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OLEXANDR ARKCHYPENKO AND HIS CONTACTS WITH THE UKRAINIAN DIASPORA ENVIRONMENT: HISTORICAL AND ETHNOGRAPHICAL ASPECT

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The little-known historical and ethnographic facts of Olexandr Arkchypenko's (Alexander Archipenko; 1887–1964) contacts with representatives of the Ukrainian community are revealed in the article. Arkchypenko is the famous sculptor, teacher, and art theorist of the 20th Century. The inventor of experimental space indicated the way for sculptors of the 20th Century. The sculptor's philosophical line was designed into a polycultural anthropological dimension. The general experience of being is embodied in the sphere of the sculptor's search strategies. The artist's scope was the only basis from which new variants of the shape and content appeared. The ethnography of the sculptor's artistic work connected his native Kyiv with Paris and the distant American space. To find out the main issues of the research, we turn to the ethnology component. The epistolary funds of the Andrey Sheptytsky National Museum in Lviv, in particular three available Olexandr Arkchypenko's letters to Ilarion Svetsitsky and four Svetsitsky ones to Arkchypenko, were taken for the basis. The details of the sculptor's worldview formation from the early Kyivan till the Parisian periods and Arkchypenko's contacts with the Ukrainian diaspora in America were disclosed. The impact of Ukrainian historian Luka Myshuha (1887–1955) on the numerous emotional comments about the artistic phenomenon is revealed. The role of Luka Myshuha in the search for contacts with the Ukrainian diaspora in the process of the sculptor's works transfer to the funds of the Andrey Sheptytsky National Museum in Lviv was explored. The emphasis is on Arkchypenko's experiences, details from which are the materials of his students Iryna Bukoyemska and Ivanna Shmerykovska (Pryyma). The sculptor's circle of friends, particularly the family of Sumyk and Dr. Wolodymyr Wozniak, was considered. The support of the Ukrainian community outside the territory of the native land in the organization of the exhibition (Canada, 1962), namely the Ukrainian female association *Alpha Omega Alumnae*, was confirmed.

The evidence of that was the sculptor's membership in the Ukrainian Community in Paris, the Associate Member of Independent Ukrainian Artists' (Lviv, 1937–1939), and the Honorary Member of the Ukrainian Artists' Association in the U.S.A. (New York, 1953). In the late period of emigration, Arkchypenko, as a symbolic figure of the world art movement, significantly influenced the direction of creativity of several artists of the Ukrainian diaspora.

In future scientific research, it is worth analyzing the communication environment of the sculptor's father, Porfiry Arkchypenko, with the teaching staff of St. Volodymyr University and their influence on the formation of the figure of Olexandr Arkchypenko.

Keywords: Olexandr Arkchypenko (Alexander Archipenko), sculptor, art, 20th Century, Ukrainian diaspora, historical and ethnographic aspect, ethnology, Ukrainian community, America

Introduction. The life and creative path of Olexandr Arkchypenko (Alexander Archipenko; 1887–1964), a key sculptor, theorist, and educator of the 20th Century, bridged the Ukrainian and European-American cultural spaces. His multifaceted personality is shaped by cross-cultural influences and interactions with the world's multicultural environment. Arkchypenko's connections with the Ukrainian community held significant importance in the broad field of ethnography. He often lamented the lack of recognition his homeland gave to his work. However, fellow Ukrainians supported him during financial hardship and personal struggles while living abroad.

Analysis of studies and publications. This article draws on little-known details from the book *My Life with Alexander Archipenko* (2014) by Frances Archipenko Gray¹. Arkchypenko's widow, also his student, spent together his final years with him and shared valuable insights into his emotional connection to Ukraine. Gray recounts how the sculptor was deeply impressed reading Cyrillic inscriptions during their final trip to Europe, specifically to the island of Crete. This experience evoked memories of his childhood, Orthodox churches, and iconography. Arkchypenko was also captivated by the restoration of the Knossos Palace, a moment of significance before his death². This factual account serves as evidence of the artist's inspirational sources. In his later years, he increasingly identified with his Ukrainian heritage.

Arkchypenko's affiliation with Ukraine is further confirmed in the recent work *Avant-Garde Art in Ukraine, 1910–1930: A Memory Worth Fighting For* (2023) by Myroslav Shkandriy³. The author highlights several prominent figures, including Davyd (David) Burluk, Kazymyr (Kazimir) Malevich, Sonia Delaunay, Volodymyr (Vladimir) Tatlin, Olexandra (Aleksandra) Exter, and Olexandr Arkchypenko, who «acknowledged the connection between their work and Ukrainian inspiration»⁴. In this research, materials from a collection of scientific works dedicated to the 125th anniversary of Ilarion Svetsitsky's birth *Language, literature, and culture in the scientific heritage of Svetsitsky* were also consulted, specifically articles by Nadiya Lobur and Oleksiy Sukhy. These works underline the significance of Svetsitsky's contribution to the Ukrainian people.

The research aims to explore the historical and ethnographic aspects of Olexandr Arkchypenko's connections with representatives of the Ukrainian diaspora. The scientific novelty of the work lies in the publication of Arkchypenko's correspondence with Svetsitsky (*Illustrations 1–12*), as well as little-known details about the sculptor's connections with the Ukrainian diaspora in America.

¹ Frances Archipenko Gray, *My life with Alexander Archipenko* (Munich : HIRMER, 2014), 206.

² Archipenko Gray, *My life with Alexander Archipenko*, 186.

³ Мирослав Шкандрій, *Авангардне мистецтво в Україні, 1910–1930: пам'ять, за яку варто боротися*, пер. з англ. І. Семенюк (Харків : ВД Фабула, 2023), 224 с., 8 іл.

⁴ Шкандрій, *Авангардне мистецтво в Україні, 1910–1930: пам'ять, за яку варто боротися*, 12.

Main part. Olexandr Arkchypenko was born on May 30, 1887, in Kyiv. He grew up when the leading ideas of the Cyril and Methodius Brotherhood (1844–1847) were established. Throughout his life, Arkchypenko showed a deep interest in the figure of Taras Shevchenko, one of the Brotherhood's members. This interest is evidenced by four sculptural busts of Shevchenko⁵. Arkchypenko was the younger son of Porfiry Antonovych, a professor at the Kyiv University of St. Volodymyr, and his brother Yevhen held the position of Minister of Land Affairs and was one of the leaders of the Ukrainian People's Republican Party.

A notable fact of Arkchypenko's youth is his participation, as well as that of Ivan Kavaleridze, in archaeological excavations. These events left a lasting emotional impact on the sculptor⁶. His acquaintance with Serhiy Mazaraki, Kavaleridze's uncle⁷ and the «curator of the Scythian department at the Historical Museum»⁸, also significantly shaped his interest in ancient artifacts and cultures. He actively conducted excavations for B. Khanenko in the Romny region and Kyiv in the area of Protasiv Yar. «Since then, Arkchypenko has taken a particular interest in Trypillian pottery, the remarkable artifacts of the early Slavs' tribes of the Dnieper region, and the stone idols and anthropomorphic pillars left by the primitive communal formation»⁹. The discovered objects of ancient culture left a significant mark on the sculptor throughout his life.

The syncretism of Arkchypenko's worldview was shaped by the multifaceted ethnology of the cultures in which the sculptor lived and created. Being in France, Arkchypenko maintained contact with the Ukrainian community. «Upon arriving in Paris in 1908, Arkchypenko found a significant group of young artists from his homeland (Sofia Levytska, Mykhailo Boychuk, Vasyl Kotsky, Mykhailo Parashchuk, and Yakiv Strukhmanchuk; later, Mykola Burachek, Ivan Kavaleridze, Mykhailo Havrylko, and Mykola Kasperovych also arrived)»¹⁰. In 1909, the sculptor and most of these artists became members of the Ukrainian Community in Paris. His consistent participation in the group's activities was confirmed by the fact that Arkchypenko «attended General Meetings, spoke during discussions, sang in the choir (bass), and even led his fellow countrymen to art exhibitions at Paris Salons»¹¹. During his time in Paris, the sculptor met a friend named Zina Kramarova. «She was a beautiful, intelligent student, his peer, originally from Kuban, from the town of Yarmariv.

⁵ Archipenko Gray, *My life with Alexander Archipenko*, 55.

⁶ Олександра Синько, *Творчість Олександра Архипенка першої чверті XX століття* : дис. канд. мистецтвознавства : 17.00.05 / НАН України, Ін-т мистецтвознав., фольклористики та етнології ім. М. Т. Рильського (Київ, 1996), 74.

⁷ Ibid., 25.

⁸ Ibid., 74.

⁹ Ibid., 26.

¹⁰ Володимир Попович, «Архипенко у Франції», *Нотатки із мистецтва* 17 (1977): 14.

¹¹ Попович, «Архипенко у Франції», 14.

Her mother was from Sloboda, Ukraine, knew many Ukrainian songs, and could recite almost the entire *Kobzar* by Shevchenko from memory»¹². With the outbreak of World War I, the artist was forced to move to the south of France, to the Cimiez area of Nice. Arkchypenko moved with Kramarova after spending a few weeks on the Lerins Islands near Cannes¹³.

The profound affirmation of the national basis in Arkchypenko's work, at the level of an integral and meaningful structure, appears in a series of images representing the phenomena of Ukrainian culture. In addition to his wide range of plastic solutions, the sculptor purposefully appealed to the works of Ivan Franko and Taras Shevchenko. Arkchypenko's philosophical understanding of these national geniuses embodies a deep spiritual awareness of their common basis. «Archipenko desired to create a monument to Shevchenko from a young age»¹⁴. In 1909, the sculptor sent a postcard from Paris, expressing his request to inform of the conditions of the competition organized by the Kyiv City Council's committee to build a monument commemorating the poet's centennial. Arkchypenko's request received no response¹⁵. During his American period, the sculptor could embody the images of prominent figures of Ukrainian literature. The ideas expressing a profound national psychology matured over years of innovative practices by Arkchypenko. Throughout his creative journey, there was a palpable essential connection to the spiritual roots of his homeland. The renowned artist admitted this himself, as in 1964, he dreamed of traveling to Ukraine for the Shevchenko celebrations. Arkchypenko began creating busts of Taras Shevchenko in 1935, the first of which he made during his years in California¹⁶. The idea of a monument to the poet in Detroit arose during a concert by Solomiya Krushelnytska. The grand event of the bust's unveiling was accompanied by the choral singing of *Dumka*, which commissioned and covered the costs of creating the monument for the American Institute of Art in Detroit. The prototype for this monument was Shevchenko's self-portrait from his time in exile, aptly named *Shevchenko in Exile*. Arkchypenko used a symbolic leitmotif from the poet's words, which was the thematic foundation for creating the bust: «Go to Ukraine, my children, to Our Ukraine»¹⁷. The emotional psychology of these lines serves as evidence of the sculptor's spiritual reverence for his native roots. It is no coincidence that the artist chose these specific lines, through which he connected with his national coordinates.

¹² Попович, «Архипенко у Франції», 15.

¹³ Ibid., 15.

¹⁴ Святослав Гординський, «Чому Архипенко не створив пам'ятника Шевченкові у Вашингтоні?» *Сучасність* 3 (323) (1988): 51. URL : http://shron2.chtyvo.org.ua/Suchasnist/1988_N03_323.pdf.

¹⁵ Богдан Певний, *Майстри нашого мистецтва. Роздуми про мистців та мистецтво* (Київ : Сучасність, 2005), 138–139.

¹⁶ К. Гульчій, «Пошануємо О. Архипенка, нашого великого мистця», *Свобода* 268 (1937): 3. URL : <https://www.svoboda-news.com/arxiv/pdf/1937/Svoboda-1937-268.pdf>.

¹⁷ «Новий твір О. Архипенка», *Діло* 126 (1935): 4. URL : <https://www.libraria.ua/numbers/192/20861/>.

Strengthening the vector of actualizing his genetic kinship, Olexandr Arkchypenko created another bust of Shevchenko a year later, commissioned by the Ukrainian Community in Cleveland¹⁸. Three of the sculptor's works were presented at the ceremonial events marking the opening of the Ukrainian Cultural Garden in 1940: monuments to Taras Shevchenko, Ivan Franko, and Volodymyr the Great. Another confirmation of his subconscious connection was the creation of the monument to Volodymyr the Great. At the ceremonial events marking the opening of the Ukrainian Cultural Garden in 1940, the sculptor presented three works: monuments to Taras Shevchenko, Ivan Franko, and Volodymyr the Great. This large-scale event helped unite the Ukrainian community overseas through their shared spiritual values. The ceremonial celebrations for the unveiling of Arkchypenko's three monuments were a long-awaited event for members of the Ukrainian diaspora in America.

The sculpture of Volodymyr the Great, which visually differed significantly from Arkchypenko's other artistic works, suffered irreversible damage. This figure was destroyed during a series of acts of vandalism against bronze sculptures and monuments in the *Cultural Gardens* of Rockefeller Park near Cleveland in the 1970s. «Fortunately, the original busts of Taras Shevchenko and Ivan Franko by the sculptor Olexandr Arkchypenko were preserved at the UMA (author's note: the Ukrainian Museum-Archives), along with photographs of the statue of Volodymyr the Great. It helped restorers, led by Yevhen Prokopov, create epoxy copies from fiberglass, maintaining the original appearance of the bronze monuments but free of the metal that attracted vandals»¹⁹. Another example of Arkchypenko's ethnopsychological influences is the monument to Ivan Franko, created in 1936. The thoughtful image of the poet, prose writer, publicist, and playwright is depicted in the writing process.

The penetration of the ideological thoughts of the significance of Ukrainian cultural phenomena into Arkchypenko's worldview was expressed in the creation of the third bust of Taras Shevchenko (1953). The work represents the mature period of Arkchypenko's creativity. An image symbol of the indomitability of the Ukrainian people, embodying the strength of spirit and flesh, stands before us. The sculptor declares an ethnopsychological unity with his native land in the figurative-plastic solutions of prominent cultural figures. It is worth noting that the gypsum sculpture is kept at the Saarländ Museum in Saarbrücken, Germany. This significant work for the Ukrainian people does not have open exhibition access for the general public.

Among the many works created by Taras Shevchenko, Ivan Franko, and Volodymyr the Great, there was also a bust of sculptor Luka Myshuha's close friend. After the death of the chief editor of the *Svoboda newspaper* on February 8, 1955,

¹⁸ Антін Малюца, “Портрети Шевченка в творчості Архипенка”, *Свобода* 168 (1957): 4. URL : <http://www.svoboda-news.com/arxiv/pdf/1957/Svoboda-1957-168.pdf>.

¹⁹ Виставка “Культурні Городи”, *Український Музей-Архів* (2016): 2.

a monument and bronze bust created by the artist was installed at Evergreen Cemetery in Hillside, N.J., based on the project of Arkchypenko. However, a similar destructive incident, as with the statue of Volodymyr the Great, occurred with the sculptural bust of Myshuha.

Delving deeply into the philosophical meaning of the poet, Arkchypenko created his fourth bust of Taras Shevchenko in 1957. A significant factual material is a photograph showing the sculptor next to this work on the day the pedestal was installed at *Soyuzivka* on April 27²⁰. The large-scale celebratory events for unveiling the Taras Shevchenko monument took place in Kerhonkson, N.Y., with an audience of about ten thousand people. One of the significant vocal events during the unveiling of the Taras Shevchenko bust was a performance by the choir *Dumka*²¹, which accompanied previous events honoring Arkchypenko's monuments to the poet.

Active connections with representatives of the Ukrainian community remained during his years living on the overseas continent. Olexandr Arkchypenko's participation in the Ukrainian pavilion at the *Century of Progress* exhibition in Chicago (1933) was significant. That year, Arkchypenko donated his sculpture *The Past* (1926) (Il. 13) for an auction organized by the Emergency Relief Committee to raise funds for the Holodomor victims of 1932–1933²². This act reflects Arkchypenko's painful connection to the tragic events that befell his homeland. The sculptor did not stand aside from the artificial situation that took the lives of millions of Ukrainians.

Even far from home, the sculptor always sought recognition for his art from Ukrainians, similar to that from Europe and America. Arkchypenko was often saddened that his work only began to be appreciated in his homeland after numerous overseas publications of the sculptor's fame. Research into the historical and ethnographic aspects uncovered correspondence between Arkchypenko and Ilarion Svetsitsky (1876–1956). These materials are stored in the Andrey Sheptytsky National Museum in Lviv. The notable figure of Svetsitsky impresses with his scope of influence. «It is hard to find a field in Slavic linguistics, and indeed in literature, library science, bibliography, ethnography, or folklore studies, where the famous Ukrainian scholar Ilarion Svetsitsky did not contribute. When it comes to his scientific and creative activity, Svetsitsky's contributions are recognized by his compatriots, as well as subsequent generations of fellows»²³. Svetsitsky made an invaluable contribution

²⁰ “Відкриття пам’ятника Тараса Шевченка – найбільш величавий здвиг в історії американських українців”, *Свобода* 115 (1957): 1. URL : <http://www.svoboda-news.com/arxiv/pdf/1957/Svoboda-1957-115.pdf#search=архипенко>.

²¹ “Відкриття пам’ятника Т. Шевченка на Союзівці”, *Свобода* 115 (1957): 3. URL : <http://www.svoboda-news.com/arxiv/pdf/1957/Svoboda-1957-115.pdf#search=архипенко>.

²² “Alexander Archipenko. Vision and continuity” : [Exhibition catalog] / exhibition curator J. Leshko (New York : The Ukrainian Museum, 2005), 225.

²³ Олексій Сухий, “Іларіон Семенович Свенціцький : шлях до українства”. *Мова, література і музеєзнавство у науковій спадщині І. Свенціцького* : зб. наук. праць. (Львів: ЛНУ імені Івана Франка, 2004), 9.

to the Lviv Museum, gathering and preserving an extensive art collection. «In his more than 47 years as the director of the National Museum in Lviv, he marked a significant chapter in the history of national treasures»²⁴. He also did not overlook the great sculptor Arkchypenko. From the three letters from Arkchypenko to Svetsitsky and the four from Svetsitsky to Arkchypenko, stored in the National Museum in Lviv, we learn details of their correspondence regarding the sending of seven drawings and two oil paintings to the museum's collection and the process of cost payments, in the letter from Arkchypenko to Svetsitsky, the sculptor, provides information regarding securing financial resources for the museum to purchase his works (Ill. 1–3). One of the options mentioned by the sculptor includes information about a Count (referring to Metropolitan Sheptytsky) and his possible willingness to finance part of the potential purchases of the artist's works (Ill. 1). Another idea proposed by Arkchypenko was the assistance of a choir from Detroit (Ill. 2) and a request addressed to Ukrainian organizations in America (Ill. 1). From the letter of Arkchypenko to Svetsitsky, dated January 18, 1937, we learn about an engineer named Stefan Tyszczenko, with whom Yevhen Arkchypenko (the sculptor's brother) was staying in Zdolbuniv (Ill. 7). In the third letter from Arkchypenko to Svetsitsky, dated May 23, 1937, among the details described in the budget for the sculptor's works, there is a joyful statement by the artist on the occasion his works transferred to the museum's collection (Ill. 10).

The response from Svetsitsky to Arkchypenko, dated July 22, 1936, is an appeal to the artist to send another graphic work for Arkchypenko's brother rather than one of the seven works received for the museum's collection. This information was not mentioned in Arkchypenko's previous letters. Therefore, this fact allows us to conclude that there were more letters from the sculptor to the National Museum in Lviv, although their whereabouts are unknown or may have been lost. At the beginning of this same letter, Svetsitsky reports on documents sent for Arkchypenko's work «for NTSh-ka» (Ill. 4) (referring to the bust of Taras Shevchenko, received in October 1936 for the Shevchenko Scientific Society in Lviv). In the letter dated March 6, 1937, Svetsitsky asks the sculptor to reduce the payment for the purchased graphic and painting works of Arkchypenko. Congratulations on the sculptor's 50th anniversary, expressed in the letter from Svetsitsky dated June 15, 1937 (Ill. 11) – another confirmation of the artist's materials found in the letter from Svetsitsky to Arkchypenko dated June 17, 1937. The director expresses his desire to «have a painting from you, like the one of the little boy you sent us in the photo,» (Ill. 12) but this photograph is currently missing from the National Museum in Lviv collection.

²⁴ Надія Лобур, «Мова, література і культура у науковій спадщині І. Свенціцького». *Мова, література і музезнавство у науковій спадщині І. Свенціцького* : зб. наук. праць. (Львів: ЛНУ імені Івана Франка, 2004), 7.

The collection of the National Museum in Lviv received a significant gift, the sculptural work *Mâ* from Ukrainians living in America, with the support of Dr. Luka Myshuha. The important information about this significant event is found in a letter from Arkchypenko dated November 13, 1934: «...I am thrilled that my work will forever be kept close to the Ukrainian heart»²⁵. It was the work titled *Ma-Meditation* (1932), first presented to the public at the *Century of Progress* exhibition in Chicago. Arkchypenko corresponded with the National Museum of Lviv Director Svetsitsky (1876–1956). A letter from April 29, 1935, shows Arkchypenko's warm greetings to the National Museum Committee and the sculptor's consent to participate in celebrating the museum's 30th anniversary. As a result of these mutual ties, on May 27, 1937, Arkchypenko was elected an Honorary Member of the Association of Independent Ukrainian Artists in Lviv²⁶. Later, in 1953, the sculptor became an Honorary Member of the Ukrainian Artists Association in the U.S.A.²⁷ Among the artists who were part of this group were Serhiy Lytvynenko, Sviatoslav Hordynsky, Antin Malyutsa, Petro Andrusiv, Mykola Butovych, Petro Kholodny, Vasyl Krychevsky, Oleksa (Alexis) Hryshchenko, Mykhailo Moroz, and others. It is worth noting that Arkchypenko highly praised the work of Ukrainian artists such as Sviatoslav Hordynsky, Yakiv (Jacques) Hnizdovsky, and Mykhailo Moroz²⁸. «I have been Ukrainian, whether I want it or not, for hundreds of years,» said Arkchypenko²⁹. Arkchypenko drew upon the depth of the national spirituality and the complex values, traditions, and symbolism of folk art from his native land. The sculptor often referred to the folk artisans of Ukraine and their artistic culture, which manifested in painted toys, ceramic dishes, wedding chests, or carved iconostases. «I am familiar with Ukrainian creativity and love it very much. However, these are all ancient works»³⁰. Arkchypenko subconsciously connected the visual influence of multicultural artifacts with his homeland's cultural and national traditions. Through the intellectual practices of his new environment, Arkchypenko established and affirmed the inner spiritual foundation of his individualism. A telling explanation of the sculptor's belonging and method of conveying national expression in his art was provided in one of his letters to his brother: «In short, the main difference between us (in art) is that you are a nationalist and view

art through the prism of nationality, whereas I am an artist and view nationality through the prism of art. I seek to reflect myself in art, and if there is a portion of Ukrainian aesthetics in my blood (not subjects), it reflected in my shapes»³¹. Analyzing Arkchypenko's statements, one can conclude that the essence of national expression in the sculptor's work was based on terminology familiar to his brother but rather on a profound foundation, visually expressed through the national characteristics of the plastic form in his works. The coordinates of Ukrainian affinity were not transmitted through thematic subjects but embedded in his sculptural works' metaphysical substance. It was part of his existential sense of the world, closely tied Olexandr Arkchypenko to Ukraine. It is important to emphasize that Arkchypenko's self-awareness of his national connection, expressed in his symbolic words to his brother, was declared during the German period. The artist synchronously built and deepened the spiritual roots of his homeland and actively followed this path, even in his mature years on the American continent.

The significant support from the Ukrainian diaspora helped alleviate Arkchypenko's difficult life circumstances in the American context. A particularly challenging moment in the sculptor's life was the death of his wife, Angelica, on December 5, 1957, at the age of 65, because of illness. It followed a long financial hardship for Arkchypenko; the sculptor could withstand these challenging times only with his students' help and the Sumyk family's close friendship. As he gradually recovered from the loss, the artist published his book *Archipenko: Fifty Creative Years, 1908–1958* (1960)³², which explained the conceptual worldview of the author with a visual presentation of the results of his fifty years of artistic experience. The key sponsor of this publication was Dr. Wolodymyr Wozniak, a Ukrainian friend of the sculptor in America.

That year, Arkchypenko married Frances Gray, an artist and one of his students (1960). It is worth noting that her grandfather was also from Kyiv and left the city at the same time as the sculptor. According to Gray, there was a strong spiritual connection between them from the moment they met³³.

Arkchypenko's works were exhibited at the *Winnipeg Art Gallery* during a sizeable retrospective show, *the Alexander Archipenko Exhibition* (Canada, 1962). Notably, the Ukrainian women's organization *Alpha Omega Alumnae* financially supported this event³⁴. This support contributed to the sculptor's unity with his native people, even outside his homeland.

³¹ Сварник, “Листи Олександра Архипенка до брата Євгена Архипенка в Національній бібліотеці у Варшаві,” 63.

³² Alexander Archipenko & fifty art historians, *Archipenko: Fifty Creative Years 1908–1958*. (New York : TEKHNE, 1960), 109.

³³ Archipenko Gray, *My life with Alexander Archipenko*, 70–71.

³⁴ Ibid., 167–168.

In addition to organizing art exhibitions, Arkchypenko devoted significant energy to teaching. He taught sculpture, drawing, and painting and gave theoretical courses on the philosophy of art. Among his numerous students were Ukrainian pupils Bukoyemyska, pianist and singer Shmerykivska (Pryyma), and the mother of the renowned dancer Roma Pryyma. Bukoyemyska's account of the teaching atmosphere is essential: «People of different ages, nationalities, and genders, with varying levels of experience, attended classes at Archipenko's school»³⁵. Pryyma greatly admired Arkchypenko's lectures, emphasizing the sculptor's approach to each student.

Conclusions. Actively engaging in the multicultural spaces of European and American cities, Arkchypenko maintained strong ties with the Ukrainian community. The ethnography of the sculptor's life and creative work united Ukraine, France, Germany, and the U.S.A. His membership in the Ukrainian Community in Paris, as well as the Associate Member of Independent Ukrainian Artists' (Lviv, 1937–1939) (Lviv, 1937–1939) and the Honorary Member of Ukrainian Artists' Association in the U.S.A. (New York, 1953), is evidence of this. In his later years of emigration, Arkchypenko, as a symbolic figure of the global art movement, significantly influenced the direction of creativity for several Ukrainian diaspora artists. Detailed accounts by the sculptor's students Bukoyemyska and Shmerykovska (Pryyma) allowed for analysis of Arkchypenko's pedagogical principles. His long-standing friendship with the Sumyk family provided financial support during difficult times on the American continent. The publication of his landmark book *Archipenko: Fifty Creative Years 1908–1958* (1960) was made possible with the support of Ukrainian patron Dr. Wozniak. The realization of exhibition projects also relied on the participation of the Ukrainian community, including the women's organization *Alpha Omega Alumnae* in Winnipeg.

Further academic research should analyze the interactions of Arkchypenko's father Porfiry Arkchypenko, with the teaching staff of the faculty of St. Volodymyr University and their influence on the development of Olexandr Arkchypenko's character.

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³⁵ Ірина Букоємська, “Навчаючись у Архипенка...” *Сучасність* 5 (313) (1987): Ч. 5 (313): 48. URL : http://shron2.chtyvo.org.ua/Suchasnist/1987_N05_313.pdf.

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ОЛЕКСАНДР АРХИПЕНКО ТА ЙОГО КОНТАКТИ ІЗ СЕРЕДОВИЩАМИ УКРАЇНСЬКОЇ ДІАСПОРИ: ІСТОРИКО-ЕТНОГРАФІЧНИЙ КОНТЕКСТ

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У статті розкрито маловідомі історико-етнографічні факти перетину Олександра Архипенка (Alexander Archipenko; 1887–1964) із представниками української громади.

Олександр Архипенко – визначний скульптор, педагог і теоретик мистецтва ХХ століття. Базові риси авторської методології скульптора були основою у процесі становлення епохи авангарду ХХ століття. О. Архипенко акумулював полікультурний досвід давніх народів світу. Завдяки широкому колу ідейних ресурсів скульптор поглиблює авторський творчий індивідуалізм. Його тяжіння до експериментаторських практик відкривало новітні підходи у галузі пластичного мистецтва. Мистець керувався досвідом універсалізму в системі пластичних новацій. Етнографія творчої діяльності скульптора сполучала його рідний Київ із Парижем та далеким американським простором. Для з'ясування основної проблематики дослідження звертаємося до складової народознавства. За основу взято епістолярій фондів Національного музею у Львові імені Андрея Шептицького, а саме наявні три листи Олександра Архипенка до Іларіона Свенціцького (1876–1956) і чотири – І. Свенціцького до О. Архипенка. Виявлено деталі формування світогляду скульптора від раннього київського до паризького періодів, а також зв'язки О. Архипенка з українською діаспорою в Америці. З'ясовано вплив українського історика Луки Мишуги (1887–1955) на чисельний ряд емоційних відгуків стосовно феномену творчості мистця. Досліджено роль Луки Мишуги у пошуку контактів з українською діаспорою в процесі передачі творів скульптора до фондів Національного музею у Львові імені Андрея Шептицького. Акцент поставлено на педагогічні досвіди О. Архипенка, деталі яких з'ясовуються з матеріалів описів його студенток Ірини Букоємської та Івонни Шмериковської (Прийми). Розглянуто коло спілкування й товариство скульптора, зокрема з родиною Сумиків та лікарем Др. Володимиром Возняком. Підтверджено підтримку української громади поза теренами рідної землі у процесі організації масштабної виставки О. Архипенка (Канада, 1962), а саме української жіночої організації «Alpha Omega Alumnae».

Ключові слова: Олександр Архипенко, скульптура, мистецтво, ХХ століття, українська діаспора, історико-етнографічний аспект, народознавство, українська громада, Америка

ADDITION

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Ill. 3: A-863/3 – Letter from Arkchypenko to the National Museum in Lviv, sheet 3.

Ill. 4: A-863/4 – Letter from Svetsitsky to Arkchypenko dated July 22, 1936, Lviv, sheet 1.

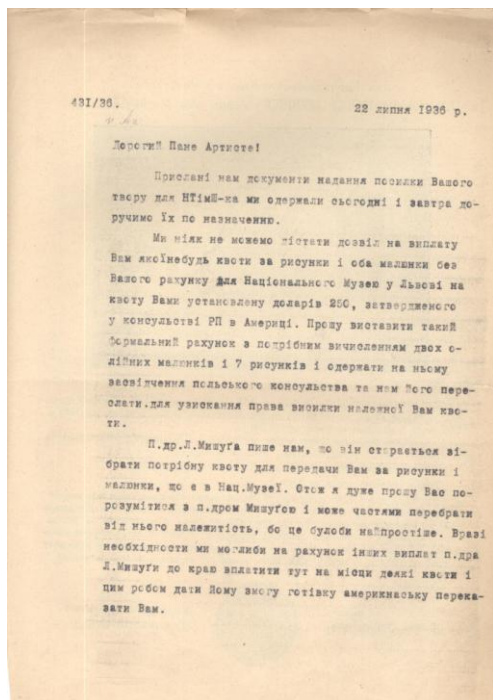
Ill. 5: A-863/4 – Letter from Svetsitsky to Arkchypenko dated July 22, 1936, Lviv, sheet 2.

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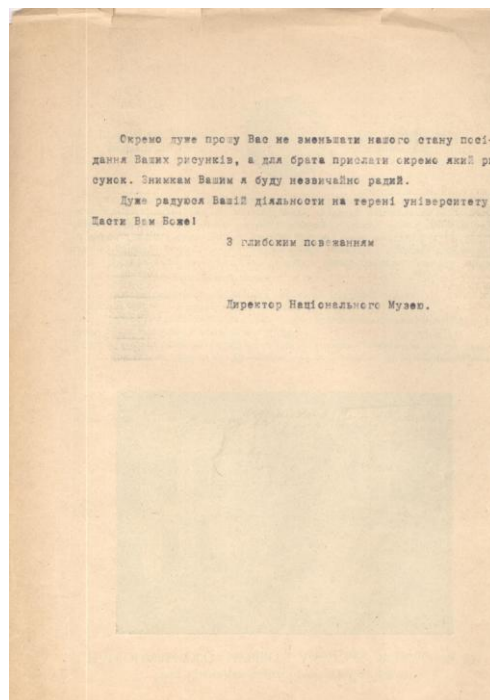
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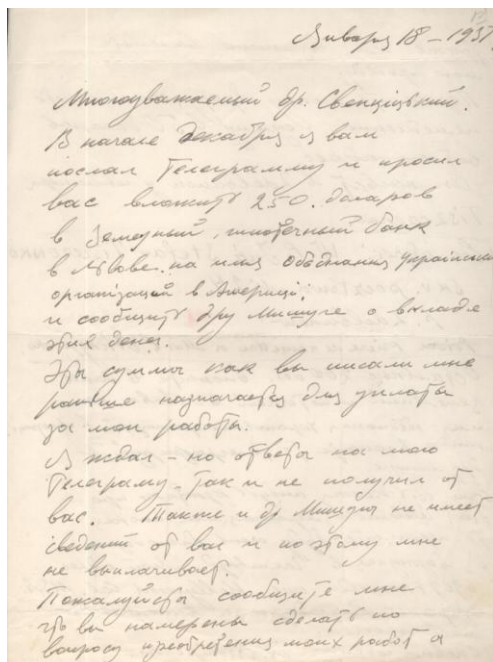
Ill. 3. A-863/3 [sheet 3]



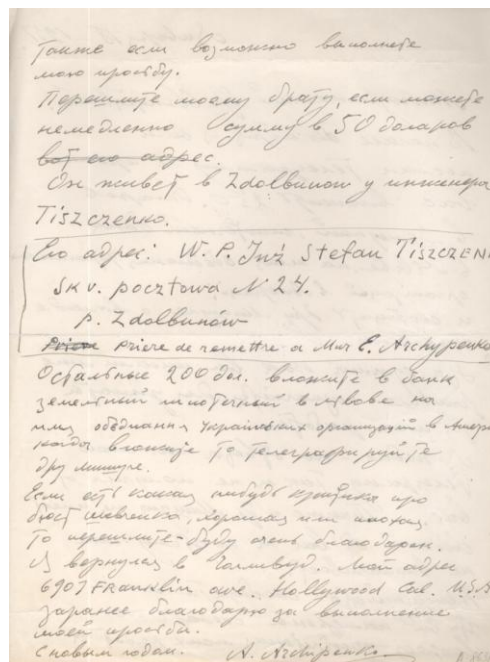
III. 4. A-863/4 [sheet 1]



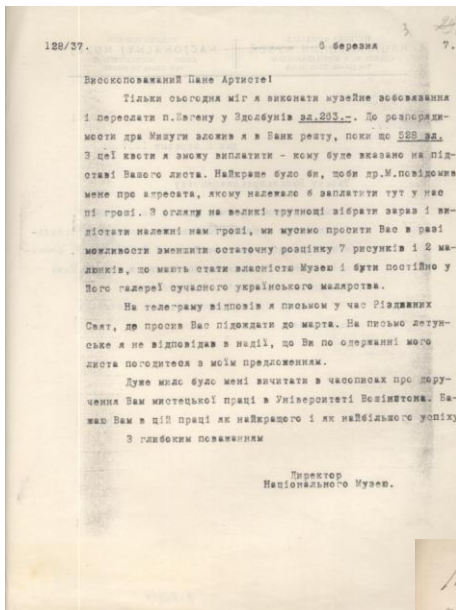
III. 5. A-863/4 [sheet 2]



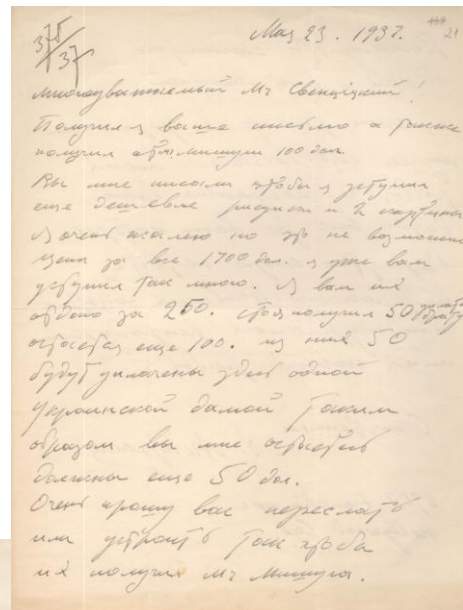
III. 6. A-863/7 [sheet 1]



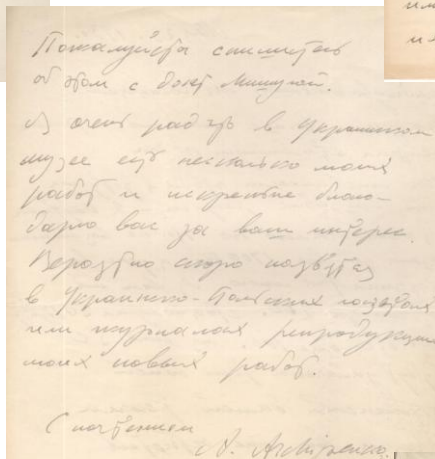
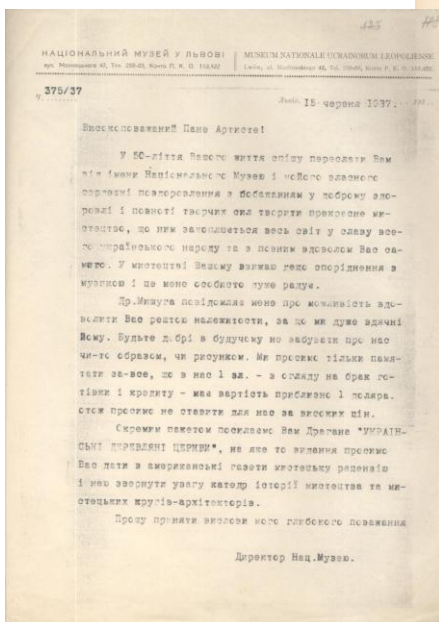
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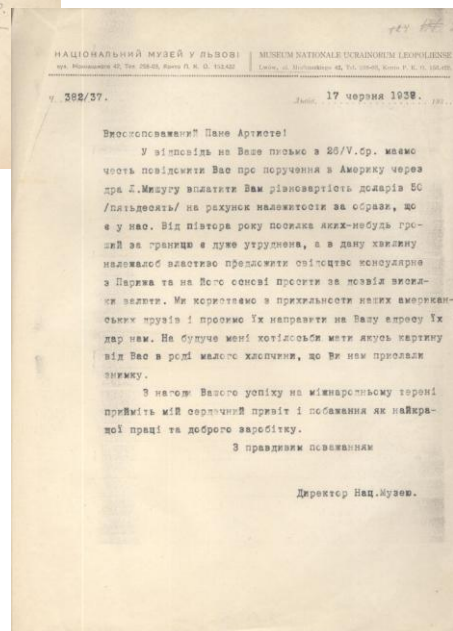
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III. 9. A-863/14 [sheet 1]

III. 10. A-863/14
[sheet 2]

III. 11. A-863/18



III. 12. A-863/19



Іл. 13

Стаття надійшла до редколегії 01.10.2024
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