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СИМВОЛІЗМ У РАННІЙ ТВОРЧОСТІ ОЛЕКСАНДРА АРХИПЕНКА

Клименко М. С. Символізм у ранній творчості Олександра Архипенка. У статті розглянуто символізм у ранній творчості Олександра Архипенка (1887–1964) — визначного скульптора авангарду ХХ століття. Досліджено ідейно-естетичну площину етнонаціонального аспекту мистця як складову у формуванні ціннісного імперативу авторської філософії форми. Представлено маловідомі фактори, які вплинули на становлення його творчої особистості. З'ясовано духовну природу концептуальної цілісності скульптури Олександра Архипенка на початках його мистецького шляху. Проаналізовано метафізичні зв'язки між матеріалом, формою, духом, змістом. Ця синергія художніх кодів формує символи, які були підвалинами в розвитку образної системи творів мистця.

Ключові слова: Олександр Архипенко, символізм, авангард, ідейно-естетична площина творчості, етнонаціональний аспект, філософія форми, взаємодія форми і смислів, синергія художніх кодів.

Клименко М. С. Символізм в ранньому творчестві Олександра Архипенка. В статті розглянуто символізм в ранньому творчестві Олександра Архипенка (1887–1964) — выдающегося скульптора авангарда ХХ века. Исследована и идейно-эстетическая сторона этнонационального аспекта скульптора как составляющая становления ценного императива авторской философии формы. Представлены малоизвестные факторы, которые воздействовали на становление творческой личности скульптора. Выяснена духовная природа концептуальной целостности скульптуры Олександра Архипенко в начале его творческого пути. Проанализированы метафизические связи между материалом, формой, духом, содержанием. Эта синергия художественных кодов формирует символы, которые были основой развития образной системы мастера.

Ключевые слова: Александр Архипенко, символизм, авангард, идейно-эстетическая сторона творчества, этнонациональный аспект, философия формы, взаимодействие формы и смыслов, синергия художественных кодов.

Klymenko M. Early Symbolism in Alexander Archipenko's Art.

Background. In recent years, there has been an increasing interest in Alexander Archipenko's art. The

ideological and aesthetic plane of the sculptor's ethno-national aspects as a component in the formation of the valuable imperative of the author's philosophy of the form was investigated. The spiritual nature of the integrity of Alexander Archipenko's sculpture in his early art was submitted for consideration. The conceptual integrity of the inner motivated image of Alexander Archipenko's sculpture was elucidated. The equivalent of the unity of material, form, spirit, content was analyzed. This synergy of codes forms the symbols which were the bases in the development of the artist's image system.

Objectives. The objectives of this study are to trace the conception of Alexander Archipenko's early symbolism as the main valuable reason in the search of the artist's philosophy of the form. The symbolism in Alexander Archipenko's early art hasn't been studied enough and nowadays it needs new points of views.

Results. The results of the research support the idea of symbolism within the methodology of Alexander Archipenko's early art. In general the sculptor's works were characterized as lapidary geometric forms which made the monolithic block with the features of archaic. The sacral mystery of the wealth of his native land, full of structural rhythm, is the spiritual-genetic alloy in the search of the author's conception of the sculptor's form. In the reviewed literature the book "Archipenko: Fifty Creative Years 1908 – 1958" (1960) by Alexander Archipenko and fifty art historians with Sviatoslav Hordynsky's and Erich Wiese's introductory articles has become the ideological-valuable basis. It contains twenty-four parts, embracing the author's thoughts about the Universum, meditation, symbolism, form, style, polychrome, construction, space, shaping of the light, drawing, Archipentura etc. The semantic completeness of this article is found in the sculptor's own thoughts about the art.

The scientific important materials of the reconstruction of Alexander Archipenko's artistic activity were represented in the issues of "Svoboda", the largest Ukrainian newspaper in the USA, the editor-in-chief of it was the famous historian, statesman and public figure Luka Myshuga. In the newspaper the articles about the sculptor were elucidated by famous persons such as Ivan Kurakh and particularly Luka Myshuga.

The question of the Ukrainian Avant-gardism is analyzed in detail by Dmytro Gorbachov. In his articles in particular "Steel and Tenderness. Alexander Archipenko" (2011) the author defined the foundations of the sculptor's work.

The catalogue of the exhibition "Alexander Archipenko. Vision and Continuity" (2006) by professor-emeritus Jaroslav Leshko, who was the curator of an exposition on the occasion of the new building of the Ukrainian Museum in New York, has been analyzed. The exhibition was organized in collaboration with Alexander Archipenko's wife Francis Archipenko Grey and curator of the Archipenko Foundation Alexandra Keiser. The visual line is represented by sculpto-paintings, works in plexiglass, which were exhibited very seldom. The monography by Iryna Azizyan, where the art of the outstanding representative of the XX-th century was described, has been examined. The development of sculptor Alexander Archipenko – from the first plasters to bronze sculptures of the 1960th, made in the USA – has been analyzed in detail.

The symbolic nature of the folk experience has found the reflection in his ideological conceptualism on the deep spiritual-genetic level. The synthesis of the ethno-cultur-

al archetype influenced on the formation of the sculptor's creative searches the ideological platform. The aesthetic space of the tradition reflected in the creation of the artist's author methodology. The color of folk art, the use of natural materials, in particular wood, clay, stone were the emotional-psychological components in the formation of the sculptor's early art visual sign.

The visual image of a woman, being the Keeper, Mother, giving life, love and warmth, embodies the sacral essence of the sculptor's art. The archetype of Mother is a prototype in the Ukrainians' mental space and artist's reflection in the search of the philosophy of a form. It is an imprescriptible ideological and valuable equivalent which was the basis on the spiritual-genetic level in the formulation of Alexander Archipenko's conception.

Conclusions. The present results are significant in valuable bases of Alexander Archipenko's creative work which were formed by the influence of the ideological and aesthetic tradition. The native universal tradition of the Ukrainian's mental consciousness was of great importance in the artist's formation. The spiritual-genetic confirmation of the sculptor's conception had taken place from the world artistic cultures till Alexander Archipenko's ethno-national roots. The valuable base of the ancient prototype influenced on the artist's inner motivated plastic arts shaping. The aspect of the synthesis of the sculptor's works of psychological and visual contents was inspired by the archetype cultural experience and was the genetic point in the newest ideas development of Alexander Archipenko's art.

In the future research it is important to observe the image evolution of Alexander Archipenko's works since the early symbolism till the sculptor's late artistic search.

Keywords: Alexander Archipenko, Symbolism, Avant-gardism, ideological and aesthetic plane, ethno-national aspect, philosophy of the form, interaction of the form and contents, synergy of the artistic codes.

Постановка проблеми.

(1887–1964).

Зв'язок із науковими чи практичними дослідженнями.

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Історіографія проблеми.

«Archipenko: Fifty Creative Years 1908–1958» (1960)

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1933–1955

(1887–1955).

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[4].

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» (2005) [8]

[2] (2010),

1960-
Мета статті —

Виклад основного матеріалу дослідження.

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« (1909) » (1909)

«Archipenko: Fifty Creative Years 1908–1958» (1909), « (1910) » (1910)

: « » [1, с. 552].

« (1907) — [7, . 74]. « (1910) (. 1) — (1908) « (1910) (. 1) —

« (1910) » (1910)

«Siebzehnte Ausstellung. Alexandre Archipenko» (1913), [8, . 33]. 57

(Erster Deutscher Herbstsalon) «Der Sturm», : « « (1912) . <...> . <...> » [10, с. 1–2].

«Archipenko: Fifty Creative Years 1908–1958» : «

« (1909) —



Рис. 1. Олександр Архипенко. Жінка з котом. 1910.
Гіпс. Саарланд Музей, Саарюрюкен (Німеччина).
Saarland Museum, Moderne Galerie, Saarbrücken.
Світлина автора



Рис. 2. Олександр Архипенко. Танець. 1912.
Бронза. Саарланд Музей, Саарюрюкен
(Німеччина). Saarland Museum, Moderne Galerie,
Saarbrücken. Світлина автора

» [12, . 2].

?» [1, . 550].

[11, с. 45].

» [13, . 175].

» [1, . 542].

» [1, с. 552].

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» [10, с. 1].

» [1, с. 540–541].

Висновки і перспективи подальших досліджень.

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