukas (?), 1919



5. Mykhailo Boichuk's studio, *Kossak Mamai's story*, Fragment from the painting of Lutsk barracks in Kyiv, 1919, Glue paints, not preserved, Photocopy

M. Boičuko studija, *Kazoko Mamajaus istorija*, 1919, Kyjivo Lucko kareivinių tapybos fragmentas (neišklikęs)



6. Boichuk's studio, *Kossak with a star*, Fragment from the painting of Lutsk barracks in Kyiv, 1919, Glue paints, not preserved, Photocopy

M. Boičuko studija, *Kazokas su žvaigžde*, 1919, Kyjivo Lucko kareivinių tapybos fragmentas (neišklikęs)

* This and other reproductions marked with an asterisk come from a set of photographs displayed at the exhibition of Ukrainian monumental art in Kyiv in 1969. O. Kravchenko's archive. See Kravchenko: Ярослав Кравченко, *Школа Михайла Бойчука. Тридцять сім імен* (Mykhailo Boichuk School. Thirty-Seven Names) (Київ: Майстер Книги – Оранта, 2010).



7. Mykhailo Boichuk's studio, Ivan Padalka, *The return of a peasant family from the mowing*, Fragment from the painting of Lutsk barracks in Kyiv, 1919, Glue paints, not preserved, Photocopy

M. Boičuko studija, Ivan Padalka, *Valstiečių šeima grįžta po šienapjūtės*, 1919, Kyjivo Lucko kareivinių tapybos fragmentas (neišklikęs)



8. Mykhailo Boichuk's studio, Taisia Tsymlova (?), *Worker and digger*, Fragment from the painting of Lutsk barracks in Kyiv, 1919, Glue paints, not preserved, Photocopy

M. Boičuko studija, Taisia Cymlova (?), *Darbininkas ir žemkasys*, 1919, Kyjivo Lucko kareivinių tapybos fragmentas (neišklikęs)

Several compositions were attributed to Tymofii Boichuk, including “Ploughing” (known only from imperfect photo reproductions), “Red Army Soldiers Camp,” “From One Cauldron,” as well as works co-authored with Musia Trubetska – “Demonstration” and “Welcoming with Flags.” Boichuk’s compositions were notable for their adept blending of lyrical principles with the exaltation of ordinary facts of life. As art critic Ivan Vrona, an eyewitness to these paintings, recalled: “...this gifted young man was the right hand of his elder brother in all collective creative endeavours of the group and held undeniable authority among all the younger, less experienced students of Mychailo Boichuk.”⁷

Ivan Padalka’s contribution included a composition depicting the return of a peasant family from mowing. Infused with a subtle lyrical sentiment, Padalka’s work stood out for its consistent proportions, knowledge of anatomy, and mastery of composition.

7 In the article dedicated to Tymko Boichuk, Doctor of Historical Sciences, researcher Serhii Bilokin cites fragments from the unpublished work by Ivan Vrona, rector of the KAI, *The Founders*, dated 1968–1969. See Bilokin: Сергій Білокін, “Біля Яблуні”, № 15 (1989): 23–27.



9. Mykhailo Boichuk's studio, Ivan Padalka, *Girl with a book grazing geese*, Fragment from the Kyiv Opera Theatre décor for The All-Ukrainian Congress of the Volost Committees, 1919, Glue paints (?), not preserved, Photocopy

М. Боїчуко студія, Іван Падалка, *Mergaitė su knyga gano žąsis*, 1919, Kyjivo operos teatro puošyba Visos Ukrainos valsčių komitetų suvažiavimo proga, fragmentas (neišklikęs)



10. Mykhailo Boichuk's studio, Taisia Tsymlova, *Worker and peasant*. Fragment from the Kyiv Opera Theatre décor for The All-Ukrainian Congress of the Volost Committees, 1919, Glue paints (?), not preserved, Photocopy

М. Боїчуко студія, Тaisia Цымлова, *Darbininkas ir valstietis*, 1919, Kyjivo operos teatro puošyba Visos Ukrainos valsčių komitetų suvažiavimo proga, fragmentas (neišklikęs)

Vasyl Sedliar's paintings focused on "the motifs of the work and life of workers and peasants". He was described as "young, daring, and stubborn [...] but painting easily and quickly" by Oksana Pavlenko, a fellow student from the studio.⁸

Pavlenko, along with Kateryna Borodina and Taisia Tsymlova, contributed to creating compositions such as "Cutting Bread," "Worker and Digger," and "Worker and Miller."

This first collaboration between the Master and his students, marked by difficulties, continuous teamwork, the camaraderie of young artists, and a sense of shared exhilaration, was destroyed in 1922.⁹ However, through

8 Here and hereinafter, Oksana Pavlenko's memoirs are presented from: Cherevatenko: Леонід Череватенко, "Промовте – життя моє – і стримайте сльози...". Художник Оксана Павленко згадує, розповідає", *Наука і культура*, №21 (1987): 360–384.

9 Yukhym Mykhailiv's report on the organization of the Art and Industrial Exhibition of 1924 states that "the paintings of the Lutsk barracks were destroyed during renovation in 1922." See Bilokin: Сергій Білокінь, "Біля Яблуні", № 15 (1989): 23–27.



11. Prof. Mykhailo Boichuk's students. Sitting (from left to right): Ivan Padalka, Oleksandra Krychevska, Antonina Lysetska, Mykhailo Boichuk; standing: Musia Trubetska, Tymko Boichuk, Olena Prosiannychenko, Serhii Kolos, Antonina Ivanova, Robert Lisovskyi, Photograph, 1920, Kyiv. Anna Kolos's private archive

Prof. Mykhailo Boičuko studentai, sėdi (iš kairės į dešinę): I. Padalka, O. Kryčevska, A. Lysecka, M. Boičukas; stovi: M. Trubecka, T. Boičukas, O. Prosiannyčenko, S. Kolosas, A. Ivanova, R. Lisovskis, 1920, Kyjivas



13. Mykhailo Boichuk's studio, Ivan Padalka, Serhii Kolos (?), *In the blacksmith's*, Fragment from Kyiv Cooperative Institute décor, 1920, Fresco (?), not preserved, Photocopy*

M. Boičuko studija, Ivan Padalka, Serhii Kolos (?), *Kalvėje*, 1920, Kyjivo Kooperacijos instituto puošybos fragmentas, freska (?) (neiškiko)



12. Mykhailo Boichuk's studio, *Exchange of goods between worker and peasant*, Fragment from Kyiv Cooperative Institute décor, 1920, Fresco (?), not preserved, Photocopy*

M. Boičuko studija, *Darbininkas ir valstietis keičiasi prekėmis*, 1920, Kyjivo Kooperacijos instituto puošybos fragmentas, freska (?) (neiškiko)



14. Mykhailo Boichuk's studio, *Exchange of goods between peasant woman and workwoman (weaver)*, Fragment from Kyiv Cooperative Institute décor, 1920. Fresco (?), not preserved, Photocopy*

M. Boičuko studija, *Valstietė ir darbininkė (audėja) keičiasi prekėmis*, 1920, Kyjivo Kooperacijos instituto puošybos fragmentas, freska (?) (neiškiko)



15. Mykhailo Boichuk's studio, *At the apple tree (Peasant woman and worker at the tree)*, Fragment from Kyiv Cooperative Institute décor, 1920, Fresco (?), not preserved, Photocopy*

M. Boičuko studija, *Prie obels (Valstietė ir darbininkas prie obels)*, 1920, Kyjivo Kooperacijos instituto puošybos fragmentas, freska (?) (neiškliko)

preserved photographs and the accounts of Ivan Vrona, we can discern “how new revolutionary and exalted themes, symbolic images of a new life enter into creative practice...”¹⁰

Subsequent collective projects included the decorative design of the Kyiv Opera House for the All-Ukrainian Congress of Territorial Executive Committees in 1919, and the artistic design of the Cooperative Institute in 1920. Regrettably, these works have not survived to the present day.

In 1922, the students of the studio also took part in experimental mural paintings on the walls of classrooms at the Institute of Plastic Arts. Sadly, these frescoes met the same fate as their predecessors, being destroyed after the institute's reorganization in 1934.¹¹

In the early post-revolutionary years, the revival of monumental art held great significance in the work of Ukrainian artists. There was a prevailing belief that “only in a fresco is it possible to consistently develop the

10 For more information about the artistic scene of these years, see Horbachov: Дмитро Горбачов, *Українські художній авангард: маніфести, публіцистика, бесіди, спогади, листи* (Київ: Дух і Літера, 2021). About the activity of Ivan Vrona, rector of the KAI, in the field of art criticism, see Kovalchuk: Остап Ковальчук, “Іван Врона – критик, педагог, мистецтвознавець”, *Українська Академія Мистецтва. Спецвипуск* (Київ, 2010): 85–97.

11 About what happened to the fresco paintings by students of Boichuk's studio on the walls of the KAI classrooms, see Kovalchuk: Остап Ковальчук, “Про фресковий розпис у Київському художньому інституті”, *Українська Академія Мистецтва*, №16 (2009): 173–185; Kravchenko: Ярослав Кравченко, *Школа Михайла Бойчука. Окрім Кравченко. Художник і час. Видання друге, доповнене* (Київ: Майстер книг, 2019).

plot rather than just a single episode, and to present facts in their dialectical development.”¹² Additionally, it was understood that “the language of monumental painting is concise, summarizing, and clear, like the language of a skilled orator.”¹³

Mykhailo Boichuk sought to instil in his students a profound sense of their calling as artists and to cultivate an understanding of the lofty objectives of national art. “We will build cities, paint buildings... We must create Great Art,” the artist optimistically proclaimed in his lectures at the reorganized Kyiv Art Institute.¹⁴ Reflecting on Professor Boichuk’s classes, Okhrim Kravchenko, a student at the Art Institute from 1924 to 1930, recounted, “Mykhailo Lvovych educated less through moral principles and more through direct practical work. Tasked with preparing *collective artists* (monumental painting masters, as they were called at the time), he divided his entire curriculum into several stages: initially guiding the young artist in understanding the properties of the material, and then, in the methods of its organization. Boichuk considers the organization of forms on the plane as the cornerstone of all artistic pedagogical training. His second pedagogical approach was guiding the student’s mind rather than teaching directly, followed by demonstrating the simplest methods to master the elements of the material.”¹⁵

Many of the creative principles espoused by the Professor laid the foundation for the unique artistic culture of Boichukism. For instance, the artist consistently interpreted *monumentalism* not merely as large-scale, wide-format works, but as a special organization of the image, where every insignificant and accidental element was purposefully rejected. Describing the pedagogical system of his teacher, Ivan Padalka wrote, “Boichukism is not a style, but merely a principle – a principle of consciously and competently manipulating artistic forms.”¹⁶

12 Kholostenko: Євген Холостенко, “Перший досвід. З приводу розпису та скульптурного оформлення всеукраїнського селянського санаторія”, *Критика*, №1 (1929): 74–87.

13 Наропенко: Тарас Гапоненко, *Монументальная живопись* (Москва – Ленинград, 1931).

14 Boichuk: Михайло Бойчук, “Уроки Майстра. З лекцій Михайла Бойчука в Київському художньому інституті”, *Наука і культура*, №22 (1988): 444–451.

15 Kravchenko: Ярослав Кравченко, *Школа Михайла Бойчука. Охрім Кравченко. Художник і час* (Львів – Київ: Оранта, 2005).

16 Padalka: Іван Падалка, “Автоінтерв’ю”, *Універсальний журнал*, №2 (1929): 92.

However, in Soviet Ukraine, art was expected to adhere to the path outlined by Marxist theorists, serving the propaganda goals of the Bolshevik revolution through realistic easel painting, following the path of the Russian *Peredvizhniki*.

Ukrainian artists quickly discerned the political hypocrisy of Bolshevism. The artists of the ARAU (Association of Revolutionary Art of Ukraine), established in Kharkiv in 1925 by Ivan Padalka, with active participation from Mykhailo Boichuk, rallied behind the slogan of writer Mykola Khvylovyi, "Get out of Moscow!", as they proclaimed their own vision for the development of Ukrainian art. Presented in a manifesto-brochure¹⁷ by one of the theorists of Boichukism, Vasyl Sedliar, this concept opposed the programme of the Russian Association, which, as Sedliar argued, "with growing aggressive persistence spreads influence and Russification claims in Ukraine."¹⁸

The concept of reviving Ukrainian art and its European orientation raised concerns among Bolshevik leaders. On April 26, 1926, Lazar Kahanovych, the first secretary of the Central Committee of the Communist Party of Ukraine, received a letter signed by Joseph Stalin with instructions to "...demolish Khvylovyi's extremist views in order to master a new movement for Ukrainian culture in Ukraine."¹⁹

In March-April 1928, Boichuk was invited to Moscow to participate in the work of the 4th Profintern Congress, where he had the opportunity to meet the Mexican monumental artist Diego Rivera and become acquainted with his artistic principles of muralism. The study conducted by Kharkiv scholar Prof. Liudmila Sokoliuk delves into this topic.²⁰

In May of the same year, work began on the monumental design of the Peasant Sanatorium on the Khadzhybei Estuary in Odesa, under the leadership of Professor Mykhailo Boichuk from the Kyiv Art Institute. Boichuk had recently returned from a creative trip abroad, sparking "numerous newspaper and magazine reports about the trip and meetings with

17 See Sedliar: Василь Седляр, *АХРР та АРМУ* (Київ: ЦК АРМУ, 1926).

18 Sokoliuk: Людмила Соколюк, "Бойчукізм в оцінці українського мистецького середовища міжвоєнної Праги", *Артанія*, №6 (2004): 76.

19 See Lavrinenko: Юрій Лавріненко, *Розстріляне Відродження. Антологія 1917 – 1933: Поезія – проза – драма – есей* (Київ: Смолоскип, 2002).

20 See Sokoliuk: Людмила Соколюк, *Михайло Бойчук та його школа* (Харків, 2014).



16. The school of Mykhailo Boichuk at Kyiv Arts Institute, The beginning of work on the murals of Peasants Sanatorium on the Khadzhybei estuary in Odessa, In the center - Mykhailo Boichuk, above – Hryhorii Dovzhenko, next to the fresco – Mykola Rokytyskyi and Manuil Shechtman, sitting – Vasyl Sedliar and Antonina Ivanova, 1928, Photograph*

Kyjivo dailės instituto M. Boičuko mokykla, Odesos Chadžibėjaus limano Valstiečių sanatorijos sienų tapybos pradžia, centre – M. Boičukas, viršuje – G. Dovženko, prie freskos – M. Rokytyskis ir M. Šechtmanas, sėdi V. Sedliaras ir A. Ivanova, 1928



17. Mykhailo Boichuk School, The paintings inside the club hall of Peasants Sanatorium on the Khadzhybei estuary in Odessa, Fresco, 1928, not preserved, Photocopy*

M. Boičuko mokykla, Odesos Chadžibėjaus limano Valstiečių sanatorijos klubo salės tapyba, freska (neiškilo), 1928

European artists.”²¹ This sanatorium, “built according to the design by architects O. Beketov and M. Pokorny in 1927–1928, represented a new type of medical institution.”²² Its planning and spatial structure were intended to align with the “advancements in medicine, construction technology, and the aesthetic ideals of the new era.” The monumental and decorative design included thematic compositions and ornaments, adorning the walls and ceiling of the sanatorium’s lobby and club hall, totalling 600 square

21 See Pevnyi: Богдан Певний, “До легенди про фрески на Хаджибеївському лимані”, *Майстри нашого мистецтва* (2005): 17–28.

22 See *Історія українського мистецтва: в 6 т. Радянське мистецтво 1917–1941 років*. However, Doctor of Art History Vasyl Afanasiev in the article “Комплексне художнє оформлення Селянського санаторію на Хаджибеївському лимані біля Одеси, 1928 рік”, *Мист*, №1 (2003): 17–33, referring to art historian Andrey Lebedev, suggests that architect V. K. Zimmer was the author of the sanatorium project.

meters of fresco painting and 200 square meters of decorative and alfresco paintings.²³ This endeavour marked the first attempt in the Soviet Union “to address the complex challenges of monumentalism on a large scale, carried out according to a broad ideological and thematic plan.”²⁴

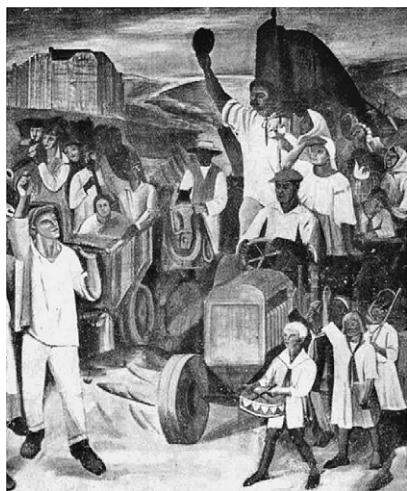
Mykhailo Boichuk himself, in collaboration with Antonina Ivanova, painted the fresco “Peasant Family,” which quite well embodies the initial principles of the Boichuk School – it is integral and rhythmically balanced. The composition depicts a peasant with a newspaper, a woman with a sickle, and a boy with a book against the backdrop of a traditional hill landscape, encapsulating the symbolic elements of the Ukrainian village during the early years of collectivization.

Kyrylo Hvozdyk, Antonina Ivanova, Oleksandr Myzin, Mykola Rokytskyi, and Manuel Shechtman collectively created the central fresco “Harvest Festival” above the staircase of the second-floor lobby. The composition’s overall monumentality and the rhythm of the multi-figure composition unite it into a cohesive whole, with a central focus on “demonstrations with the first tractor in the village.” Additionally, Kyrylo Hvozdyk, alongside other students of the studio, contributed to the mural “Land Management”, while independently creating “Ploughing” and “Smashing of a Landlord’s Manor.” In the latter, the rhythm of movement among the rebellious peasants and workers storming the manor’s estate intensifies from the lower part of the panel, from the worker with a machinegun, gradually building tension to its upper right corner, where the artist depicted a revolutionary sailor against the backdrop of the landlord’s manor.

Mykola Rokytskyi contributed to the creation of fresco sketches for “Peasant Sanatorium” and “Activities of the Soviet Government.” The latter depicts the new lifestyle of the Ukrainian village during the early years of collectivization. The composition’s forward movement is characterized by a distinct narrative beginning, with household details and individual figures depicted meticulously and thoughtfully. However, the fragmented form and excessive focus on secondary details led to later criticisms of naturalism.

23 Afanasiev: Василь Афанасьев, “Комплексне художнє оформлення Селянського санаторію на Хаджибеївському лимані біля Одеси, 1928 рік”, *Міст*, №1 (2003).

24 See Vrona: Иван Врона, “Стенные росписи на Украине 1919 – 1920 гг”, *Искусство*, № 10 (1968): 35–39.



18. Mykhailo Boichuk School, Mykola Rokyt'skyi, Manuil Shehtman, Kyrylo Hvozdyk, Oleksandr Myzin, *Harvest festival*, Peasants Sanatorium on the Khadzhybei estuary in Odessa. Fresco, 1928, not preserved, Photocopy

M. Boičuko mokykla, Mykola Rokyt'skyi, Manuil Šechtman, Kyrylo Hvozdyk, Oleksandr Myzin, *Derliaus šventė*, 1928, Odesos Cha-džibėjaus limano Valstiečių sanatorija, freska (neiškilo)



19. Mykhailo Boichuk School, Mykhailo Boichuk, Antonina Ivanova, *Peasant family*, Peasants Sanatorium on the Khadzhybei estuary in Odessa, Fresco, 1928, not preserved, Photocopy

M. Boičuko mokykla, Mychailo Boičuk, Anna Ivanova, *Valstiečių šeima*, 1928, Odesos Cha-džibėjaus limano Valstiečių sanatorija, freska (neiškilo)

Manuel Shechtman created a fresco titled “Old Village,” dedicated to the history of the Ukrainian village. It portrays a serene, idyllic scene of a landlord’s family departing with greyhounds against the backdrop of hills and a brick-built monastery. This composition bears resemblance to ceremonial Renaissance paintings while contrasting with a scene depicting the abuse of a peasant woodcutter by the landlord’s steward, placed in the lower foreground corner in a manner reminiscent of Giotto’s style.

Maria Yunak painted portraits of Taras Shevchenko and Ivan Franko on the end wall of the club hall, seamlessly integrating them into the overall ensemble of the paintings.

Boichuk’s apprentice, Onufrii Biziukov, contributed a series of ornamental compositions for the ceiling of the central hall, while Hryhorii



20. Mykhailo Boichuk School, Mykola Rokytskyi, *Peasants Sanatorium*, Peasants Sanatorium on the Khadzhybei estuary in Odessa, Fresco, 1928, not preserved, Photocopy

M. Boičuko mokykla, Mykola Rokytskyi, *Valstiečių sanatorija*, 1928, Odesos Chadžibėjaus limano Valstiečių sanatorija, freska (neišliko)



21. Mykhailo Boichuk School, Kyrylo Hvozdyk, Oleksandr Myzin, *Ploughing*, Peasants Sanatorium on the Khadzhybei estuary in Odessa, Fresco, 1928, not preserved, Photocopy

M. Boičuko mokykla, Kyrylo Hvozdyk, Oleksandr Myzin, *Žemės arimas*, 1928, Odesos Chadžibėjaus limano Valstiečių sanatorija, freska (neišliko)

Dovzhenko, a graduate of the Odesa Art Institute, influenced by Professor Boichuk's ideas during his work, undertook the decoration of the auditorium ceiling, cartouches, the framing of narrative frescoes, portals, and windows. These sketches demonstrated a desire for stylistic unity between ornamental and narrative paintings, as well as an attempt to provide monumental solutions to complex compositional tasks. As Dovzhenko later recalled, "villagers, upon entering the new sanatorium for the first time, admired it, saying, 'It's beautiful, like in church!'"²⁵

Following the completion of the frescos, plans were made for a special advertising and art publication dedicated to this complex. Photographs of all the frescoes, along with their fragments, reliefs, and ornamental compositions, were taken for this purpose. However, due to changes in

25 Prystalenko: Неллі Присталенко, "Спогади Григорія Довженка", *Людина і світ*, №3 (1990): 32–35.

the political situation, the publication, which, according to the party leadership, “promoted the creations of formalists,” never left the printing house, while the premises of the sanatorium were destroyed during the war.²⁶

Regrettably, the paintings of the Peasant Sanatorium have not survived to our time. As art critic Olena Ripko noted, “The frescoes of the Peasant Sanatorium can be considered the pinnacle of the realized monumental works of the Boichukists from the third period. Despite some compromise in the spatial interpretation of dynamic multi-figure scenes in the spirit of ‘national romance,’ with a noticeable touch of grandeur, they convey a unique epic and humanistic-lyrical mood of the general order.”²⁷

In 1929, a large-scale campaign against “khvylovyzm” also targeted Mykhailo Boichuk’s school. Newspapers and magazines actively harassed Boichukism, with M. Babenko sarcastically dubbing its adherents as “builders of socialism in the role of apostles of the church” in the *Vechirnyi Kyiv* newspaper, while I. Tovarets, in *Nova Heneratsia*, classified Boichukists as “restorers of feudal art who might also want to restore the feudal system.”²⁸

In the early 1930s, party leaders initiated discussions in society about the social orientation and class affiliation of art. This led to a broad campaign advocating for the establishment of “a single proletarian art.”

This campaign also impacted the Kyiv Art Institute. Following the resolution of the Council of People’s Commissars of the Ukrainian SSR on April 30, 1924, which aimed to inspect personnel and students of educational institutions, an active “search” for the intelligentsia who survived the revolution began, along with the identification of “enemies of the people.” After several scandals, Ivan Vrona was suspended from his position as rector in 1930, and talented students started to disappear one by one (Musia Trubetska was dismissed, Ivan Lypkivskyi and Okhrim Kravchenko were arrested). Any critical remark was considered as a political accusation – from “formalism” to “Ukrainian bourgeois nationalism,” and the school itself was renamed the Institute of Proletarian Art Culture.

26 Afanasiev: Василь Афанасьев, “Комплексне художнє оформлення Селянського санаторію на Хаджибеївському лимані біля Одеси, 1928 рік”, *Міст*, №1 (2003).

27 Ripko: Ріпко, *У пошуках страченого минулого*.

28 See Babenko: Михаил Бабенко, “Что такое «бойчукизм». Призрак Византии и современная украинская живопись”, *Вечерний Киев*, № 122 (1929); Tovarets: Іван Товарець, “Критика апологетів «бойчукізму»”, *Нова Генерація*, № 8–9 (1930): 52–55.

In September 1930, Professor Boichuk was invited to teach part-time in Leningrad as the head of the Department of Composition at the Faculty of Monumental Painting of the Institute of Proletarian Art, as an attempt to shield him from the persecution by the Soviet Ukrainian press. However, this arrangement did not last long.²⁹ In October of the following year, the artist sent a telegram stating, “The health condition impedes leaving for Leningrad; the local authorities are strongly preventing me from leaving Kiev. Boichuk.”³⁰

In April 1932, a reorganization of all art associations and the liquidation of ARAU took place under the slogan of transitioning to the position of Socialist Realism. This coincided with the establishment of the Union of Soviet Artists and Sculptors of the USSR, alongside the publication of the “Short Course of the VKP(b)” (“The All-Union Communist Party (Bolsheviks): A Short Course”), which was intended to serve “as a cornerstone in the renewed system of Bolshevik mythology.”³¹ Art control shifted towards state centralism, with the Great Soviet Encyclopaedia declaring, “Stalin once and for all determined the ways of Ukrainian art.”³²

For Mykhailo Boichuk and his students, these times were difficult, if not tragic. Their art increasingly lost its national basis and social audience, leading to growing alienation, misunderstanding, and contempt.

Following the suicide of Mykola Skrypnyk in July 1933, Moscow communist Pavlo Postyshev assumed control of the Ukrainian government. Subsequently, cynical and brutal pogroms against Ukrainian culture ensued. “Society has descended into madness,” marked by widespread mistrust, suspicion, and hostility. Amidst this chaos of the “theatre of the absurd,” the Boichukists attempted to adapt. Driven to despair, Mykhailo Boichuk renounced his past at the First Plenum of the Organizational Bureau of the

29 In the archive of the Russian Academy of Arts, the folder “Curricula of the Faculty of Monumental Painting of the IPFA” contains “The programme of composition, painting, and drawing of the Faculty of Monumental Painting of the monumental art department for the 1930–1931 academic year” for the 2nd, 3rd, and 4th years, authored by Mykhailo Boichuk and approved by the head of the Faculty of Monumental Painting, I. Tarniahin. See Archive: Архив РАХ (ЦНБА РАХ). Ф. 7. Оп. 1. От. сб. 958.

30 Ripko: Ріпко, *У пошуках страченого минулого*.

31 Bondar-Tereshchenko: Ігор Бондар-Терещенко, *У задзеркаллі 1910 – 1930 років* (Київ: Темпора, 2009).

32 See Ripko: Ріпко, *У пошуках страченого минулого*.

Union of Soviet Artists and Sculptors of the USSR in the autumn of 1933, stating, “Each of us (especially me) needs to clearly and precisely state what he is in favour of – Socialist Realism or his past. I clearly and unequivocally respond – I’m in favour of Socialist Realism, against what is now called ‘Boichukism.’”³³ Vasyl Sedliar created a tapestry featuring Stalin, while Boichuk produced a composition featuring the Soviet coat of arms. The rest of the students also began to praise the harvests of collective farms.

It may seem that the government had achieved its goals from them. However, what they could not forgive was that “despite all the Soviet themes and socialist content,” the Boichukists expressed them in a national form, and this was intolerable to the ideologists of the totalitarian system.³⁴

Between 1933 and 1935, the Boichukists embarked on their most ambitious project in Kharkiv (in terms of scope rather than ideological and artistic content or national commitment) – the monumental and decorative design of the newly constructed Chervonozavodsk Theatre. This time, however, they could not gather a large creative team, as they did for the Khadzhybei Estuary project.³⁵

The fresco work was led by Mykhailo Boichuk himself, alongside Ivan Padalka, Vasyl Sedliar, Oksana Pavlenko, Kyrylo Hvozdyk, and Mariia Yunak. Bernard Kratko and Josephine Dindo contributed to the sculptural and decorative design. They collaborated on sketches, after which each member took responsibility for their composition, sometimes enlisting additional help.³⁶

33 See “До перебудови образотворчого фронту. Стенограма доповідей і виступів на Першому пленумі Оргбюро Спілки радянських художників і скульпторів УСРР 27.XI – 2.XII 1933 р.” (Київ, 1934).

34 See Angelina Lucento, “The NKVD and the Political Origins of Socialist Realism: The Persecution of the Boichukists in Ukraine,” *Kritika: Explorations in Russian and Eurasian History* 23, № 3 (2022): 457–492. By the end of the 1930s, the bloody “purge” had engulfed all strata of the creative intelligentsia of Ukraine. However, “when repression befell them, it often failed to elicit widespread sympathy from the intimidated society.” See Senchenko: Іван Сенченко, “Було колись”, №14 (1989): 19–20; “Layers of society”, Kremlin satrap Lazar Kahanovych boasted about these events. See Lobanovskyi: Борис Лобановський, “Український живопис в лабетах перебудов (від джерел соцреалізму до 1980-х років)”, *Реалізм та соціалістичний реалізм в українському живописі радянського часу*, (1998).

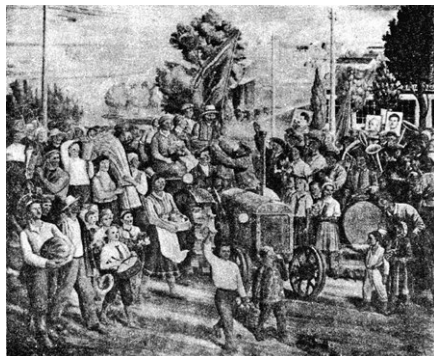
35 Afanasiev: Василь Афанасьєв В., “Комплексне художнє оформлення Селянського санаторію на Хаджибеївському лимані біля Одеси, 1928 рік”, *Міст*, №1 (2003).

36 Sedliar: Василь Седляр, “Фресковие росписи Харьковского Краснозаводского театра”, *Советская архитектура*, № 1 (1935).



22. Mykhailo Boichuk School at Ukrainian Arts Institute, The group of painters-monumentalists during the decoration process in Chervonoza-vodsk Theatre in Kharkiv, From left to right: Mykhailo Boichuk, Kyrylo Hvozdyk, Ivan Padalka, Vasyl Sedliar, Mariia Yunak, Photograph, 1934–1935, Kharkiv

Українос дailēs instituto M. Boičuko mokykla, Tapytojų monumentalistų grupė dirba Charkivo Černozavodsko teatre, iš kairės į dešinę: M. Boičukas, K. Hvozdykas, I. Padalka, V. Sedliaras, M. Junak, 1934–1935, Charkivas



23. Mykhailo Boichuk School, *Harvest festival*, The process of fresco making, From left to right: Mykhailo Boichuk, Vasyl Sedliar, Ivan Padalka, Oksana Pavlenko, Photograph, 1934–1935, Kharkiv

M. Boičuko mokykla, *Derliaus festivalis*, Freskos kūrimo procesas, iš kairės į dešinę: M. Boičukas, V. Sedliaras, I. Padalka, O. Pavlenko, 1934–1935, Charkivas

In a letter to Oksana Pavlenko dated April 1934, Sedliar outlined the future work plan, stating, “We consulted with Mykhailo Boichuk and decided to proceed with the sketches as follows: you, Padalka, Mykhailo Lvovych, and I will create preliminary sketches for the large frescoes. Hvozdyk will make a small fresco themed ‘Rest.’ The second small one we will do together. Padalka and I are currently making sketches for the large frescoes ‘Harvest Festival’ and ‘Dniprelstan.’ Hvozdyk is focusing on the small one, ‘Rest.’ You will work on something large and small on the subject of ‘Sport.’”³⁷

37 Cherevatenko: Леонід Череватенко, “З непам’яті десятиліть. Листи Василя Седляра до Оксани Павленко”, *Вітчизна*, № 10 (1987): 189–205; See Cherevatenko: Леонід Череватенко, “«Промовте – життя моє – стримайте сльози...». Художник Оксана Павленко згадує, розповідає...», *Наука і культура: Україна*, №21 (1987).

During the working process, certain changes and refinements occurred. In the end, Vasyl Sedliar painted the fresco “Industrialization” in the theatre’s lobby, while Ivan Padalka created the majestic composition titled “Rest”.

Oksana Pavlenko created the three-part composition “Physical Culture and Sport.” Recalling her experience, the artist stated, “I prepared sketches [...] and gradually, driving from Moscow, in the autumn of 1934, I finished my fresco. While the house was not yet ready, the windows were not installed [...] it was very cold and wet, the draughts were wild [...] but also dark. A thousand-watt light bulb – that is where I left my eyesight [...]”³⁸

Mykhailo Boichuk himself, alongside Kyrylo Hvozdyk, initially worked on the first version of the sketch “Harvest Festival.” However, misunderstandings between the student and the teacher, “for ideological and artistic” reasons, led to Hvozdyk’s departure, and Mariia Yunak took his place. Together, they completed the huge fresco “Harvest Festival” in the triumphant and dynamic forms of “Stalinist neoclassicism,” which “brought the last opus of the Boichukists closer to the stencilled, banal patterns common for the totalitarian regime of the 1930s.”³⁹ Concurrently, the inhabitants of the villages around Kharkiv suffered from hunger.

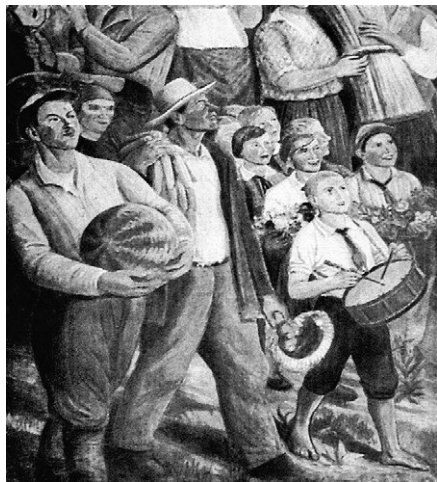
As one looks through the miraculously preserved reproductions of these paintings, considering their size, which reached up to 40 metres, “one cannot help but feel,” as noted by Olena Ripko, “that the ideological and thematic programme corresponded to the state requirements. It manifested in the form of triumphal dynamic tectonics, echoing the actively promoted official neoclassical style, prevalent in the drum rhythm of military marches, festive processions, and parades. On an authoritarian scale, this style permeated the conjuncture of Socialist Realism, dominating official exhibitions and architectural structures. State control over art imbued the entire building complex, along with its polychromy and plastic decor, with grandiloquence, pomposity, and imperial officialdom.”⁴⁰

In her memoirs, Oksana Pavlenko recalls occasions when “Postyshev [...] summoned Mykhailo Lvovych” and party officials “regularly came to

38 See Cherevatenko: Череватенко “«Промовте – життя моє – стримайте сльози...»».

39 See Ripko: Ріпко, *У пошуках страченого минулого*.

40 Ibid., 48–49.



24. Mykhailo Boichuk School, *Harvest festival*, Painting of the Chervonozavodsk Theatre foyer in Kharkiv, Fresco, 1934–1935, not preserved, Photocopy

M. Boičuko mokykla, *Derliaus festivalis*, 1934–1935, Charkivo Černozavodsko teatro fojė tapyba, freska (neišliko)



25. Mykhailo Boichuk festival, *Harvest festival*, Fragment of the painting of the Chervonozavodsk Theatre foyer in Kharkiv, Fresco, 1934–1935, not preserved, Photocopy

M. Boičuko mokykla, *Derliaus festivalis*, 1934–1935, Charkivo Černozavodsko teatro fojė tapybos fragmentas, freska (neišliko)

inspect our work,” and describes encounters like when “Kosior came to visit [...] a short man with a disproportionately large head, completely bald, with somewhat bulging eyes.” During the inspection of the fresco ‘Physical Culture and Sport,’ where Pavlenko depicted a slender and handsome Petrus Boichuk in the first row, Kosior cunningly remarked, “Look, what kind of guys you have! And where are the people like me?”⁴¹

“Mykhailo Lvovych himself was photographed next to the ‘Harvest Festival’ cardboard – a gloomy figure with a sad face and a piercing look at the viewer. Maybe this is a conscious ridicule?” art critic Olena Ripko described the artist’s mood. In his plaster bust, created in 1936 and known to us only from a small reproduction in the catalogue of the 6th All-Ukrainian Art Exhibition, sculptor Bernard Kratko depicted the artist as “confused, with a grim smile on his face.”⁴²

41 Cherevatenko: Леонід Череватенко, “Півтора дзвоника до Оксани Трохимівни Павленко”, № 20: 11–14.

42 Ripko: Ріпко, *У пошуках страченого минулого*.

Olena Ripko continues, “Comparing the photos of the first carton ‘Harvest Festival’ (Mykhailo Boichuk, Kyrylo Hvozdyk) and the already completed frescos, we find significant changes in the latter: the ‘deepening’ of the background – landscape; fresh additions – portraits of Stalin, Postyshev, and that same Kosior, with which triumphant collective farm workers were ‘armed.’”⁴³

Modifications were made taking into account the teachings of Ukrainian communist Andriy Khvyliya: “...one should pay attention not only to the composition, colour and culture of the drawing, but also to the literacy of the structure of human figures, using for this purpose real, specific heroes of our time.”⁴⁴

However, neither ideological concessions nor the arrest of the Boichukists, accused of “creating a national-fascist terrorist organization” in the autumn of 1936, and their physical destruction on July 13, 1937,⁴⁵ could spare the frescoes of the Chervonozavodsk Theatre from the directive “to clean them with carborundum.”

“...Never will I forget this meanness when my they destroyed my fresco!” Oksana Pavlenko recalled bitterly. “In 1944, a comrade came to me [...]. Riazanov, he was the one who built the Chervonazavodsk Palace! And he starts to tell how he liked my fresco in the Chervonozavodsk Palace. And that he got the order to destroy it. At first, he wanted to plaster it over, but received an order – ‘no, the fresco must be removed completely. Totally.’ Then, he offered to clean it with carborundum. Which they did. And when he told me this, I felt as if a knife had been stuck in my heart...”⁴⁶

Nevertheless, neither the physical destruction of the artists and their works nor the moral harassment of the surviving artists and the Stalinist-Brezhnev ideology could erase the Mykhailo Boichuk School of Ukrainian Monumentalism from the annals of Ukrainian fine art history.

43 Ibid., 49.

44 See Khvyliya: Андрій Хвиля, “Образотворчий фронт”, *Образотворче мистецтво. Альманах*, №1 (1934): 11–96.

45 About the events of the last days of M. Boichuk, V. Sedliar, I. Padalka, and I. Lypkivskyi lives see Kravchenko: Ярослав Кравченко, *Школа Михайла Бойчука. Тридцять сім імен* (Київ: Майстерня книги – Оранта, 2010).

46 Cherevatenko: Леонід Череватенко “«Промовте – життя моє – стримайте сльози...»».

Emerging from the darkness of communist oblivion,⁴⁷ it persists, breaking through the plaster and stucco of time to rightfully claim its place in the 20th-century history of world painting.

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47 The first exhibition of Soviet Ukrainian monumental art opened in Kyiv in 1969. However, as the Boichukist artist Serhii Kolos wrote about this event to his study friend Okhrim Kravchenko, “It is not proper to mention Mykhailo Boichuk” in connection to this event. See Kravchenko: Кравченко, *Школа Михайла Бойчука. Тридцять сім імен*; the first posthumous exhibition of Mykhailo Boichuk’s works was held on December 12, 1987 in the Great Hall of the Republican House of the Artists in Kyiv. See Kravchenko: Кравченко, *Михайло Бойчук. Альбом-каталог збережених творів*.

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Santrauka

Mychailo Boičuko ukrainiečių monumentalizmo mokykla (1917–1937)

Jaroslav Kravčenko, Jaryna Popovyč

Reikšminiai žodžiai: boičukizmas, ukrainiečių monumentalizmo mokykla, neobizantiška, monumentalios freskos.

Mychailo Boičuko ukrainiečių monumentalizmo mokykla (1917–1937) – tai pasaulinės reikšmės kultūros ir meno reiškinyje ir savito nacionalinio stiliaus formavimo pavyzdys. Šios mokyklos pagrindas – originali įvairių epochų vizualinių ir plastinių sistemų interpretacija naujuose kultūrinuose kontekstuose.

Ukrainiečių monumentalizmo mokyklos ideologinė ir kūrybinė programa įkvėpimo sėmėsi iš Bizantijos meno, italų protorenesanso, liaudiško primityvizmo, senųjų Kijevo bei Černihivo rusėnų katedrų freskų ir XVI–XVIII a. Ukrainos ikonų tapybos, suvokiamų per Europos modernistinio dizaino paradigmą ir nacionalinių idėjų prizmę. Straipsnyje atskleidžiami šie ukrainiečių monumentalizmo mokyklos vizualinės ir plastinės koncepcijos ypatumai: freskos potencialo vaizduoti dialektiškai besivystantį sužetą aktualizavimas; lyriškumo ir epiškumo derinimas vaizduojant kasdienės gyvenimiškas scenas; harmoningas ritmas, vientisumas, lakoniškumas ir vaizdų sintezė kuriant kompoziciją.

Remiantis Kyjivo Lucko kareivinių keturių pastatų sienų tapybos ir Kyjivo operos teatro, Kooperacijos instituto, Plastinio meno instituto kabinetų, Odesos valstiečių sanatorijos bei Charkivo Červonozavodsko teatro puošybos menine analize, straipsnyje parodoma, kaip šios mokyklos vientisą filosofinę ir meninę programą savo kūryboje originaliai interpretavo talentingi Mychailo Boičuko mokiniai, represuoti sovietinio režimo (Timofijus Boičukas, Maria Trubecka, Oksana Pavlenko, Kateryna Borodina, Antonina Ivanova, Kyrylo Hvozdykas, Mykola Rokyckis, Manuelis Šechtnanas, Maria Yunak, Onufrijus Biziukovas, Oleksandras Dovženko ir Ochrimas Kravčenko).

Tolesnės mokslinių tyrinėjimų kryptys – visapusiškas, sistemingas ukrainiečių monumentalizmo mokyklos kūrybinio palikimo tyrimas, dialogiškai jį susiejant su šiuolaikiniais meno procesais ir vėlesnių kartų Ukrainos menininkų tautiškumo įkvėptų išraiškos formų paieškomis.