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ARTISTIC ELITE OF UKRAINE: ALLA GORSKA IN THE COHORT OF THE 1960ES' DISSIDENTS

It is shown, that the Dissidents, the participants of the 1960es'-movement (shestydesiatnyky) brought into the Ukrainian society the new system of values, new comprehension of the national question and culture. They created special professional and multifarious art, maintaining the right of an artist for self-manifestation. One of the most bright and outstanding persons among the artists-shestydesiatnyky was Alla Gorska, who became an example of courageous social position and of the professional painter of a new format.

Key words: *The 1960es'-Movement Dissidents (shestydesiatnyky), Socialist Realism, Socialist Art, Alla Gorska.*

Sixties – a significant phenomenon in the social and artistic life of Ukraine in the second half of the twentieth century. Although the sixties brought up in the Soviet system, professing ideological myths “thought that all the problems in the national politics of the Soviet Union caused a departure from the “Leninist norms» believed in “socialism with a human face»» [8, p. 29], but the limited scope of freedom, hypocrisy and cynicism has always been unacceptable to them. Sixties became elite in Soviet society as aware of their responsibility for the spiritual formation of values and priorities, creating a culture of thinking and artistic tastes. They managed to reject the accepted stereotypes and go their thorny path.

It is known that the sixties started their careers on the brink of 1950 – 1960's, in short time of “thaw» after Stalin's death. Most notable among them – Nick Vingranovsky, Ivan Dziuba, Lina Kostenko, Mykhailyna Kotsyubynska, Levko Lukyanenko, Ivan Svitlychny, Evgen Sverstyuk, Vasyl Symonenko, Vasyl Stus, Les Taniuk, Vyacheslav Chornovil, Valeriy Shevchuk etc.; artists – Alla Gorska, Opanas Zalyvaha, Viktor Zaretsky, Galina Zubchenko, Benjamin Kushnir, Ludmila Semykina, Galina Sevruk, George Yakutovych etc. They immediately attracted the attention of the public, because they were not only talented, gifted, intelligent, erudite, but and distinguished with courageous citizenship and a sense of their own and national dignity. “Traditionally, on the cutting edge of events became literary and artistic intelligentsia. New generation had little more freedom, in the asset broader erudition, higher cultural level, talent and taste. It is considered a natural right to their emancipation, sincerity, appeal primarily to the inner world of a person, individualism. ...Innovation Sixties concerned both form and substance» [4, p. 17] – emphasizes George Kasyanov.

The spiritual needs of the sixties could not answer method of socialist realism, with its tenets of partisanship and ideology because denied independent artistic activity groups. Sixties elaborated their professional and multifaceted art, it awakened in the young generation of Ukrainian artists interest in national issues.

Concept art has gained new significance for the sixties, it became a testament to the need creative freedoms in unification trends in artistic and ideological sphere of Soviet society. Forbidden avant-garde art that was popular and in demand in Western Europe and America, in the USSR raised the demonstrators of Western democratic principles and artistic creative searches. Of course, on the territory of Ukraine avant-garde existed before, he clearly showed himself in the early twentieth century and was represented by talented artists and sculptors – Alexandrom Archipenko, Alexander Bogomazovym, Michaelom Boychukom, Davidom Burliukom, Alexandroyu Exter, Vasylem Yermylvym, Sofiyeyu Levitsky, Kazimirom Malevichem, Victorom Palmovym et al. This artists have made a significant contribution not only in the artistic

treasure of Ukrainian avant-garde, but also became recognized masters outside of Ukraine. However, as you know, after the resolution of the Central Committee of the CPSU (b) “On the Reconstruction of Literary and Artistic Organizations» (23 April 1932) began a decisive attack on artists. Artistic innovations that violated the principle of socialist realism were rejected. But despite the oppression and ideological pressure from the authorities, the artists Sixties continued developing, albeit with a delay in comparing with the western world, the tradition of Ukrainian avant-garde. So, opportunity to work freely, genuinely and unconventional have become a key aspect of the sixties. They are well aware of the injustice of contemporary political system, so either overtly or covertly wanted to defend the right of the artist to express themselves.

One of the striking figures among artists Sixties was Alla Gorska that appeared “unifying center» [11, p. 163]. Confirmation of these words find in Evgen Sverstyuk: “Most often we met at Highland Alla's apartment, that was placed in the center of Kyiv... In our environment Alla Horskka was a very important person» [7, p. 76] and Opanas Zalyvaha : “Around Alla Gorska that was the most striking figure the most resolute and energetic, rallied all those who were indifferent, who sought the origins and modern trends in order to reveal their Ukrainian face among world cultures» [1, p. 164]. She was bright and extraordinary in many aspects of daily life, work, actions, judgments, reflections, even in clothing styles. Alla Gorska occupies an important place among the sixties, because asked for “vector of civic maturity, courage of the artist in a totalitarian system» [10, p. 8]. No wonder, that Alla Gorska calls “Ukrainian soul of the sixties» [5, p. 178]. She holds significant place in the art, because she left a rich pictorial legacy, including a series of portraits of Ukrainian Sixties – Ivan Svitlychny, Vasil Symonenka, Evgene Sverstyuk, canvases “ABC», “Autoportrait with son», monumental compositions – “Tree of Life» in Mariupol, “Bird Woman» and “Prometheus» in Donetsk, mosaic “Victory Banner» museum “Young Guard» in Krasnodon and others.

According to the testimony of friends, Alla Gorska was sincere and an uncompromising, extremely sociable, knew how to build friendships with people of different social miles. Artist, with her free choice of Ukrainian identity, showed an example of patriotism, courage and indifference to Ukrainian issues. The meaning of life for her was the Ukraine, with its cultural and national revival. “As soon fell to national sources, discovered for herself the Ukraine, its language and her place in it, from there the desire to drink from this source other active “recruitment» allies – like the meaning of life, as a measure of estimates, as incentive to order. All her life, all her activities, the line of conduct – evidence of it» [6, p. 131]. Working at Creative Youth Club (founded 1960 in Kiev), in which Alla Gorska actively participated, was for her first thing, way to attract young intellectuals to Ukrainian

culture, expanding the boundaries of russified Ukrainians in Kiev. Although it is known, that Alla Gorska brought up in the family, that was speaking on Russian language and even “at the institute, on request the parents, she was released from the ukrainian language» [1, p. 144], which then she obviously began studying in 60-ties. In letters to her father, a young artist often wrote about her interest in ukrainian language, ukrainian poets and writers: “You know, always want to write in ukrainian. Do you speak in ukrainian – and begin to think in ukrainian language» [1, 37]. In the Club she headed the creative young painter’s section, in which was more than two hundred persons – students and respected famous artists. All of them was united by the spirit of negation of the old dogmas, forms and methods at culture. Alla Gorska vigorously included in the process of ukrainian national revival and attracted in the process other intellectuals.

World of artistic reflections and reminiscences of Alla Gorska – a deeply emotional artistic impressions from Ukrainian folk art, from its coloring and art forms. She carefully studied folk vyshyvanky, pysanky, vytynanky, vybiyky, peculiarities of the folk costume. Artist felt thin plastic solutions of sculpture and in painting – coloring. In that she liked art outside of socialist realism, Alla Gorska’s efforts was directed to enrich the visual means arsenal of socialist realism. An example for artist arose mexican monumental art of artists-myralists, like David Alfaro Siqueiros, Diego Rivera and Hose Clement Orozko. In her letter to Opanas Zalyvaha she wrote: “The birth of a new ukrainian art school – an objective truth... And I’m working to make modern art, ukrainian, that represents his people. The art that represents the nation, in his time, no one could trow down...» [9, p. 13]. She is talented master, that rejected the conventional clichés and was able to defend his artistic credo, wanted to create a visual art, that would awaken the national consciousness, dignity and patriotism of ukrainian people.

Of course, listed artistic trends of the sixties aroused opposition from the party nomenklatura, especially clearly it was demonstrated in the discussion about stained glass, carried by Gorsky, Zalyvaha, Zubchenko, Sevruck, Semykina in the hall of the Kyiv National University of Taras Shevchenko. Stained glass in its central part depicting the Great Poet, that hug his wife (the symbol of Ukraine). And if the artists in this work tried to show the greatness and rebelliousness of Shevchenko, his steadfastness, patriotism and love for Ukraine, the party leadership had recognized the stained glass ideologically harmful. He is like a stranger to the principles of socialist realism was destroyed, this even hadn’t been shown to public or students. However, in the Union of Artists of Ukraine (April 1964) was a discussion about the stained glass, where had been noted: “Conclusions commission Orgburo (with Shatalyn, Friedman, Panfilov): Stained-glass window – ideologically vicious work. Shevchenko is arrested. Interpretation purely formalistic. Not compatible with the image of Kobzar. We must sternly condemn bad relationships members of the Union Gorskoy and Semykina to responsible case and strictly ask from them» [12, p. 436]. Also the party leadership reproached to young artists: “You took the path of modern abstract generalization» [12, p. 437]. Alla Gorska and Lyudmila Semykina was expelled from the Union Artists of Ukraine, but that did not stop them to continue their social and professional activities.

It is essential also that Alla Gorska played a significant role in the revival of the tradition of laying flowers to the monument of Great Kobzar in Shevchenko’s Park. Yes, Roman Korogodsky

recalled, that “by 1963, I heard nothing about existing historic May celebration in Kyiv about transportation the remains of Kobzar from St. Petersburg» [5, p. 175]. However, from May 22, 1963 the sixties in particular with the active participation of Alla Gorska, started to honor each year the memory of the great Ukrainian poet and artist. This event state-party structure perceived as a challenge of young ukrainian artists and interpreted as a veneration “arrogant inspiration of bourgeois nationalists» [5, p. 176]. Sixties (Taras Shevchenko in Ukraine has always been a symbol of freedom, a symbol of the struggle for freedom and national independence) with specified event stressed that ukrainians care about solving the problems of the national question, stated ukrainian legal right to live in a “free family, new». As a result, strictly denounced Ivan Goncharov, Alla Gorsky, Dmitry Gorbachev, Zalyvaha, Viktor Zaretsky, Benjamin Kushnir, Galina Sevruck, Lyudmila Semykina etc., as artists who have undergone “bourgeois ideology» and abstractionism in art. This repressive government response fit into the context centuries-old links between Ukraine and Russia, where the last considered Ukrainian culture as an important aspect of policy and politics – as the context of culture. These links centuries-old Ukraine and Russia, cultural opponents – the construction of different civilizations models.

Hard repression continued – dissidents were deprived of liberty, excluded from the ranks of the Communist Party, proclaimed the reprimands, were dismissed from leadership positions or work at all. “All the most active sixties that hadn’t been arrested, became in a difficult social situation either do not work, many of them was simply expelled from the party and made constant persecution at the workplace» [3, p. 94]. Ideological, repressive pressure and struggle of the party apparatus unauthorized opinions in society caused natural indignation and opposition of Alla Gorska. In 1968, she, like the rest of the progressive intellectuals signed a letter of protest against political repression and violations of democratic principles in the USSR. As you know, after the “anti-Soviet» statements began increase of persecution of intellectuals, there were arrests and imprisonment. “From the group of artists only Gors’ka A., L. and G. Semykina Sevruck held uncompromisingly to the end, for that were again excluded from the Artists Union» [12, p. 442], which meant professional unrecognition and oblivion. Alex Zaretsky notes, that worldview position of Alla Gorska extremely annoyed authority because the artist came from the Soviet family. Government qualified artist, as “a fierce and uncompromising nationalist antyradyanschytsyu» [2, p. 129]. Alla Gors’ka did not regret to spray her physical and creative power on opposition to a totalitarian system. She risked, but has always been among those who stayed with dignity, confidence and fundamentally. The artist, being bold and internally strong personality with sustained obstinacy defended the truth and civil liberties: went on litigation of her associates, corresponded with prisoners dissidents, visited Zalyvaha, arranged raising money for help the families of prisoners, organized a meeting with those who returned from the camps. Therefore, Alla Gorska despite the harassment and artistic limitations in ideologically regimented Soviet society, remained independent person and acted as a free man with European values.

Life of Ally Gorska tragically ended in 1970is her social and political opposition activities were so significant among the sixties, that Eugene Sverstyuk, with bitterness, said: “When Alla Gorsky was killed, then each of us knew that he also dead in some sense» [7, p. 89].

Therefore, despite the isolation of Soviet artists from other countries, Ukrainian sixties was trying different ways to get involved in the world of cultural and art information. They were creating artistic works of avant-garde art that fit into the European artistic direction. Of course, such works, according to state and party leaders, were creating high tension and danger because carried in Soviet society western values: freedom to choose creative method, looseness in brushwork, democracy of plot, new esthetic values, and so on. This contributed to the further progress of the competition for their rights and freedom, became a step of Ukraine to joining the West-European civilization circle. Significant place in Sixtiers ranked Alla Gorska, for whom a determining factor in the work and in everyday life have always been human dignity, freedom and self-expression. In her multifaceted art works deeply reflected the confrontation avanguard and academic art that is clearly demonstrated in the monumental painting.

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