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ДИНАМІКА ОБРАЗУ В АВТОПОРТРЕТАХ КАЗИМИРА МАЛЕВИЧА

Вежбовська Л. Р. Динаміка образу в автопортретах Казимира Малевича. Стаття присвячена дослідженню образної специфіки автопортретів Казимира Малевича. Увага фокусується на трьох із шести відомих автопортретів, а саме двох ранніх і останньому, що зумовлено завданнями і обсягом статті. На образні збіги ранніх робіт Малевича з творами П. Гогена та «набідів», зокрема Е. Бернара, уже зверталась увага дослідниками. У даній статті запропоновано порівняння ширшого спектра автопортретів, що дозволило простежити динаміку образних змін у роботах Малевича. Увага звертається на явище автопортретного діалогу, засобом якого автор за допомогою подібних образів і живописних прийомів встановлює нові змістові значення. Таким чином, приходимо до виявлення нової якості символізму Казимира Малевича, розкриваючи його на прикладі останнього супрематично-фігуративного автопортрету 1933 року. Доводиться, що цей символізм витікає саме зі специфіки живописної мови.

Ключові слова: Малевич, автопортрет, символізм, сецесія, супрематизм.

Вежбовская Л. Р. Динамика образа в автопортретах Казимира Малевича. Статья посвящена исследованию образной специфики автопортретов Казимира Малевича. Внимание сфокусировано на трех автопортретах, а именно двух ранних и самом последнем, что обусловлено заданием и объемом статьи. На образные совпадения ранних работ Малевича с произведениями П. Гогена и «набидов», особенно Э. Бернара, уже обращалось внимание исследователями. В нашей статье предложен сравнительный анализ более широкого спектра автопортретов, что позволило проследить динамику образных изменений в работах Малевича. Внимание обращается на особенность автопортретного диалога, посредством которого автор с помощью похожих образов и живописных приемов устанавливает новые смысловые значения. Таким образом, обнаруживаем новые качества символизма Казимира Малевича, раскрывая их на примере последнего супрематически-фигуративного автопортрета 1933 года. Доказывается, что этот символизм исходит именно из особенности языка живописи.

Ключевые слова: Малевич, автопортрет, сецесия, символизм, супрематизм.

Vezhbovska L. Dynamic of the icons in Kazimir Malevich's self-portraits. The article is devoted to the study of the figurative specifics of Kazimir Malevich's self-portraits. Through the prism of self-portrait, the dialogue with other artists reveals the peculiarities of the formation of Malevich as an artist. The piece traces the symbolic aspects of two early self-portraits as well as the last self-portrait of 1933.

The relevance of the theme is due to the fact that the Ukrainian context of the Kazimir Malevich works creates new opportunities for understanding his role in the world of art. The renowned painter, who was born and raised in Ukraine, introduced certain national traits to art worldwide. In this article we will be more interested in his dialogue with world art and his special way of formation as an artist, which preceded his non-objective painting.

The article is based on a figurative analysis of the Kazimir Malevich's self-portraits and other artists, whose images were the basis for the subsequent work of Malevich. The interpretation introduces well-known details, that were considered by researchers, in other contexts. The basic works for us in this context are Zh.-K. Marcade, M. Mudrak, D. Gorbachov and T. Filevska [3; 9; 10; 1; 6; 8].

A significant number of issues that are perceived in this article unfold around the article of Myroslava M. Mudrak. In the essay "Kazimir Malevich, Symbolism, and Ecclesiastic Orthodoxy" [10], the researcher draws attention to the special spirituality of the work of Malevich and identifies in it the sources of the spiritual depth of the Byzantine icon and the ancient frescoes of the Kiev temples.

The research uses methods of comparative studies, analysis and interpretation of artistic works.

In the analysis of a fresco cycle sketches series from 1907 to 1908, special attention is drawn to the selected golden-shining color of these works. Malevich created a world that is emerging as a "manifestation" within the golden background of a medieval icon: as if atten-

tion was focused on its fragment under the magnifying glass, which suddenly allowed to see the revelation of images, that were always there. Therefore, it is no coincidence that in the following work on this background appearance a self-portrait in which “the divine mind”, the individual idea, suddenly woke up.

Already here, in these atypical work for Malevich, a conflict breaks up, which is resolved in his subsequent protest against the old form. Recall Malevich did not exhibit the works of the secession-symbolic cycle throughout his life. Unlike impressionism, sezanism, cubism, fauvism, and futurism, these works will not be a part of Malevich’s theoretical works about the history of formation of the New Art, its “as-suchness”. At the same time, he did not destroy them and left them for us “to read.”

The study notes, that in the second self-portrait of 1910–11, Malevich continued to conduct a dialogue with “Self-portrait with a yellow Christ” of Gauguin and with “Symbolistic Self-Portrait” (“Vision”) of Bernard. However, here Malevich “turns away” from the symbolic-mystical experiences. The outline of feminine bodies, filling the background, turns into the Cezannes’ reception of the image integration within the two-dimensional plane of the picture. There is no trace of the symbolic aspects of the self-portrait in fresco cycle. These images are opposed to each other from the aesthetic and ideological plane.

The last self-portrait of 1933 is a complex synthesis of Suprematism and Realism, which bestows upon us the new reality of an artistic work. Already referred to by the researchers’, Renaissance style of this work may also be a hint that the colors (“picturesque entities”) can be read in a perspective reduction. Symbolism is the passage of color-coded planes into the depth of the picture. And, since this happens “within the framework of the human figure,” then to the most inner, inwardly in itself. Following this color, we suddenly get an impulse to read them in the opposite direction, and, let’s say, in the reverse perspective.

Thus, the sacrum, which Malevich once found in the ancient icon, was newly revealed. However, in suprematism within the framework of the human figure, he did not leave anything that would resemble the icon’s stylistics. This is a truly different symbolism, acquired not through the imitation of the form, but through the transformation of the content. Thus, Malevich made the perception of sacrum accessible to everyone – without any preconditions, beyond any confessional or ideological constraints. And, paradoxically, it would not sound, in this way, as if the artist revealed the value of the ancient icon, as well as folk art, the possibility of their understanding from the point of view of the present. All this he expressed in a new way by non-objective painting.

Consequently, a complex chain of comparisons leads to the discovery of the origins of Malevich’s figurative system, the peculiarities of transforming his images. The works of the symbolic cycle are truly non-typical for Malevich, but they give the opportunity to plunge into his particular worldview. And the dynamics of figurative changes in various self-portraits reveals awareness of the artist of his special mission – to turn the painting back to his own plane, where the artist will be not an imitator of the God, but a co-creator. Without these works, in our opinion, also suprematist Malevich’s works keeping “silent”.

We also conclude that the distinction between the two early self-portraits and the last self-portrait, is a sign. They contain two different hypostases of symbolism. In early self-portraits, he is in harmony with the synthetism of Gauguin and the symbolism of the artists of “Nabi” with their introduction into plot mysticism and religious experiences. And the symbolism of the last self-portrait of Malevich stems from the interaction of the most picturesque elements. It is something that can only be expressed in a painting and in no other way. The self-portrait itself becomes a background on which colored entities, consisting in certain combinations, based on the principle of “architecton”, create a revelation of a picturesque reality. This, in fact, is a true suprematism: the higher possibility of painting, its superiority and victory over all other elements. And at the same time, this is the message of Malevich, his manifesto of the artist – with an invisible square near the heart.

Keywords: Malevich, self-portrait, symbolism, secession, suprematism.

Постановка проблеми.

[1, с. 12–21].

Мета статті —

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« [1, с. 40–49]) (« - « - » [10].

Аналіз досліджень і публікацій.

[1; 3; 6; 8; 9; 10].

« » [3, с. 34–42].

1928 – 1930 « » (2016) [8]; « » [6].

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«Kazimir Malevich, Symbolism, and Ecclesiastic Orthodoxy» [10]

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Виклад основного матеріалу дослідження.

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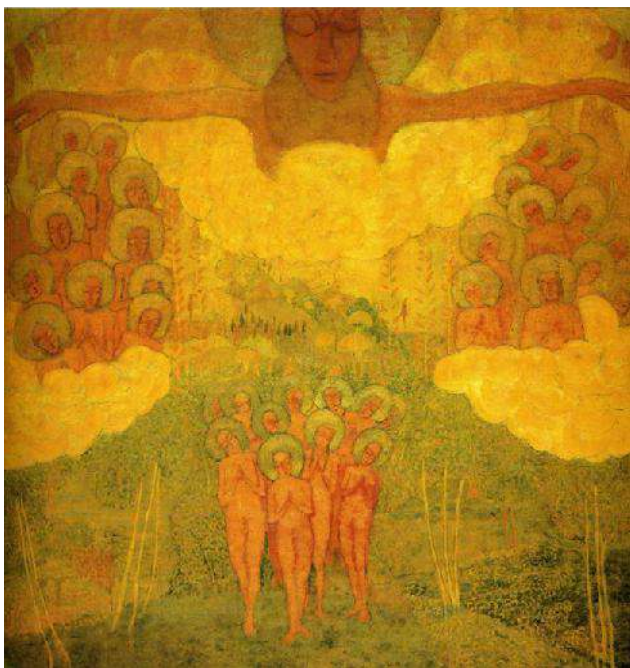


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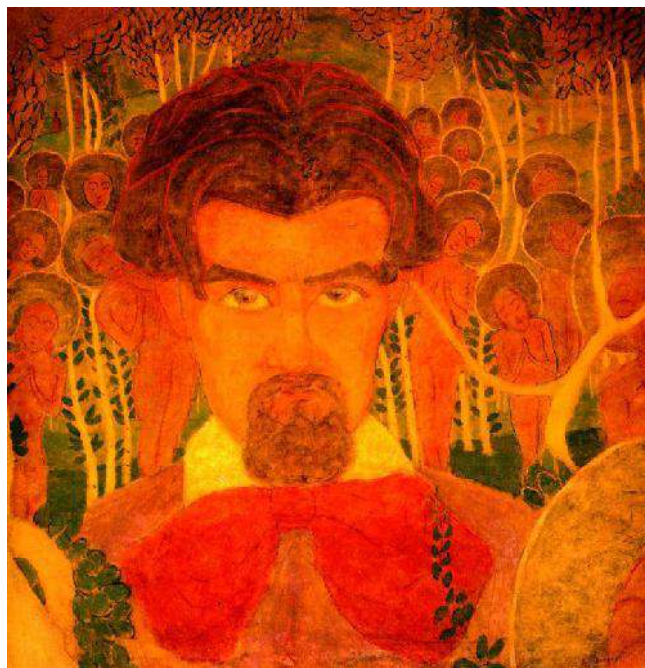


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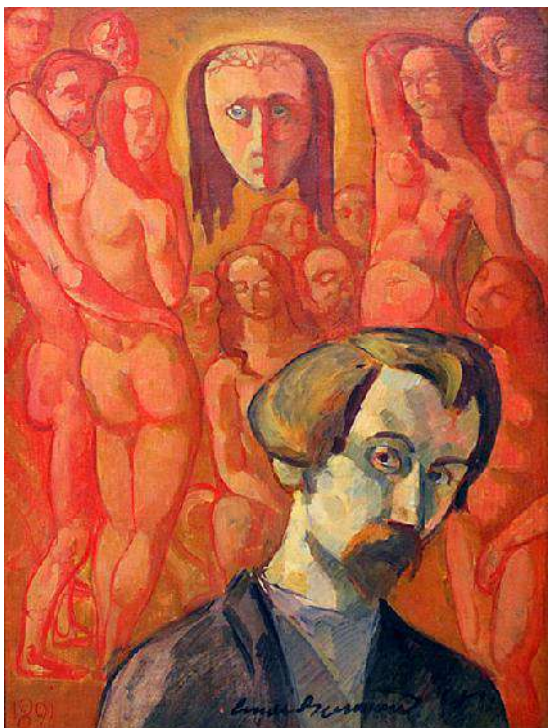


Рис. 3. Еміль Бернар. Символістичний автопортрет (Видіння). 1891. Полотно, олія. Музей д'Орсе, Париж. [URL : https://upload.wikimedia.org/wikipedia/commons/1/15/%C3%89mile_Bernard_Autoportrait_symbolique_1891.jpg?uselang=uk]

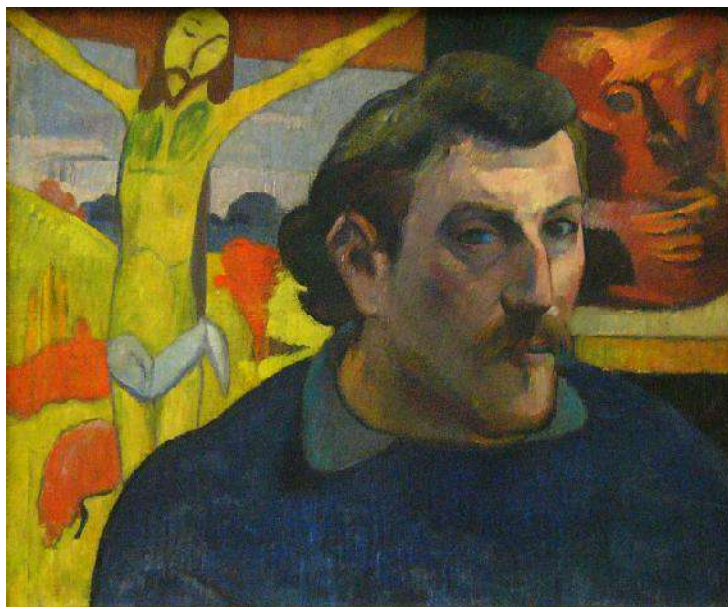


Рис. 4. Поль Гоген. Автопортрет з Жовтим Христом. 1889. Полотно, олія. 30 × 46. Музей д'Орсе, Париж. [URL : https://commons.wikimedia.org/wiki/File:Gauguin_portrait_1889.JPG?uselang=uk]

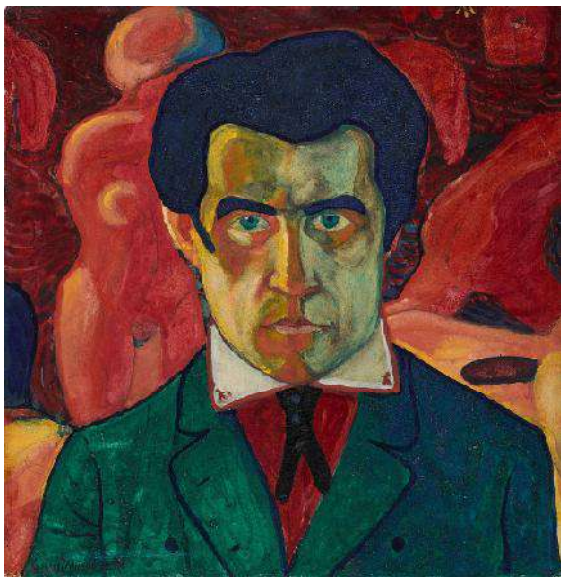


Рис. 5. Казимир Малевич. Автопортрет. 1910–1911. Полотно, олія. 27 × 26.8. ДТГ, Москва. [URL : https://upload.wikimedia.org/wikipedia/commons/thumb/e/e7/Self-Portrait_%281908_or_1910-1911%29_%28Kazimir_Malevich%29.jpg/1001px-Self-Portrait_%281908_or_1910-1911%29_%28Kazimir_Malevich%29.jpg?uselang=uk]

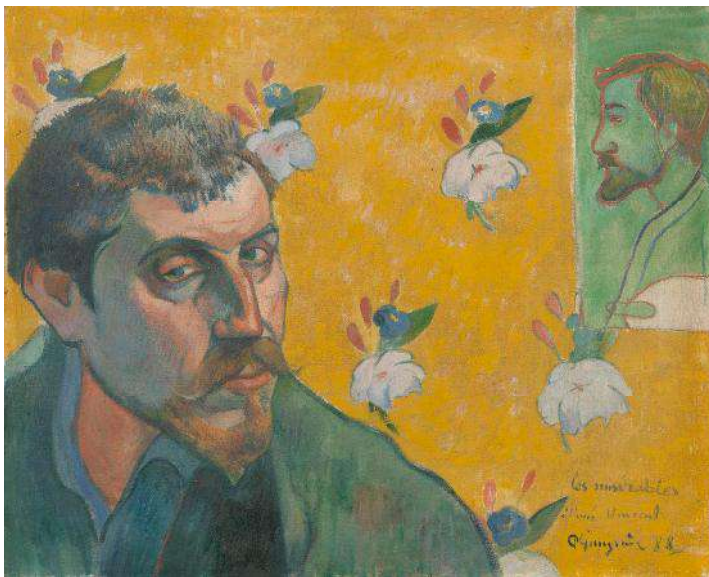


Рис. 6. Поль Гоген. Автопортрет з портретом Еміля Бернара. Відкинута. 1888. Полотно, олія. 45 × 55. Музей Ван Гога, Амстердам. [URL : https://commons.wikimedia.org/wiki/Paul_Gauguin?uselang=uk#/media/File:Paul_Gauguin_112.jpg]

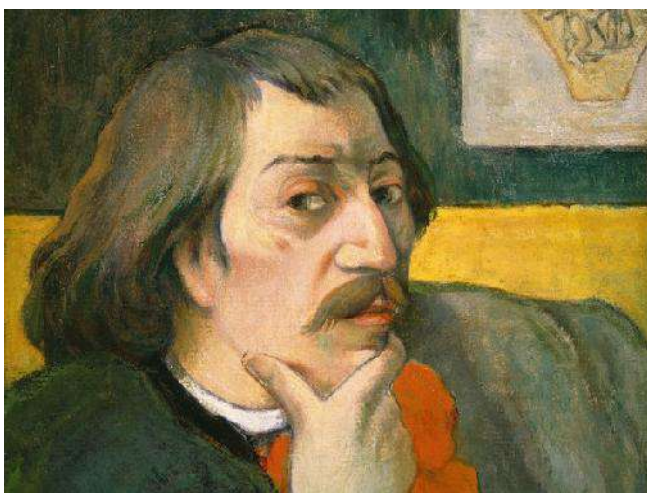


Рис. 7. Поль Гоген. Автопортрет. 1893. Полотно, олія. Детройт, Інститут мистецтв. [URL : <http://www.arte.it/foto/dagli-impressionisti-a-picasso--i-capolavori-del-detroit-institute-of-arts-a-genova-449/7>]

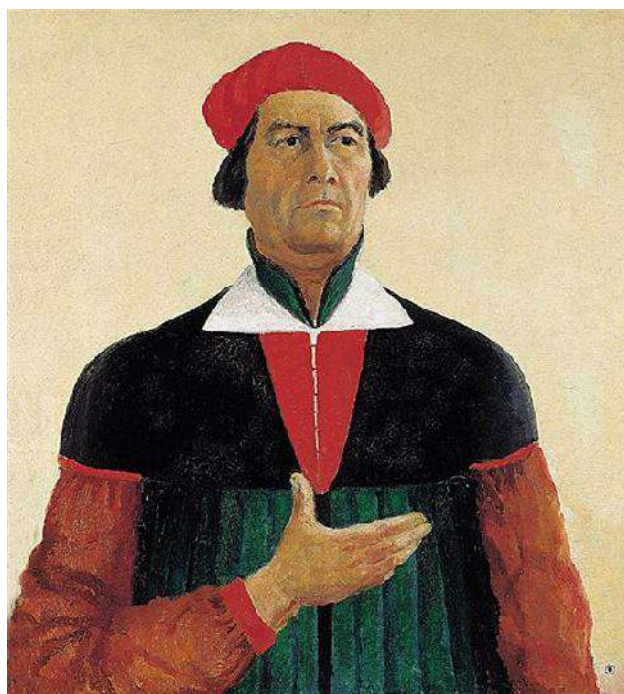


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