



Large  
Print

# In the Eye of the Storm

The Gabrielle  
Jungels-Winkler Galleries

**To help you make the most of your visit to the Royal Academy, our large print exhibition guides are available to download as PDFs. No app is required. They are freely available in each exhibition's section of our website. Simply download the file to your device, then read – or follow the below instructions to listen to the introductions and labels as you go round.**

### **iOS devices**

- On your iPhone, go to "Settings". Next, tap "Accessibility".
- Hit "Spoken Content", then tap the toggle switch for "Speak Selection" to switch it on.
- You can now customise the speech rate, default language and listen to an audio sample.
- After that, go to your iOS PDF reader, and open a PDF file.
- Highlight the text that you want to read and tap "Speak".

## **Android devices**

- To use Google Text-to-speech on your Android device, go to “Settings”. Next, tap “Language & Input”.
- Select “Text-to-speech output”, and then choose Google Text-to-speech Engine as your preferred engine.
- You can now customise the speech rate, default language and listen to an audio sample.
- To hear items read aloud, tap the Select to Speak icon, then click on a specific word, or drag your finger across the screen to select a longer passage of text, and tap the play button to begin the text-to-speech playback. Alternatively, you can tap the play button to hear everything on screen.

**Depending on your device, the following free apps may prove useful. But you won't need to download any app to read the PDF or listen to the introductory text and labels.**

## **iOS devices – PDF Voice Reader Aloud**

Another method to hear large print text read aloud on iOS devices is to use PDF Voice Reader Aloud – a text-to-speech app which you can download for free from the App Store. It offers 31 different languages and makes it easy to adjust the speed of speaking rate. Follow the steps below and start reading PDF files on your mobile.

- Get the application from the App Store.
- Open the PDF file inside the app.
- Tap the upper right corner to choose the languages, select the voice, hit the button left to the play button to adjust the speed of the speaking rate.
- Lastly, tap the play button to read the PDF out loud on iPhone or iPad.

## **Android devices – Voice Aloud**

- First, download the free Voice Aloud app in the Google Play Store.
- Download the PDF version of the large print guide.
- Select the folder icon and navigate to the downloaded file.
- You will be prompted with a set of text import options.
- Click “Open file” once you have selected your settings and Voice Aloud will begin reading your file.

# In the Eye of the Storm

Gabrielle Jungels-Winkler Galleries

29 June 2024 – 13 October 2024

## Contents

### Page 5

Introduction to the exhibition

### Page 8

East Gallery – list of works

### Page 33

Central Gallery – list of works

### Page 49

West Gallery – list of works



No  
Photography  
please

Supported by

**CRANKSTART**

With additional support from  
The Risman Foundation  
The Consuelo and Anthony  
Brooke Charitable Trust  
The Natalia Cola Foundation  
Christian Levett and Musée  
FAMM



Department  
for Culture,  
Media & Sport

This exhibition  
has been  
made possible  
as a result of  
the Government Indemnity  
Scheme. The Royal Academy  
of Arts would like to thank  
HM Government for providing  
Indemnity and the Department  
for Culture, Media and Sport  
and Arts Council England for  
arranging the indemnity.

# Audio tour



Main commentary



Descriptive commentary



1 Davyd Burluk, Carousel



2 Oleksandr Bohomazov, Landscape,  
Locomotive



3 51 Alexandra Exter, Bridge (Sèvres)



4 Alexander Archipenko, Flat Torso



5 52 Vadym Meller, Sketch of the  
'Masks' choreography for  
Bronislava Nijinska's School of  
Movement, Kyiv



6 Anatol Petrytskyi, Costume design  
for Hrytsko in the play 'The Fair at  
Sorochyntsi' at the State Opera Theatre,  
Kharkiv

# Audio tour



Main commentary



Descriptive commentary



El Lissitzky, Composition



53 Sarah Shor, Sunrise



Tymofii Boichuk, Women Under the  
Apple Tree



Anatol Petrytskyi, Portrait of Mykhail  
Semenko



54 Viktor Palmov, The 1st of May



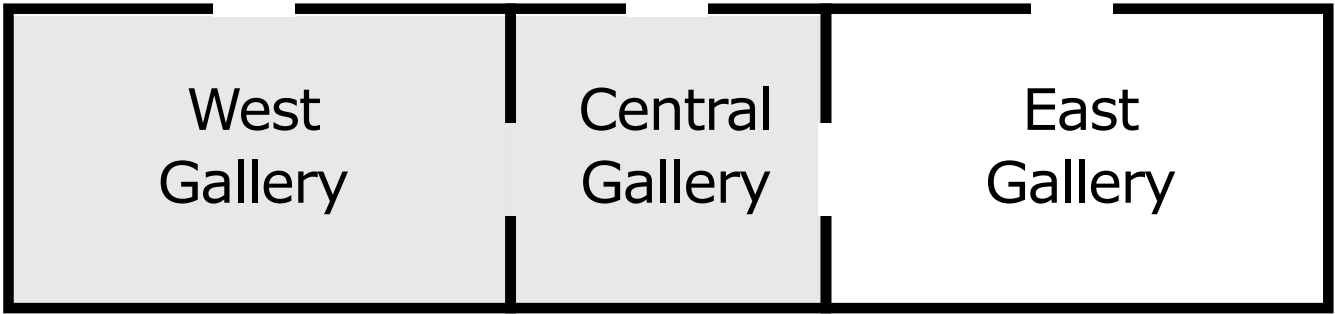
Kazymyr Malevych, Sketch of the  
painting for the conference hall of the  
All-Ukrainian Academy of Sciences, Kyiv



Manuil Shekhtman, Jewish Pogrom



Semen Yoffe, In the Shooting Gallery



You are in the East Gallery



 Seating



# Introduction to the exhibition

## **In the Eye of the Storm: Modernism in Ukraine, 1900–1930s**

'In the Eye of the Storm: Modernism in Ukraine, 1900–1930s' recreates the multiplicity of artistic approaches and identities that existed in Ukraine in the early twentieth century. The exhibition tells the story of modernist artists and the visual experiments through which they sought to renew Ukraine's culture and autonomy.

The territory of Ukraine had been divided between various empires for centuries, but periods of sovereignty in the country's history contributed to the development of a distinct identity which, in the nineteenth century, became consolidated into a national consciousness advocated by artists and thinkers.

Such a complex history produced a particular cultural profile, born from the fusion of Ukrainian, Polish, Russian and Jewish communities.

Modernism in Ukraine unfolded against a complicated sociopolitical backdrop: the First World War, the collapse of the Russian and Austro-Hungarian empires, the revolutions of 1917, the independence of the Ukrainian People's Republic (1918–21) and the subsequent absorption of the Ukrainian lands by the Soviet Union. Yet despite such political turmoil, this became a period of true flourishing in the Ukrainian arts.

This exhibition brings together 65 artworks, primarily from the collections of the National Art Museum of Ukraine and the Museum of Theatre, Music and Cinema of Ukraine.

While recognising the complex identities of artists from the period and area, this exhibition discusses these figures within the context of Ukrainian art history. We have therefore favoured the Ukrainian spellings of artists' names.

Тексти вступу та тематичних розділів виставки доступні для завантаження українською тут



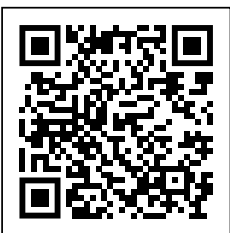
# Cubo-Futurism

At the turn of the twentieth century, when the Ukrainian lands were divided between the Russian and Austro-Hungarian empires, no Ukrainian city was allowed to have its own art academy. This compelled aspiring artists to move elsewhere to complete their studies. Those from Russia-controlled Ukraine initially graduated mainly from the Imperial Academy in St Petersburg, but increasingly their focus shifted to European capitals, such as Munich and Paris.

Inspired by the radical trends they encountered in these cities, young artists from Ukraine began experimenting with a new visual language that combined elements of Cubism, with its geometrisation and fragmentation of the picture plane, and Futurism, characterised by vehement energy and movement.

Consequently, art created in Ukraine featured dynamic compositions and simplified forms with a gradual move towards abstraction. At the same time, artists adopted the vivid colour and rhythmic compositions of Ukrainian folk and decorative art. Such references to Ukrainian imagery are also visible in the art of the émigré artists who developed their careers abroad.

Тексти вступу та тематичних розділів виставки доступні для завантаження українською тут



**List of works – clockwise in order of hang**

# **Alexandra Exter (1882–1949)**

## **Three Female Figures**

1909–10

Oil on canvas

National Art Museum of Ukraine

In 1907, after studying at the Kyiv Art School, a college-type institution of secondary education, Alexandra Exter moved to Paris. There, she befriended many pioneers of Cubism and Futurism, art movements that she introduced to local artists on her regular returns to Kyiv.

Exter combined elements of these radical art trends with Ukrainian decorative traditions (embroidery in particular), most notably in her structured organisation of colour. In 1918, she opened a private studio in Kyiv and went on to train the next generation of modern artists.

(continued over)

# **Davyd Burluk (1882–1967)**



## **Carousel**

1921

Oil on canvas

National Art Museum of Ukraine

# **Oleksandr Bohomazov (1880–1930)**



## **Landscape, Locomotive**

1914–15

Oil on canvas

European Collection

A graduate of the Kyiv Art School, Oleksandr Bohomazov never travelled to western Europe. He kept abreast of artistic developments in European capitals, however, and in his paintings created a world in constant motion using an increasingly abstracted visual language.

Fascinated by the physical spaces we inhabit, in this work Bohomazov captures the result of human progress. He was equally enthralled by the natural forces beyond human control, as can be seen in 'Landscape, Caucasus' (1915) (hanging nearby).

## **Alexandra Exter (1882–1949)**



51

### **Bridge (Sèvres)**

c. 1912

Oil on canvas

National Art Museum of Ukraine

## **Oleksandr Bohomazov (1880–1930)**

### **Landscape, Caucasus**

1915

Oil on canvas

Ellen and Michael Ringier, Switzerland



# **Sonia Delaunay (1885–1979)**

## **Simultaneous Contrasts**

1913

Oil on canvas

Museo Nacional Thyssen-Bornemisza, Madrid

Born Sara Stern in Odesa, Sonia Delaunay grew up in St Petersburg before relocating to Germany to study at the Academy of Fine Arts, Karlsruhe. Moving to Paris in 1905, she met her future husband, Robert Delaunay, with whom she would develop a style of abstract painting known as Simultanism. Using the multiple vantage points of Cubism and Futurism, Simultanism explores compositional rhythm and movement through contrasting and complementary colours.

Delaunay's childhood in Ukraine and exposure to local folk traditions imbued her palette with bright and dynamic colours.

# **Alexandra Exter (1882–1949)**

Composition (Genova)

1912

Oil on canvas

Alex Lachmann Collection

# **Vadym Meller (1884–1962)**

Composition

1919–20

Oil on canvas

National Art Museum of Ukraine

# Alexander Archipenko (1887–1964)



## Flat Torso

1914 (cast between 1914–20)

Bronze and marble

Sladmore, London

Alexander Archipenko started his art education at the Kyiv Art School alongside Oleksandr Bohomazov. Both artists debuted their work at an exhibition in Kyiv in 1906. Archipenko left Ukraine for good the same year, moving to Paris in 1908, where he would go on to incorporate the principles of Cubism in sculptural works.

After immigrating to the USA in the 1920s, Archipenko would reconnect with his heritage, becoming an active member of the local Ukrainian community.

# **Volodymyr Burluk (1886–1917)**

## **Ukrainian Peasant Woman**

1910–11

Oil on canvas

Museo Nacional Thyssen-Bornemisza, Madrid

Volodymyr Burluk studied art in Kyiv, Munich, Moscow and Paris. Influenced by Post-Impressionism and Pointillism, he developed a distinctive style, transforming simple forms and elements into ornamental motifs combined with non-standard colour solutions. Alongside his older brother and fellow artist Davyd Burluk (whose painting hangs nearby), Volodymyr admired the archaic culture of Ukraine.

This painting features a woman in traditional Ukrainian dress, wearing a necklace of coral beads and an Orthodox cross. A conscript during the First World War, Burluk died in action in 1917. Very few of his paintings survive today.

# Theatre Design

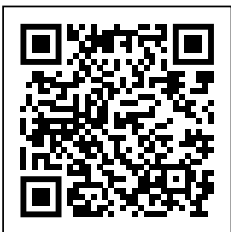
In the late 1910s, Ukraine witnessed a revolution in theatre productions thanks to the combined talents of experimental writers, directors and stage designers.

This transformation took place against the backdrop of Ukraine's fight for sovereignty: the proclamation of the Ukrainian People's Republic (1917–18) and the Ukrainian War of Independence (1917–21) fought against, amongst others, the invading Russian Bolsheviks, who sought to integrate Ukraine into their Soviet state.

Two names stand out as catalysts of this revolutionary shift in theatre: Alexandra Exter and Les Kurbas. Exter's pioneering theatre designs translated Cubist and Futurist principles into scenography. In 1918, she opened a private studio in Kyiv with a separate course on stage design.

Among her students were some of the most acclaimed theatre designers of the next generation including Anatol Petrytskyi and Oleksandr Khvostenko-Khvostov. As a theatre director, Kurbas introduced a modern European repertoire to his productions, first in Kyiv and later in Kharkiv. He engaged the most experimental artists as scenographers to explore the creative intersections between progressive art trends and the revival of native traditions.

Тексти вступу та тематичних розділів виставки доступні для завантаження українською тут



**List of works – clockwise in order of hang**

## **Vadym Meller (1884–1962)**

Costume design for the  
Friar in the play 'Mazepa' at  
the First Taras Shevchenko  
State Theatre, Kyiv

1920

Gouache on paper

Museum of Theatre, Music and Cinema of Ukraine

## **Vadym Meller (1884–1962)**



52

Sketch of the 'Masks'  
choreography for Bronislava  
Nijinska's School of  
Movement, Kyiv

1919

Watercolour on cardboard

Museum of Theatre, Music and Cinema of Ukraine

(continued over)

Vadym Meller studied first in Kyiv and later in Geneva, Munich and Paris. He returned to Kyiv in 1914, after a two-year stay in the French capital. His works of the late 1910s, including theatre designs, were executed in the Cubo-Futurist style, informed by the practice of his mentor Alexandra Exter. Meller's costumes for Bronislava Nijinska's dance performances were some of his earliest creations for the stage. In 1922, he started working almost exclusively with the famous Berezil Theatre, founded by Les Kurbas.



# **Vadym Meller (1884–1962)**

Costume design for the play  
'Mazepa' at the First Taras  
Shevchenko State Theatre,  
Kyiv

1920

Gouache on paper

Museum of Theatre, Music and Cinema of Ukraine

# **Vadym Meller (1884–1962)**

Sketch of the 'Mephisto'  
choreography for Bronislava  
Nijinska's School of  
Movement, Kyiv

1920

Gouache and pencil on paper

Museum of Theatre, Music and Cinema of Ukraine

# **Alexandra Exter (1882–1949)**

Costume design for the  
Greeks in the play 'Famira  
Kifared' at the Chamber  
Theatre, Moscow

1916

Gouache on paper

Alex Lachmann Collection

# **Anatol Petrytskyi (1895–1964)**

Costume designs for the  
ballet 'Eccentric Dances' at  
the Moscow Chamber Ballet

1922

Gouache and Indian ink on paper

Museum of Theatre, Music and Cinema of Ukraine

Anatol Petrytskyi debuted as a theatre designer in 1917, working on productions at Les Kurbas's Young Theatre. In 1922, he moved to Moscow and embraced the basics of Constructivism – a functional, abstract art that rejected decoration and used industrial materials. This influence can be seen in his designs for the ballet 'Eccentric Dances'. The artist returned to Ukraine in 1924 as the main scenographer at the Ivan Franko Drama Theatre in Kharkiv.

## **Oleksandr Khvostenko-Khvostov (1895–1967)**

Stage drop design for the ballet 'Red Poppy' at the Theatre of Opera and Ballet, Kyiv

1928

Pencil and watercolour on paper

Stedley Art Foundation

# **Anatol Petrytskyi (1895–1964)**

Costume designs for the play 'In the Catacombs' at the First Taras Shevchenko State Theatre, Kyiv

1921

Watercolour, gouache and bronze paint on paper

Museum of Theatre, Music and Cinema of Ukraine

# **Vasyl Yermilov (1894–1968)**

Curtain design for 'The Forest Song'. Unrealised production

1929

Pencil and watercolour on paper

Stedley Art Foundation

# **Anatol Petrytskyi (1895–1964)**

'Cry of the Captives'. Sketch  
of the interior decor for the  
Kozelets Theatre

1920

Gouache and bronze paint on paper

Museum of Theatre, Music and Cinema of Ukraine

# **Anatol Petrytskyi (1895–1964)**

Costume design for Calàf  
in the opera 'Turandot' at  
the State Opera Theatre,  
Kharkiv

1928

Gouache, Indian ink and appliqué on paper

Museum of Theatre, Music and Cinema of Ukraine

# **Anatol Petrytskyi (1895–1964)**

Costume design for Minister  
Pinh in the opera 'Turandot'  
at the State Opera Theatre,  
Kharkiv

1928

Gouache and Indian ink on paper

Museum of Theatre, Music and Cinema of Ukraine

# **Anatol Petrytskyi (1895–1964)**

Costume design for the  
Imperial Guard in the opera  
'Turandot' at the State  
Opera Theatre, Kharkiv

1928

Gouache, Indian ink, graphite pencil and appliqué on  
paper

Museum of Theatre, Music and Cinema of Ukraine

# **Anatol Petrytskyi (1895–1964)**

Costume design for Khivria  
in the play 'The Fair at  
Sorochyntsi' at the State  
Opera Theatre, Kharkiv

1925

Mixed media

Alex Lachmann Collection

# **Anatol Petrytskyi (1895–1964)**



Costume design for Hrytsko  
in the play 'The Fair at  
Sorochyntsi' at the State  
Opera Theatre, Kharkiv

1925

Collage and mixed media on paper

Alex Lachmann Collection

# **Oleksandr Khvostenko-Khvostov (1895–1967)**

Costume design for two Guards in the opera 'Love for Three Oranges'.

Unrealised production

1926

Gouache, graphite pencil and appliqué on paper

Museum of Theatre, Music and Cinema of Ukraine

# **Oleksandr Khvostenko-Khvostov (1895–1967)**

Costume design for the Soldier in the opera 'Love for Three Oranges'.

Unrealised production

1926

Gouache and pencil on paper

Museum of Theatre, Music and Cinema of Ukraine



# **Oleksandr Khvostenko-Khvostov (1895–1967)**

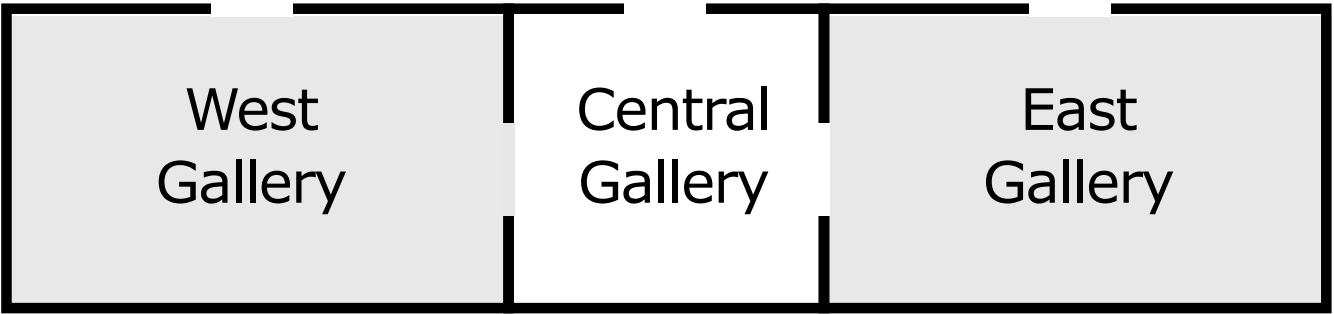
Costume design for Minister Leandro in the opera 'Love for Three Oranges'.

Unrealised production

1926

Gouache and graphite pencil on paper

Museum of Theatre, Music and Cinema of Ukraine



You are in the Central Gallery



# Central Gallery

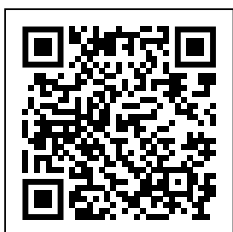
## Kultur Lige

The organisation Kultur Lige (the Cultural League) was founded in Kyiv in 1918 to promote the development of contemporary Jewish–Yiddish culture. It operated within a unique sociopolitical context shaped by the independent Ukrainian People’s Republic, led by the short-lived government of the Central Rada (Council) that recognised the multicultural and multilingual nature of Ukraine’s society. Despite these efforts, multiple vying parties in the Ukrainian War of Independence perpetrated violent pogroms against Jewish communities during the years 1918–21.

The Kultur Lige’s art section united young Jewish artists from Kyiv and many other cities. They sought a synthesis of Jewish artistic tradition with the achievements of the European avant-garde.

The Kultur Lige ceased to exist by the mid-1920s following growing pressure from the Soviet regime.

Тексти вступу та тематичних розділів виставки доступні для завантаження українською тут



**List of works – clockwise in order of hang**

# **Issakhar Ber Ryback (1897–1935)**

## **City (Shtetl)**

1917

Oil on canvas

National Art Museum of Ukraine

Issakhar Ber Ryback studied at the Kyiv Art School and later attended Alexandra Exter's private studio. In 1915, together with El Lissitzky, he joined ethnographic expeditions around the Jewish towns in central Ukraine. An active participant in the Kultur Lige since its inception, Ryback used radical art trends to depict the culture and daily life of Jewish people.

This painting serves as an ode to this disappearing world. The artist immigrated to France in 1926, joining the international artistic community known today as the School of Paris.

## **El Lissitzky (1890–1941)**



### **Composition**

c. 1918–1920s

Oil on canvas

National Art Museum of Ukraine

## **Sarah Shor (1897–1981)**



### **Sunrise**

Late 1910s

Oil on canvas

Alex Lachmann Collection

Sarah Shor studied at the Kyiv Art School and later at the Imperial Academy of Arts in St Petersburg, returning to Kyiv in 1919 after surviving a pogrom in Khodorkiv in northern Ukraine. The artist joined the Kultur Lige's art section, which inspired her to experiment with visual language to create modern Jewish art. Dating from this period, 'Sunrise' and 'Horse Riders' (hanging nearby) capture the optimism of the new age, while reworking Jewish artistic traditions.

## **Sarah Shor (1897–1981)**

### **Horse Riders**

Late 1910s

Gouache and pastels on paper

Alex Lachmann Collection

# **Marko Epshtein (1899–1949)**

## **Woman with Buckets (Dairy Maid)**

c. 1920

Indian ink, lead pencil and watercolour on paper  
pasted on cardboard

National Art Museum of Ukraine

# **Marko Epshtein (1899–1949)**

## **The Tailor's Family**

c. 1920

Indian ink and watercolour on paper pasted on  
cardboard

National Art Museum of Ukraine



# **Marko Epshtein (1899–1949)**

Cellist

c. 1920

Indian ink and watercolour on paper pasted on  
cardboard

National Art Museum of Ukraine

# Ukraine under the Soviets

After nearly five years of the bloody Ukrainian War of Independence (1917–21), the Bolshevik Red Army defeated the national Ukrainian forces, and the Ukrainian Socialist Soviet Republic was established with Kharkiv as its capital. In 1923, the Soviet authorities introduced the policy known as 'ukrainizatsiia' (Ukrainisation), an ideological concession to appease local national sentiment.

This policy allowed for a level of cultural autonomy in the Republic, facilitating the development of the Ukrainian language and culture. For the next decade, Ukrainian intelligentsia participated in the ambitious project of creating a new cultural identity that was both Ukrainian and Soviet.

During this period, Mykhailo Boichuk's studio of monumental art emerged as the leading artistic group in Soviet Ukraine.

Its members, known as the Boichukists, completed state commissions to create murals for public spaces and buildings. The school was short-lived, however. Labelled “Ukrainian bourgeois nationalists”, Boichuk and a close circle of his associates were executed during the Stalinist purges of the 1930s, with most of their public art subsequently destroyed.

Тексти вступу та тематичних розділів виставки доступні для завантаження українською тут



**Anatol Petrytskyi  
(1895–1964)**

**At the Table**

1926

Oil on canvas

National Art Museum of Ukraine

**Anatol Petrytskyi  
(1895–1964)**

**Constructivist Composition**

1923

Oil on canvas

National Art Museum of Ukraine

**Mykhailo Boichuk  
(1882–1937)**

**Dairy Maid**

1922–23

Tempera on canvas

National Art Museum of Ukraine

A native of Halychyna (Galicia) in western Ukraine, Mykhailo Boichuk studied art in Vienna, Kraków, Munich and Paris. In 1917, he established a fresco and mosaics studio at the newly founded Ukrainian Academy of Art in Kyiv, the first institution of higher art education in Ukraine.

Advocating that art should be a national treasure and not a mere commodity, Boichuk created his unique style that drew on Byzantine art, Italian Pre-Renaissance frescoes, Ukrainian folk traditions and some of the latest achievements of European modernism.

## **Mykola Kasperovych (1885–1938)**

### **Portrait of a Girl**

1920s

Tempera on plywood

National Art Museum of Ukraine

# **Mykola Kasperovych (1885–1938)**

Ducks

1920s

Tempera on cardboard

National Art Museum of Ukraine



# **Tymofii Boichuk (1896–1922)**

Women Under the Apple  
Tree

1920

Tempera on cardboard

National Art Museum of Ukraine

# Ivan Padalka (1894–1937)

## Photographer

1927

Tempera on paper

National Art Museum of Ukraine

A graduate of the Kyiv Art School, Ivan Padalka enrolled in the Ukrainian Academy of Art in 1917, joining the studio of Mykhailo Boichuk. He subsequently worked on commissions for monumental public art and graphic design, and was a professor at the Kharkiv Art Institute. This painting reflects the changing style of the Boichukists in the late 1920s when their visual language became more plot-driven, though retaining a characteristically Ukrainian subject matter. In 1936, Padalka was arrested as a member of Boichuk's fictional nationalist terrorist organisation. He was executed a year later.

# **Kyrylo Hvozdyk (1895–1981)**



511

## **Shepherds**

1927

Oil and tempera on canvas

National Art Museum of Ukraine

# **Vasyl Yermilov (1894–1968)**

## **Self-Portrait**

1922

Oil and metal on wood relief

Alex Lachmann Collection

A native of Kharkiv, in the 1920s Vasyl Yermilov worked on projects for propaganda art that combined agitational imagery with Ukrainian decorative traditions. His drawings for the Central Red Army Club (hanging nearby) represent one of these projects.



As a prolific graphic designer, Yermilov created distinctive typefaces for various Ukrainian publications, such as 'Nove Mystetstvo' ('New Art') and 'Avanhard' ('Avant-garde') (both hanging nearby). He also worked with the industrial aesthetic, as represented by this mixed-media self-portrait relief.

## **Vasyl Yermilov (1894–1968)**

**Multiple Designs for the  
Chess Room at the Central  
Red Army Club, Kharkiv**

1920

Coloured pencil, watercolour and ink on paper pasted on cardboard

National Art Museum of Ukraine

**Vasyl Yermilov  
(1894–1968)**

Journal cover design for  
'Nove Mystetstvo' ('New Art')

c. 1927

Indian ink and gouache on paper

National Art Museum of Ukraine

**Vasyl Yermilov  
(1894–1968)**

Journal cover design for  
'Avanhard' ('Avant-garde')

1929

Indian ink and gouache on paper

National Art Museum of Ukraine



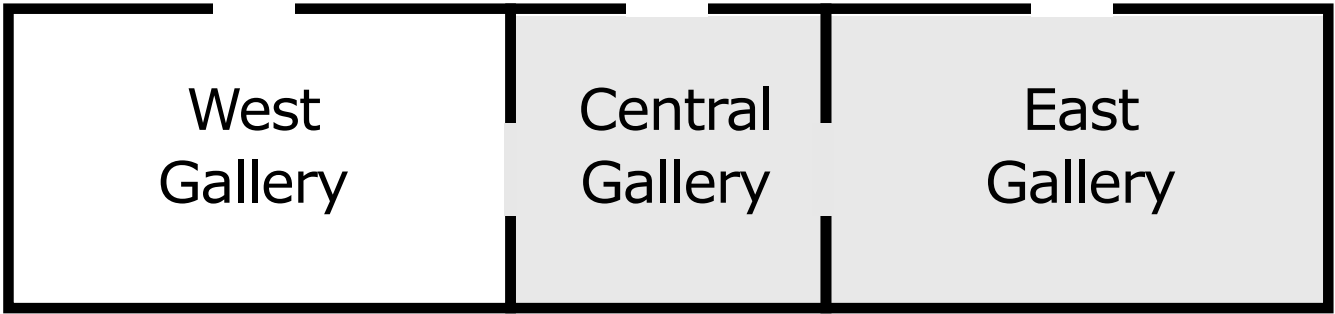
# **Anatol Petrytskyi (1895–1964)**

## Portrait of Mykhail Semenko

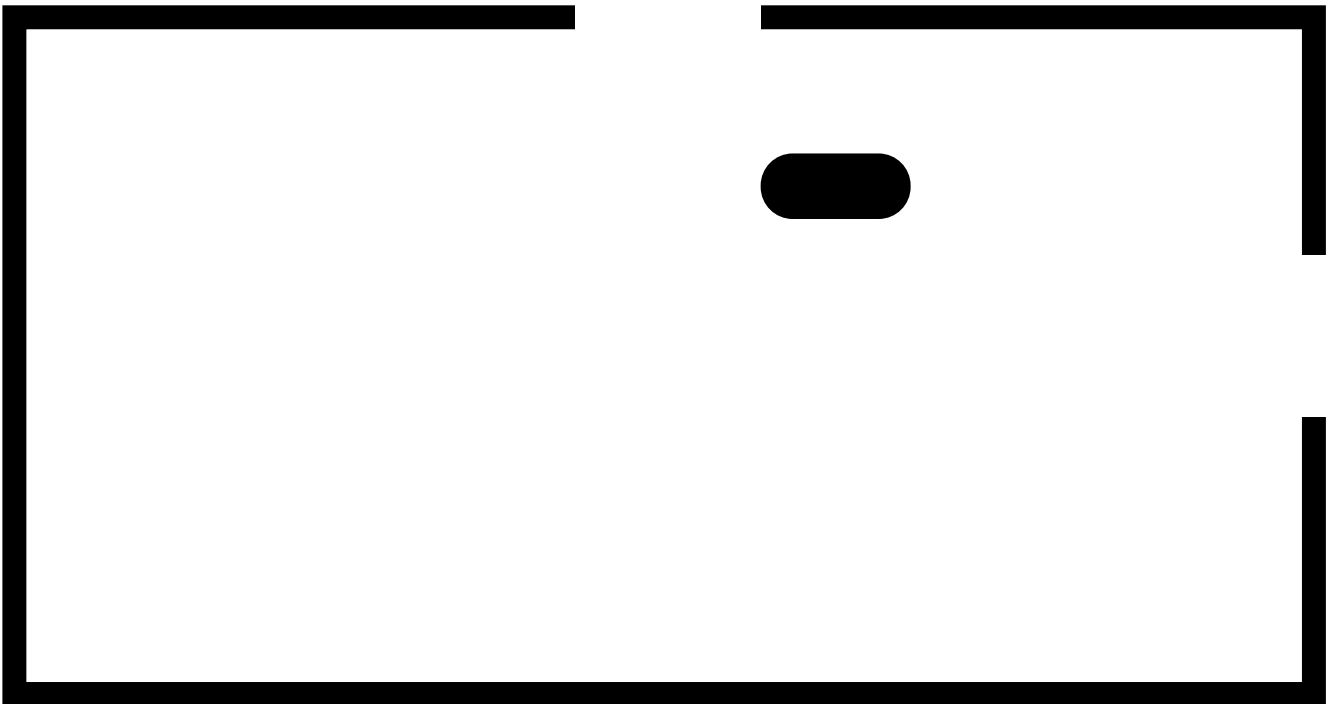
1929

Watercolour, lead pencil and ink on paper

National Art Museum of Ukraine



You are in the West Gallery



Seating

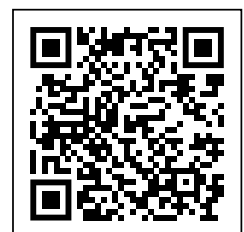
# West gallery

## Kyiv Art Institute

The development of the visual arts in Ukraine in the 1920s was intimately linked to the Kyiv Art Institute. This was the successor to the Ukrainian Academy of Art, the first institution of higher art education in Ukraine, founded when the country proclaimed its independence during the period 1917–18. In 1924, to conform to the Soviet system of higher education, the Academy was restructured into the Kyiv Art Institute. With a modern curriculum, including contemporary subjects such as industrial design, the Institute became one of the USSR's leading art schools.

It also hired new instructors from across the Soviet Union, with such progressive artists as Kazymyr Malevych, Viktor Palmov and Vladimir Tatlin joining its faculty.

Тексти вступу та тематичних розділів виставки доступні для завантаження українською тут



**List of works – clockwise in order of hang**

# **Viktor Palmov (1888–1929)**

## **Group Portrait**

1920–21

Oil on canvas

National Art Museum of Ukraine

# **Viktor Palmov (1888–1929)**

## **The 1st of May**

1929

Oil on canvas

National Art Museum of Ukraine



54

# **Kazymyr Malevych (1879–1935)**

Sketch of the painting for  
the conference hall of the  
All-Ukrainian Academy of  
Sciences, Kyiv

1930

Pastel and gouache on paper

National Art Museum of Ukraine

# **Kazymyr Malevych (1879–1935)**

Landscape (Winter)

After 1927

Oil on canvas

Museum Ludwig, Cologne/Donation Collection Ludwig 2011

Born in Kyiv into a Polish family, Kazymyr Malevych grew up in the Ukrainian countryside and became accustomed to local folk traditions.

In 1913, while residing in Russia, he began working with a new artistic approach known as Suprematism: a style that forgoes any reference to natural forms in favour of an abstract visual language to express feelings and spirituality. Malevych returned to Ukraine in 1929 to teach at the Kyiv Art Institute. Around this time, he abandoned abstraction to focus on a more figurative style, as seen here.

## **Oleksandr Bohomazov (1880–1930)**

### **Experimental Still-Life**

1927–28

Watercolour on paper

Ellen and Michael Ringier, Switzerland



# Oleksandr Bohomazov (1880–1930)

## Sharpening the Saws

1927

Oil on canvas

National Art Museum of Ukraine

Oleksandr Bohomazov taught at the Kyiv Art Institute from 1922 until 1930, when he died from tuberculosis. His final major work was intended to be a three-part cycle depicting the labour of sawyers, for which he completed two canvases – ‘Sharpening the Saws’ and ‘Sawyers at Work’. While retaining elements of experimentation in the use of colour and the geometrised background, Bohomazov returns to figuration to make his art more accessible to a broader, proletarian audience.



**Oleksandr Bohomazov**

Rolling the Logs, 1928–29

Watercolour on panel, 25 x 30 cm

Private collection, UK,

Courtesy of James Butterwick



**Oleksandr Bohomazov**

Sawyers at Work, 1929

Oil on canvas, 168 x 135 cm

National Art Museum of Ukraine



**Oleksandr Bohomazov**

Sharpening the Saws, 1927

Oil on canvas, 138 x 155 cm

National Art Museum of Ukraine

# Anatol Petrytskyi (1895–1964)

## The Invalids

1924

Oil on canvas

National Art Museum of Ukraine

# Manuil Shekhtman (1900–1941)



## Jewish Pogrom

1926

Tempera on canvas

National Art Museum of Ukraine

Manuil Shekhtman graduated from the Kyiv Art Institute, where he studied with Mykhailo Boichuk. This painting was shown at the Venice Biennale in 1930 as part of the Ukrainian section. Its title refers to the Ukrainian and Russian word “pogrom”, which means to destroy and to wreak havoc.

The term was first used to describe the outbreaks of antisemitic violence by street mobs in the Russian Empire between 1881 and 1884. During the Ukrainian War of Independence, various sides committed violent acts against the Jewish community.

## **Vasyl Sedliar (1899–1937)**

### **Portrait of Oksana Pavlenko 1926–27**

Tempera on canvas

National Art Museum of Ukraine

In 1928 and 1930, Ukraine had a dedicated section within the Soviet pavilion at the Venice Biennale. No other national republic of the USSR enjoyed such representation.

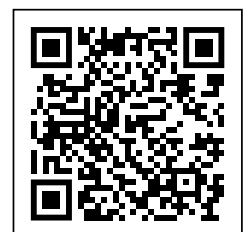
The neo-Byzantine artworks of Mykhailo Boichuk's school dominated the Ukrainian section in 1928, including this work by Vasyl Sedliar depicting Oksana Pavlenko, a fellow member of Boichuk's group. Two years later, highlights included Anatol Petrytskyi's 'The Invalids' (1924) (hanging nearby) and Oleksandr Bohomazov's 'Sawyers at Work' (1929), a companion work to his 'Sharpening the Saws' (1927) (hanging nearby).

# The Last Generation

The last generation of Ukrainian modernists matured in the late 1920s and early 1930s. Mainly graduates of the Kyiv Art Institute, these artists were fascinated with international art movements, such as New Objectivity and Italian Novecento, but their artistic activity was cut short by a radical change in the political climate. Art was increasingly viewed through the prism of “class consciousness” and Soviet subject matter came to dominate all spheres of artistic output.

Between 1932 and 1934, Socialist Realism was introduced as the only official artistic style to be practised in the Soviet Union, effectively ending modernist experimentation.

Тексти вступу та тематичних розділів  
виставки доступні для  
завантаження українською тут





**List of works – clockwise in order of hang**

## **Kostiantyn Yeleva (1897–1950)**

**Portrait**

Late 1920s

Oil on canvas

National Art Museum of Ukraine

## **Oleksandr Syrotenko (1897–1975)**

**Rest**

1927

Oil on canvas

National Art Museum of Ukraine

Oleksandr Syrotenko studied at the Kyiv Art School and later at the Kyiv Art Institute, graduating in 1927. This painting, one of his graduation works, presents a group of village labourers pausing after a morning of work.

While proletarian in content, its visual language is highly experimental in the use of saturated colours and the abstract rendering of the background. Syrotenko began teaching at the Kyiv Art Institute in 1934, a role he resumed after the Nazi occupation of Ukraine.

## **Semen Yoffe (1909–1991)**



### **In the Shooting Gallery**

1932

Oil on canvas

National Art Museum of Ukraine

# Postscript

The policy of 'ukrainizatsiia' was curtailed in the 1930s amidst purges of the Ukrainian intelligentsia. Hundreds of writers, theatre directors and artists, including Mykhailo Boichuk, Mykola Kasperovych, Les Kurbas, Ivan Padalka, Mykhail Semenکو and Vasyl Sedliar, were labelled as "bourgeois nationalists" and executed. Many more were imprisoned and sent to labour camps. Manuscripts, books and artworks were destroyed. Murals were overpainted or scraped off walls.

Canvases that were not destroyed were sent to secret repositories. In the 1960s and 1970s, Western countries rediscovered the revolutionary art of the late Russian Empire and early Soviet period.

Since then, artists born or living in Ukraine have been considered under the catch-all mono-ethnic term “Russian avant-garde”, yet their artistic experimentation was integral to the development of Ukrainian culture. ‘In the Eye of the Storm’ seeks to contribute to evolving scholarship around this historical oversight, highlighting the complicated and little-known story of modernism in Ukraine, as well as its many links to European culture.

Тексти вступу та тематичних розділів виставки доступні для завантаження українською тут



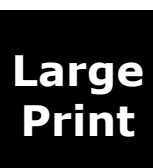
# Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

Please contact us for more information.

E: [access@royalacademy.org.uk](mailto:access@royalacademy.org.uk)

T: 020 7300 5732



Design & typography by Blue Moon: [martin@bluemoon-uk.co.uk](mailto:martin@bluemoon-uk.co.uk)  
© Copyright Royal Academy of Arts, London, 2024.