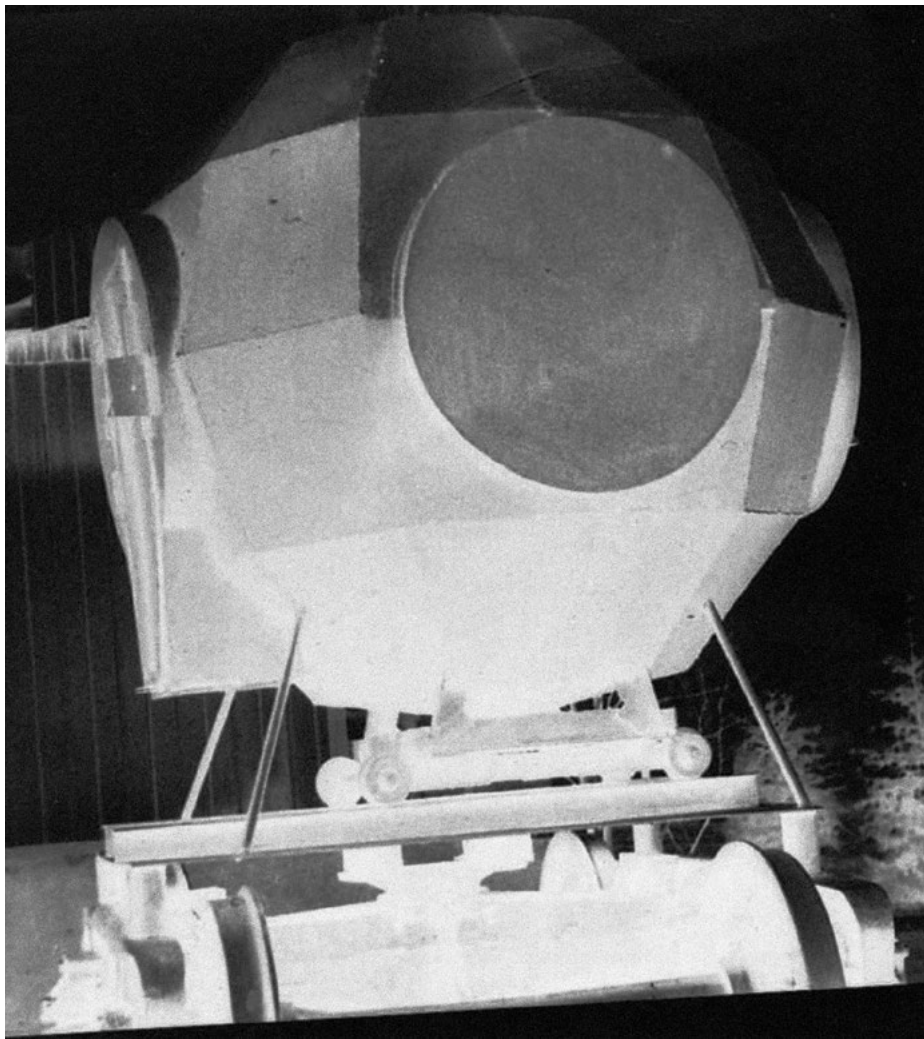


# FRYPULIA



Fedir

Tetianych

This book explores the life and work of Fedir Tetianych (1942–2007), a Ukrainian artist whose practice spanned happenings, painting, drawing, objects, and installations in public space. Tetianych is known primarily for his concept of “Frypulia,” which eventually became his second name.

Fedir Tetianych came into his own as an artist in the late 1960s, when the Khrushchev Thaw was still reverberating across the USSR while Arte Povera and Fluxus were gaining prominence in Europe and the USA. Viewing his life as a continuous performance, Tetianych developed an artistic practice that in many ways paralleled these movements. At the same time, he did not shy away from executing monumental state-commissioned works for the Union of Artists of the Ukrainian SSR.

Editors:

Tatiana Kochubinska

Tetiana Zhmurko

Texts:

Inna Bulkina

Tetiana Zhmurko

Tatiana Kochubinska

Valeriy Sakharuk

Translation:

Iaroslava Strikha

Design and layout:

Aliona Solomadina

Color correction:

Yana Saryk

The book features photographs by Maksym Bilousov, Yuri Zmorovych, Yevhen Nikiforov, Ihor Tyshenko and unknown artists, as well as digitized archival materials provided by the artist’s family.

Copyright to all images belongs to their respective creators.

© PinchukArtCentre, 2021

© Authors of works, photographs, texts, 2021

Published in conjunction with the exhibition “Fedir Tetianych. The Canon of Frypulia,” organized by the Research Platform of PinchukArtCentre.



Staatliche  
Kunstsammlungen  
Dresden

V I C T O R  
P I N C H U K  
F O U N D A T I O N

PinchukArtCentre

06	INTRODUCTION <u>Bjorn Geldhof</u>
----	--------------------------------------

## Part 1

10	DETAILED BIOGRAPHY OF FEDIR TETIANYCH. <u>Tetiana Zhmurko</u>
42	THROUGH THE ROAR OF COSMIC CATAclysms. /On Fedir Tetianych's Artistic Practice./ <u>Tetiana Zhmurko,</u> <u>Tatiana Kochubinska</u>
76	IMBIBE THE SPIRIT OF FRYPULIA... / On Fedir Tetianych's Textual Legacy./ <u>Inna Bulkina</u>
90	WHITE CUBE. THE TIME HAS COME. / The curator's observations about the exhibition "Fedir Tetianych. The Canon of Frypulia."/ <u>Valeriy Sakharuk</u>

## Part 2

108	FEDIR TETIANYCH. A FRAGMENT OF THE ARCHIVE. <u>Valeriy Sakharuk</u>
-----	--

## APPENDICES

156	FEDIR TETIANYCH. A BIOGRAPHY
158	SELECTED BIBLIOGRAPHY
162	LIST OF ILLUSTRATIONS
168	VIKTOR PINCHUK FOUNDATION
170	PINCHUKARTCENTRE
172	RESEARCH PLATFORM

This publication marks a significant step in the work of the PinchukArtCentre's Research Platform, which is committed to producing in-depth, scholarly volumes that emerge from and expand on the research initially presented through exhibitions. With this second volume, the Research Platform continues its mission to critically engage with Ukrainian art history—not only by documenting and preserving key artistic practices, but by offering new analytical frameworks that challenge established narratives within the Ukrainian art community.

The present publication builds on the exhibition *Fedir Tetianych. Canon Fripullia*, a pioneering project at the PinchukArtCentre that offered the first comprehensive re-evaluation of Tetianych's work. Long marginalized within official art histories, Tetianych's practice was reinterpreted here through the lens of conceptual art and theory, opening up a space for radical reconsideration. The exhibition revealed the complexity and innovation of his artistic language, reframing him as a visionary figure whose contributions resonate far beyond the context in which they were originally produced.

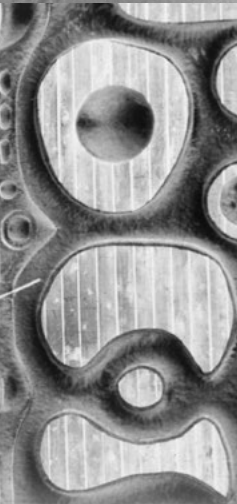
By publishing the first monograph dedicated to Fedir Tetianych, the Research Platform not only contributes to the mapping of Ukrainian art history but also proposes a model for critical engagement that keeps this history alive, dynamic, and open to reinterpretation.

Bjorn Geldhof



PART

1



PART

1



# DETAILED BIOGRAPHY of FEDIR TETIANYCH

TETIANA ZHMURKO

The present article attempts to reconstruct Fedir Tetianych's creative biography based on documents of the Union of Artists of Ukraine, photos and videos provided by the artist's family, articles in newspapers and magazines, published interviews and recollections of his friends. In 2010, Maryna Semesiuk defended a thesis entitled "Fedir Tetianych: an Art's Artist" at the National Academy of Visual Arts and Architecture. I will use her analysis of the artist's legacy and biography in this article.

10

01

*Pravda Writes a Chronicle*  
Late 1970s-1980s. Watercolor,  
ink, pencil on paper, collage.



## 1942. CHILDHOOD YEARS

12

13

Fedir Tetianych was born on February 17, 1942, in the village of Kniazhychi (Kyiv region) in a typical peasant family. Except for the years he fought as a soldier in World War II, his father, Kostiantyn Tetianych, had spent his whole life working at the local Shchors Collective Farm. Twice wounded in the war, he came back home with a disability. The artist's mother, Tetiana, had worked at the same collective farm. Fedir had three siblings: the older sister Halyna (1938–2012) had spent her whole life in Kniazhychi, working as a section leader at the collective farm; his two brothers, Ivan (1940–2007) and Oleksandr (born in 1950), graduated from the Ukrainian Agricultural Academy in Kyiv.

Fedir's childhood was marred by financial and psychological hardships. His early years coincided with World War II. He was wounded in the left foot, which by his teenage years has caused the complication of bone tuberculosis. Despite no effort being spared in treatment, the limp remained with him for the rest of his life. This trauma had largely defined Tetianych's trajectory. As a sickly child, he was often alone and started to draw early. He would reminisce that

**I started to draw before I knew how to hold a pencil. I drew on the ground, in the sand. I drew on the soil with everything I had on hand, and with soil on everything I had on hand. In general, whatever I encountered on my path, be it small children's drawings or gracious works of adults, I brought them to perfection by sprinkling earth over them**<sup>1</sup>

Tetianych developed this idea of working with the earth throughout his life: from simply sprinkling some soil over his paintings or installations, the approach eventually evolved to declaring the whole of planet Earth in its entirety a work of art.

It can be safely assumed that growing up as a sickly child mollycoddled by his mother, deeply aware of his brittleness and vulnerability after the leg wound and unable to play with his peers on equal terms, instilled the sense of his uniqueness and distinctness from others in the artist. The aura of alienation, uniqueness, mystery or even mysticism that surrounded Tetianych ended up becoming a part of his legacy. Tetianych's close friend, the writer Ihor Kruchykh, described the 14-year-old Tetianych in his memoir about the artist: confined to a wheelchair due to his illness, the boy had read the then-prohibited Bible and painted the icon *The Making of the Cross*. The plot of the icon was not canonical: Joseph the Carpenter toils in his workshop over a cross for an execution of prisoners, and is helped by his teenaged adoptive son, the young Jesus. Discomfited by this strange plot, Tetianych's mother showed the icon to a priest. The priest made the sign of the cross, sprinkled the icon with holy water, read a prayer and allowed the woman to place it in the icon corner. Tetianych's mother prayed to this icon until her dying day. Tetianych would explain that the motif of an adopted son and his powerful protector father could only emerge in Kniazhychi. He maintained that the princes of the medieval Kyivan Rus, newly converted to Christianity and not yet ready to leave behind the pagan polygamy, had their countryside estate in the village of Kniazhychi [Prince's Sons in literal translation]. Local children fathered by the princes were known not by patronymics but by matronymics: Mariich, or the son of Maria, Olzhych, or the son of Olha, Marynovych, or the son of Maryna, etc. Tetianych's ancestor



02

The young Fedir Tetianych with his family (left to right: his brother Ivan, mother Tetiana, sister Halyna, Fedir Tetianych). 1945.

<sup>1</sup> Fedir Tetianych. Kyiv: 2009. P. 4.





03

*The Kish Otaman of the Zaporizhia Host* Ivan Sirko.  
1966. Oil on canvas

must have been a son of one Tetiana, a prince's concubine.<sup>2</sup> The artist would often recount this story, laying claim to princely origins.

## 1959. STUDENT YEARS

Tetianych attended the local school along with his peers despite his leg injury, and missed many school days due to his illness. After graduating from school in 1959, he was admitted to the Kyiv College of Applied Arts on the territory of the Kyiv-Pechersk Lavra (now entitled the Mykhailo Boichuk Kyiv State Academy of Decorative Applied Arts and Design). The college trained specialists in artistic weaving, embroidery, ceramics and other arts and crafts. Tetianych and other students lived in the dormitories in the former monastery's courtyard. Nevertheless, he dropped out after a year's studies, moved to the town of Brovary outside Kyiv, and spent a year working as an artist at the district house of culture.

In 1961, Fedir Tetianych turned his old dream into reality and become a student of the Department of Painting of the Kyiv State Institute of Art. Despite being quickly transferred to the Department of Painting and Pedagogy, less prestigious in the institute's hierarchy, he always revered Vilen Chekaniuk and Serhii Podervianskyi as his mentors. Describing his years at the institute, Tetianych remembered that he found its expectations constricting:

I was bored with the art I did at the Art Institute. I had no interest in academic studies and realistic sketches. I yearned for something new. I was nourished by information about the avant-garde, abstract art, Cubism, Surrealism, mentions of Salvador Dali<sup>3</sup>. By his own account, it was at that time that he created his first installation: I had this dream and felt the need to paint the Last Judgment. Up until that point, I was creating formalist works, and all sorts of watchful eyes at the Art Institute kept catching me at it. I got all sorts of penalties and reprimands. I felt that this painting would land me in great trouble, so, following the inner impulse, I started to tear, shred and break it (it was on tough cardboard). I broke it in a frenzy and wrapped up the pieces in paper to throw out with the trash. And at that moment, I had an epiphany: I saw that it was a map of flags of all countries. I felt that I had destroyed the end of the world and got back the whole world, that everything was a work of art, that it was a sign. I took a look at the objects around me and saw that they were all a painting. A painting that meant something, said something. I approached the window and looked

<sup>2</sup> Kruchik, Igor. "Tak govoril Fripulia." *Antykvar*. № 10. Issue 47 (2010). P. 60.

<sup>3</sup> Desiateryk, Dmytro. "Vsesvit Fripulia." *Den*. № 40 (2004). Accessed at: <https://day.kyiv.ua/uk/article/cuspilstvo/vsesvit-fripulya>

at the positioning of buildings, and as I did all that, arcane meanings were revealed to me. I began to think and study all that. That point took me to installations and performances.<sup>4</sup>

Tetianych's student years happened to coincide with the Khrushchev Thaw as the period of relative social democratization. The experiments and formal innovations mentioned by Tetianych aligned fully with the spirit of freedom typical of the 1960s, when many sought the boundary between what was allowed, and what wasn't.

In 1966, Tetianych graduated from the institute as a "artist and instructor." His diploma work was entitled "Farewell," and his advisor was Anatolii Plamenytsky (1920–1982), an Acknowledged Art Worker of the Ukrainian SSR.

## 1966. THE FIRST INDEPENDENT WORKS: THE HISTORY OF UKRAINE

Right after his graduation, Tetianych created an important work *The Kish Otaman of the Zaporizhia Host Ivan Sirko*, acquired for the collection of the National Art Museum of Ukraine in 2017. It was the first in a series of works focusing on the history of Ukraine and the history of Cossacks, the themes that had always been of interest to the artist. *The Kish Otaman* was followed in quick succession by paintings *The History of Ukraine* (1966), *Mystery of Bohdan Khmelnytsky*, *Ukraine Equals Infinity*, and more. The artist wove together Ukrainian folklore, folk traditions, folk imagery and legends into a single ornament of history. In his imagination, Tetianych saw himself as a Cossack, endowed with the mystical traits of an invincible hero.

On the one hand, Tetianych's works are deeply rooted in folk culture and exhibit a strong connection to the village and the soil, which inspired him to look for the origins of the national culture. He gave the Cossack theme a mystical treatment with a whiff of Gogol. On the other hand, Tetianych was prone to broad generalizations, pseudo-scientific formulae and philosophical theories that eventually culminated in his aesthetic and philosophical system known as "Frypulia." The artist Fedir Tetianych was born of the organic unity of all these different sources.

## 1967. WORK AT THE MONUMENTAL WORKSHOP

After the Institute, Tetianych was assigned to the Architectural Experimental Design Bureau-2 at the Hyprogas National All-Union Design Institute as a monumental artist. A year later, he was sent as a painter-author to the Monumental Workshop of the Kyiv Art Production Enterprise, where he worked actively until the early 1980s, decorating buildings, bus stops, railroad depots, and more. Tetianych maintained that his first monumental work was the decoration of the Shchors Collective Farm sign at the entry to his native village of Kniazhychi (1966–1967). According to the artist, the typical 6-meter-tall formalist metal sculpture done with electric welding concealed the Ukrainian national symbol of a trident. Tetianych often said that this was one of his favourite works, so it came as a painful blow when the sign was demolished in 2004. Unfortunately, all that is known of many monumental works by Tetianych is his family's recollections that he had worked in a certain locality. For example, the artist created decorative mosaics for bus stops in the Melitopol district of the Zaporizhzhia region in southeastern Ukraine, next to the archaeological site of Kamiana Mohyla.

16

17







05

Fedir Tetianyich (left) with an unidentified man next to his work *Music*. 1971. Interior of the Palace of Youth "Coeval" in Kyiv.

*Spring Flowers*. 1971. Exterior of the Palace of Youth "Coeval" in Kyiv.

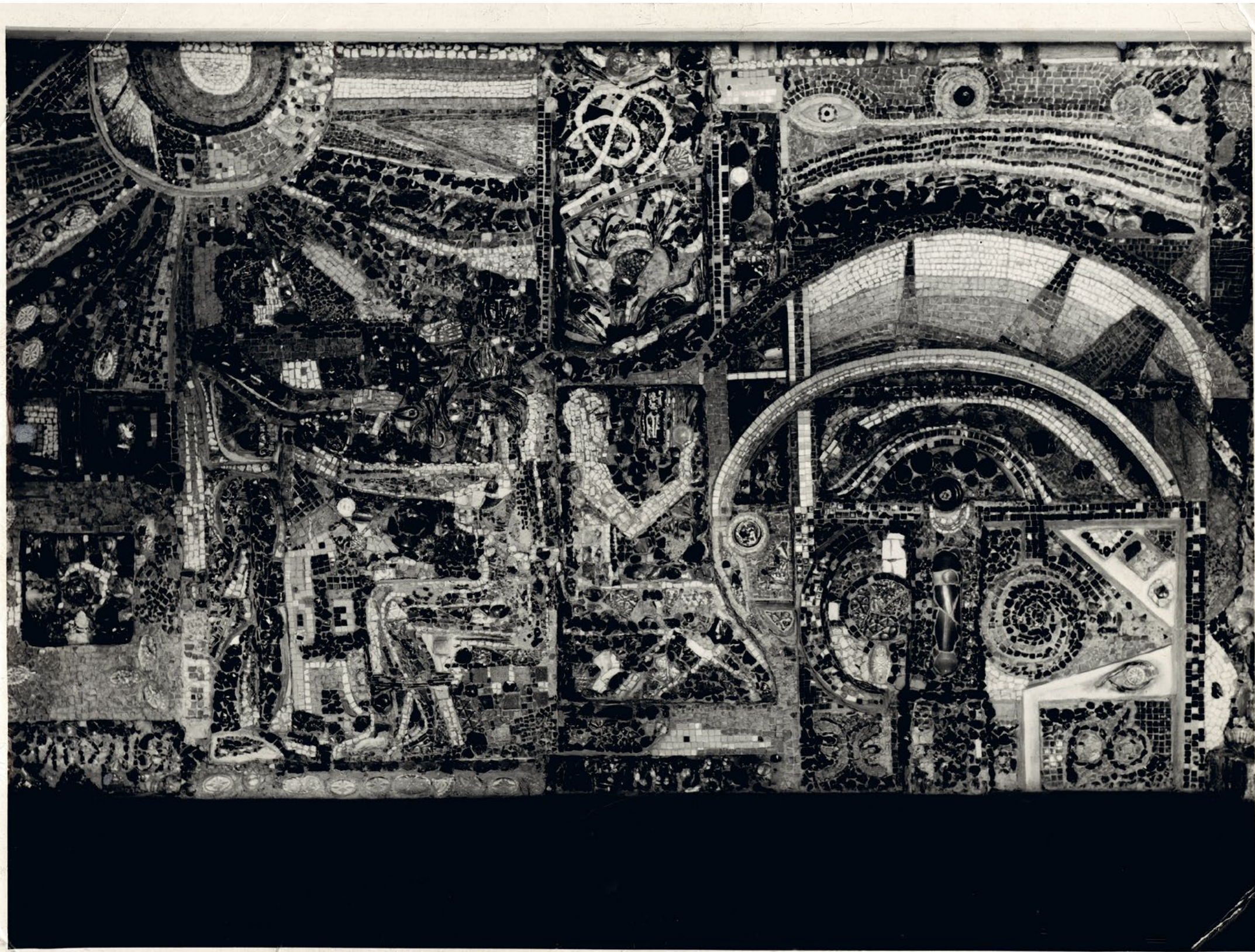
06



07

*Music*. 1971. Interior of the Palace of Youth "Coeval" in Kyiv.







The interiors and exteriors of the newly built Palace of Youth “Coeval” in Kyiv were one of the first of his large-scale projects. The artist created two compositions: the exterior was decorated with the work *Spring Flowers* (metalwork on aluminum) whereas the interior was decorated with the composition *Music* (a cement relief with elements of metalwork on aluminum). Monumental decorative works in the Coeval Palace were completed in 1971. Unfortunately, they did not survive.

In 1973, Tetianych received a commission of equally colossal scale: to decorate the Hnat Yura Station of the speed tram. Tetianych created two decorative panels for the underground crossing, both in metalwork on aluminum: *Hnat Yura* and *The Allegory of Theater*. The works were destroyed around 2009–10, when the speed tram line was being renovated.

The two panels that have survived to these days in Kyiv are a 1976 mosaic on the facade of the mall at 23 Darnytsia Boulevard and a mid-1970s panel on the facade of the Lecture Hall #18 of the National Technical University “Ihor Sikorsky Kyiv Polytechnic Institute,” which hosts the Department of Informatics and Computer Engineering<sup>5</sup>. In the latter, Tetianych combined traditional mosaics with metalwork reliefs.

## THE FACTORY THEATRE

In 1974, Tetianych was commissioned to create a mosaic panel for the Kyiv Artistic Glasswork Factory. The panel was to be located in the hall of the administrative building. The commission marked a new stage in the artist’s career, giving him enough room to experiment and implement his ideas. It was possibly his first array into using waste and industrial byproducts which eventually became his artistic method and a part of his philosophical concept. The composition depicting glassblowers consisted of two parts<sup>6</sup>. The left part showed a human figure sitting next to a bottle kiln; in the center of the right part, a group of characters blew bubbles with their blowpipes. Aside from colored smalto and glazed ceramics, Tetianych used “waste from glass production: chunks of glass rocks struck from cooling kilns, a mass of pressed vases, goblets, etc., fragments (handles, bottle bottoms and such) and other kinds of scrap glass.”<sup>7</sup> This wasn’t a strategy typical for artists of that time. The project for the Kyiv Artistic Glasswork Factory inspired the idea of a “Theatre Factory”:

The workers at one workshop of the glass factory worked so beautifully that their movements turned into a dance; as an artist, it gave me great joy to watch them. At the pinnacle of their workday, they reach such unity and harmony that they all, with no exception, burst into song, singing one composition after the other. Nobody would deny that it was a real factory theater, with toil turning into art. I am certain that, in order to increase the prestige and, therefore, the productivity of any job, at least one workshop of every factory has to be turned into a real theatre<sup>8</sup>.

<sup>5</sup> As of late 2017.

<sup>6</sup> The panel is described based on a black-and-white photo. It has been covered by drywall since the early 1990s.

<sup>7</sup> Semesiuk, Maryna. *Fedir Tetianych - Aryst Mystetstva*. A diploma work. Kyiv: National Academy of Fine Art and Architecture, 2010.

<sup>8</sup> Fedir Tetianych. Kyiv, 2009. — P. 29.

22

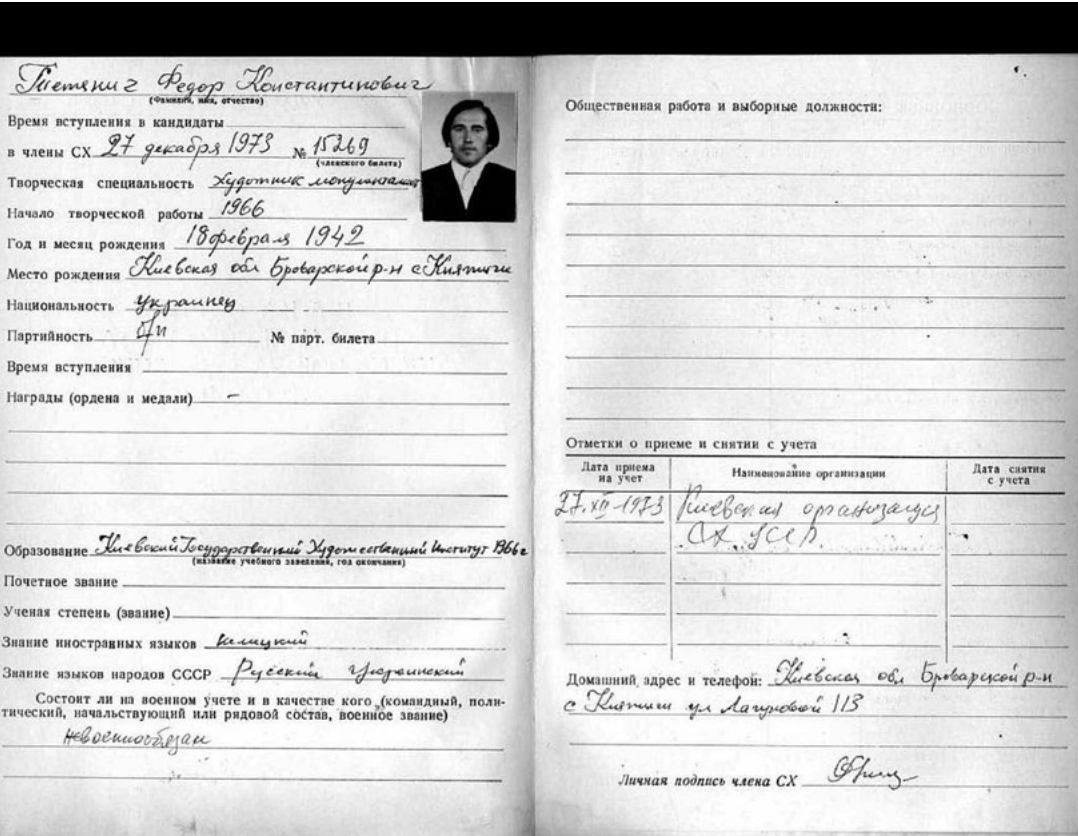
23 Essentially close to the beliefs espoused by practitioners of the avant-garde theater in the early 20th century, the idea could not be implemented in the Soviet Union. Nevertheless, Tetianych kept writing petitions to the Kyiv Organization of the Artists’ Union and the Kyiv Artistic Glasswork Factory, going so far as to sketch possible layouts for seat arrangements in the factory theater.





1973. JOINING THE UNION OF ARTISTS OF THE UKRAINIAN SSR

Tetianych joined the Union of Artists of the Ukrainian SSR in 1973, having already created a number of monumental works and participated in the All-Union Exhibition of Young Ukrainian Artists in 1971, where he presented two graphic works (In the Forest and The Cossack Holota). The acclaimed artists Tetiana Yablonska, Vilen Chekaniuk and Mykola Hlushchenko provided his written recommendations. He was described as an artist “to whom an imitative clichéd approach to artistic tasks is fully foreign,”<sup>9</sup> and whose “works are striking in their sophistication and originality.”<sup>10</sup> Additionally, Tetianych had proven himself as the person “who is deeply invested in public service to the Union of Artists he is a good agitator and had participated in organizing elections.”<sup>11</sup>



1970s “FREEPULIA.” THE BIOTECHNOSPHERE

Tetianych’s career as an official artist was on the rise. He had regular monumental commissions that he successfully fulfilled; his paintings and graphic works were exhibited at shows at the Union of Artists. Nevertheless, his life as an esteemed Soviet citizen and artist was just one side of the story. He kept developing his unique philosophy and weird contraptions, hoping to turn them into reality. At that time, Tetianych often traveled to

9 Recommendation for the artist of the Kyiv Art Production Enterprise, Comrade Fedir Tetianych, to apply to the Union of Artists of the Ukrainian SSR. 1973. The Archive of the Union of Artists of Ukraine.  
10 Ibid.  
11 The civic and artistic characteristic of Comrade Fedir Tetianych. 1973. The Archive of the Union of Artists of Ukraine.

25 Moscow for work or to visit friends. He saw exhibitions and visited artists, including Ilya Glazunov, at their studios. Maryna Semesiuk, the scholar of Tetianych’s works, notes that these trips had played a crucial role in his development. Semesiuk maintains that the idea of “Frypulia” was created in Moscow, and it was there that Tetianych wrote his first poems and created his famous object “Frypulia. The Briefcase” (1970s).<sup>12</sup>

“Frypulia” wasn’t created over the course of a single year. Its first prefigurations appear in Tetianych’s early works from the mid-1960s. At present it seems impossible to establish definitively the origins both of the word “Frypulia” and of the concept as such. According to the artist, the notion was fully formed by 1977, but a clear definition was never produced. Underscoring this elusiveness as an integral trait of “Frypulia,” the artist himself would say, “No matter how much time you spend studying me, you won’t understand what I am.”<sup>13</sup>

The aesthetic and philosophical system/teaching of Frypulia is based on the ideas of cosmism, boundless bodies, infinity, “human and planetary life unfolding towards endlessness.”

Frypulia is a code that will allow humankind to recreate itself at any point in space, radiating either as radio waves or as rays of light that carry all the necessary information about it<sup>14</sup>.

“Frypulia is a hieroglyph of a word ... that continues our spirit into infinity and immortality as a sign.”<sup>15</sup> The idea of eternal life and the denial of death link his worldview to the ideas of the philosophers of the Russian cosmism movement, such as Nikolai Fyodorov, Konstantin Tsiolkovsky or Alexander Chizhevsky. Fedir Tetianych believed that eternal life could be achieved by creating an ideal capsule of the Biotechnosphere, and had spent almost all his life developing it.

In the early 1970s, Tetianych met the famous Ukrainian science fiction writer Oles Berdnyk, and that encounter inevitably affected his worldview. In her essay “Three memories about Fedir the ‘Frypulia,’”<sup>16</sup> Oles Berdnyk’s wife, Valentyna Berdnyk-Sokorynska, said that the two were already close friends by the early 1970s. Before his arrest for “anti-Soviet propaganda” in 1979, Berdnyk had spent some time working in the Union of Artists, where Fedir Tetianych was also employed. Berdnyk’s science fiction novels depict the humankind of the future being able to live in harmony with the universe, achieving space exploration and eternal life. These ideas are very similar to those of Frypulia, with humankind’s harmonious and infinite existence.

Fedir Tetianych believed that the key to eternal life lay in the creation of a special capsule of the Biotechnosphere as the main module of the Frypulia system. It was supposed to be a sustainable environment with autonomous supplies. The artist envisioned a spherical capsule, 240 cm in diameter, which he believed to be an ideal size for a human being’s autonomous existence. In his project for humankind’s future on the Earth and in space, the Biotechnosphere could become a life raft in case the Earth ever perished. In case of a jet crash, the Biotechnosphere would disassemble into twelve seats that could continue their flight autonomously, swim or move around on wheels.

12 Semesiuk, Maryna. *Fedir Tetianych - Aryst Mystetstva. A diploma work*. Kyiv: National Academy of Fine Art and Architecture, 2010.  
13 Fedir Tetianych. Kyiv, 2009. P. 10.  
14 “Frypulia – mii vichnyi dim, moie neskinchenne tilo. Chastyna I.” *Artania*. № 9 (2009): pp. 64.  
15 Kruchik, Igor. “Tak govoril Fripulia.” *Antykvaz*. № 10. Issue 47 (2010). Accessed at: <http://antikvar.ua/tak-govoril-fripulya/>  
16 Berdnyk-Sokorynska, Valentyna. “Try spohady pro Fedora ‘Frypuliu.’” *Ukrainske slovo*. № 40 (October 7–13, 2009): p. 16.







On the one hand, the idea of infinitely continuing life in space was a tribute to Soviet scientific and technical breakthroughs, including Yuri Gagarin's first flight into space in 1961; on the other, they referenced avant-garde practices and showed similarities with Malevich's and Tatlin's projects.

Since the late 1970s and until his dying days, Tetianych never abandoned the idea of developing and constructing the Biotechnosphere. He installed decorative Biotechnospheres in public spaces, depicted them in easel and monumental works, and integrated them into his performances and happenings. Tetianych believed that his "whole life is one cohesive performance in which [he] developed a single giant installation, 'Frypulia BIOTECHNOSPHERE', on planet Earth and beyond it, into infinity, through [his] works and by disseminating them through mass media, including TV." <sup>17</sup>.

## 1980s. BIOTECHNOSPHERES IN PUBLIC SPACES

Tetianych successfully inserted his ideas of Frypulia and the Biotechnosphere into state commissions. For example, he left several Biotechnospheres in public spaces in the 1980s. One decorated a railroad depot in the town of Popasna, Luhansk Region, <sup>18</sup> where the artist created a giant metal Biotechnosphere capsule, branded with the symbol of Frypulia on one side, and installed it on rails. Another example comes from his decorations of a sign at the entry to the village of Peremoha in the Kyiv Region, where a sphere was installed by the roadside. It didn't stay there long: the Biotechnosphere confused the drivers passing it by, increasing the number of accidents on this tract of the road.

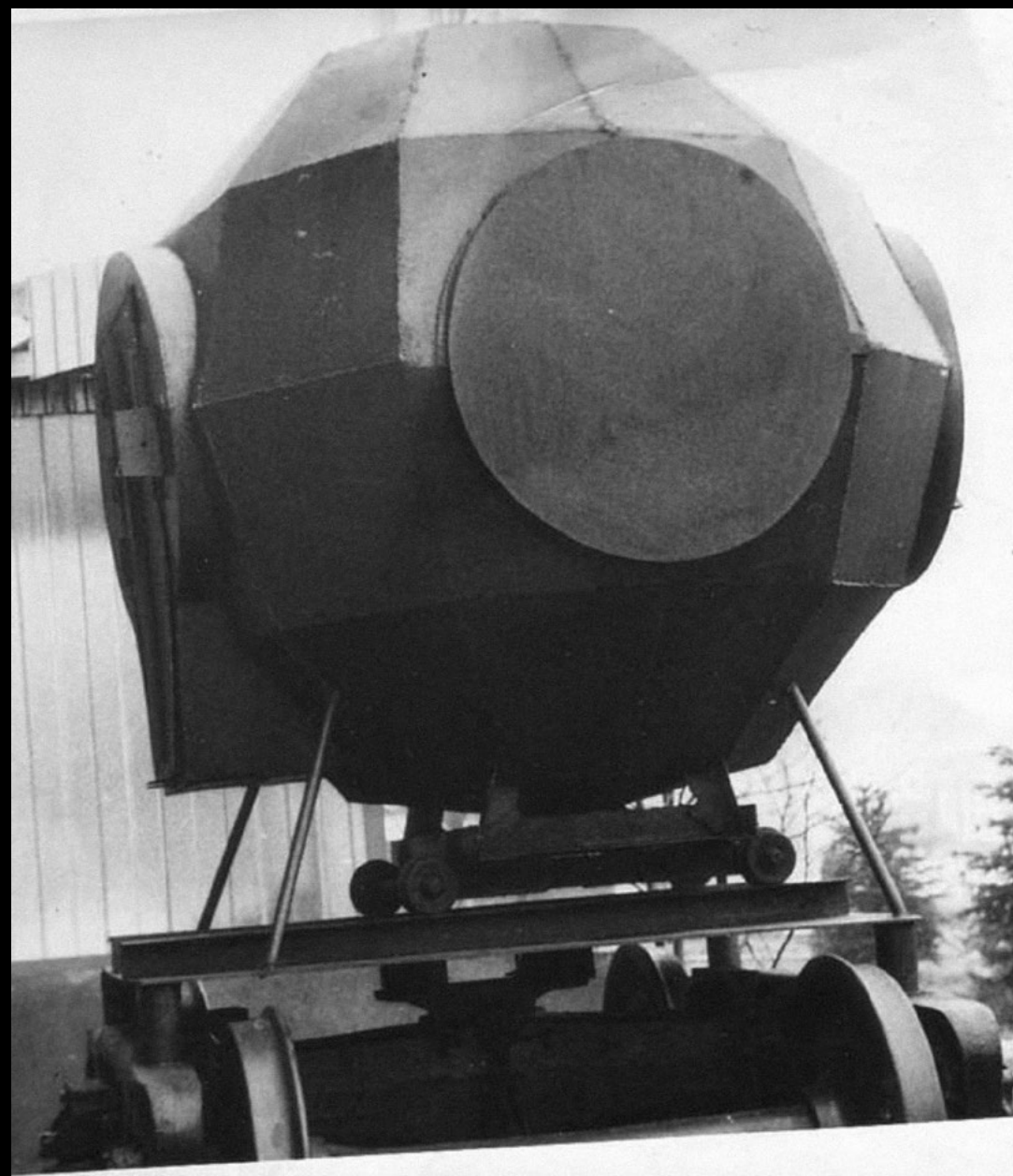
Installing a Biotechnosphere on the roof of the Rossiya Hotel in the city of Smolensk, Russia, was one of his most daring decisions. In 1980, Tetianych was invited to decorate Rossiya Hotel in Smolensk, which was to host guests at the opening of the 1980 Summer Olympics in Moscow. The schedule was very tight, and no other artist wanted to take up the commission. According to the artist, he decorated the interiors of the restaurant with wood carvings and added a belt of aluminum metalwork to a roof at the facade of the building. <sup>19</sup> On the rooftop, he installed a Biotechnosphere made of metal waste from the Smolensk Aviation Factory, and it had decorated the hotel for a long time. In the artist's last interview, his wife recorded a detailed account of the adventures surrounding the installation of the Biotechnosphere. Unfortunately, not a single Biotechnosphere installed in a public space has survived.

Tetianych claimed that he undermined the Soviet system from within by sneaking the ideas of Frypulia into his state commissions, and that wasn't limited to installing Biotechnospheres. When commissioned to paint portraits of party leaders, the artist depicted them against the backdrop of the starry sky and open space, inscribing them into the Frypulia system. *The Portrait of an Official, or the Portrait of Different Viewpoints* (1970s), depicting a party official against the backdrop of flowers and mountains, with found objects decorating the frame, is one typical example.

<sup>17</sup> Fedir Tetianych. Kyiv. 2009. P. 4.

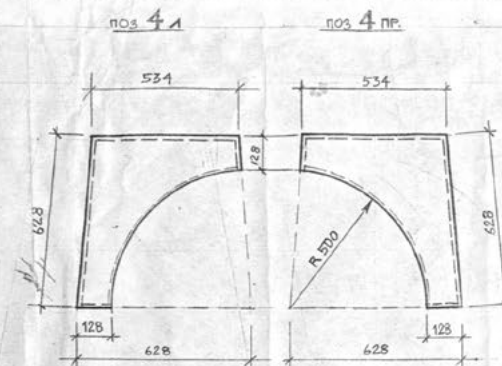
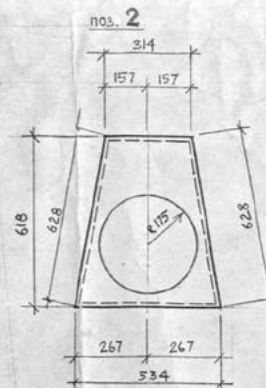
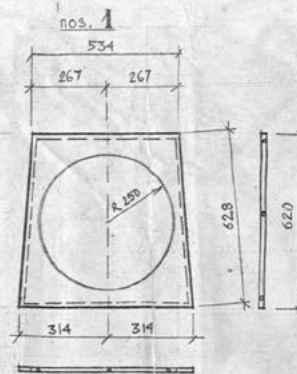
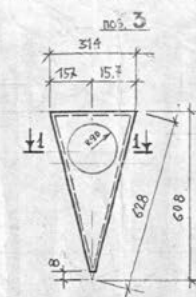
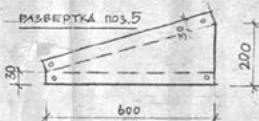
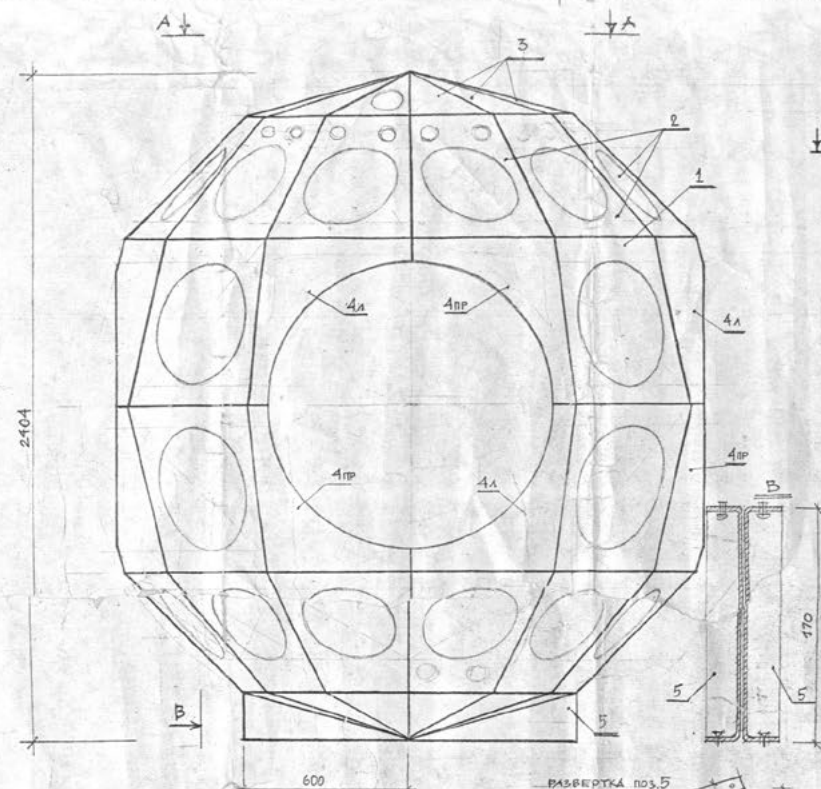
<sup>18</sup> The object hasn't survived.

<sup>19</sup> "Frypulia – mii vichnyi dim, moie neskinchenne tilo. Chastyna II." *Artania*. № 3 (2010): p. 63.

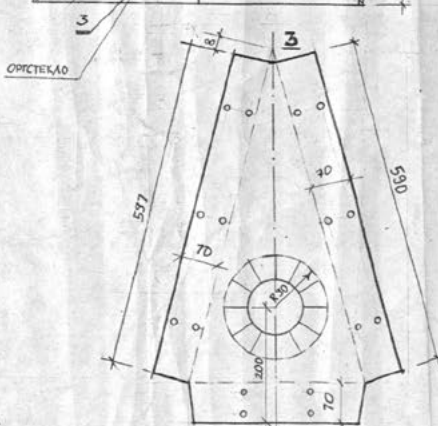
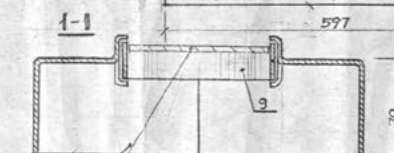
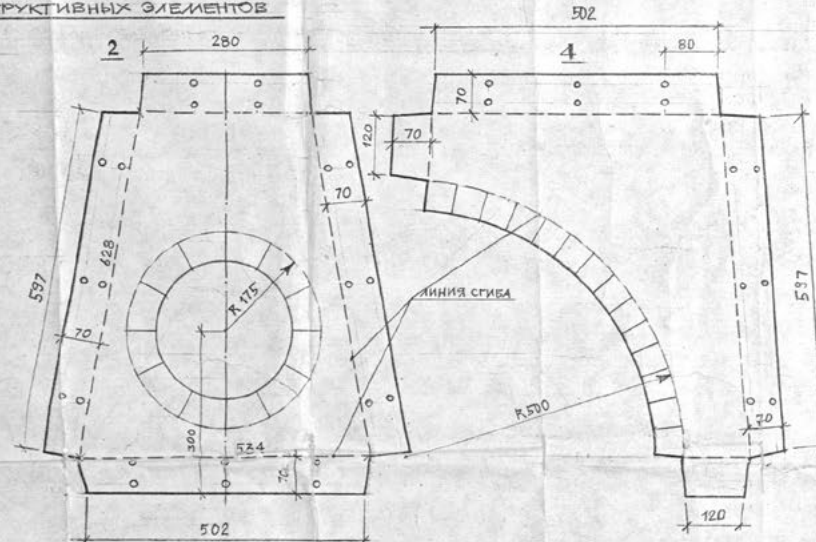
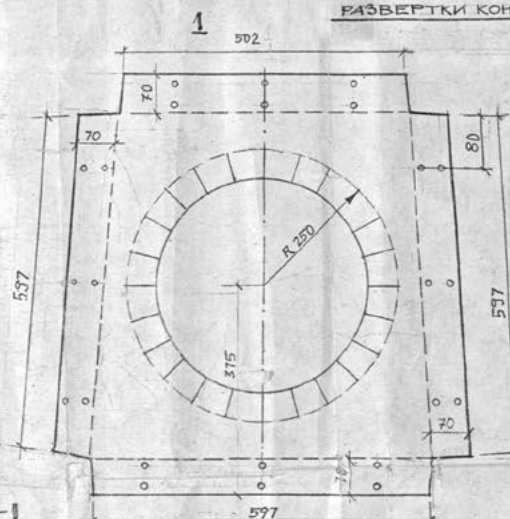


12

*Biotechnosphere*. 1980s. A metal structure on rails.  
The town of Popasna, Luhansk Region, Ukraine.



# РАЗВЕРТКИ КОНСТРУКТИВНЫХ ЭЛЕМЕНТОВ

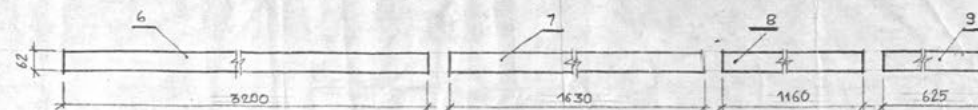


# СПЕЦИФИКАЦИЯ ЭЛЕМЕНТОВ

N° п/п	N° по	К-во	ПРИМЕЧ.
1	1	8	АЛЮМ. ЛИСТ
2	2	24	" "
3	3	24	" "
4	4.1	8	" "
5	4 пр.	8	" "
6	5	8	" "
7	6	4	" "
8	7	8	" "
9	8	24	" "
10	9	12	" "

# ПРИМЕЧАНИЯ:

1. КОНСТРУКТИВНЫЕ ЭЛЕМЕНТЫ ШАРА ИЗГОТОВИТЬ ИЗ АЛЮМИНИЕВОГО ЛИСТА ТОЛЩИНОЙ 2 мм, МАРКИ Д 12, ЛИСТ Д 12.2, ГОСТ 21631-76.
2. СБОРКА ПОВЕРХНОСТИ ШАРА НА ВИНТАХ М5, С ШАЙБАМИ 5.65Г.
3. ВИНТ М5Х12, ГОСТ 1431-72, ШАЙБА ПРУЖИННАЯ 5.65Г.029, ГОСТ 6402-70, ГАЙКА М5, ГОСТ 5915-70.
4. ПРОЕМ ДЛЯ ВХОДА В ШАР ОБРАЗУЕТСЯ ПУТЕМ УДАЛЕНИЯ КОНСТРУКТИВНЫХ ЭЛЕМЕНТОВ.
5. СРЕДНИЕ ОТВЕРСТИЯ СЛУЖАТ ДЛЯ КРЕПЛЕНИЯ ЭКСПОНАТОВ.
6. ПРИ ИЗГОТОВЛЕНИИ СТЕНА-ВИТРИНЫ ПРИГЛАСИТЬ АВТОРА.
7. СБОРКУ ШАРА НЕОБХОДИМО НАЧИНАТЬ С ПОЛЮСА.
8. ЛЮДИ ОСТЕКЛИТЬ ЦВЕТНЫМ ОРГТЕКЛОМ.
9. АЛЮМИНИЕВЫЕ ПОЛОСЫ ПОС. 6, 7, 8, 9 СЛУЖАТ ДЛЯ ОФОРМЛЕНИЯ ЛЮКОВ.







14

Fedir Tetianych next to a Biotechnosphere. 1980s. The village of Kniazhychi, Brovary District, Kyiv Region.



15 A Biotechnosphere. 1980s. A metal structure on wheels. The town of Popasna, Luhansk Region.

Tetianych incessantly changed his paintings and added new details, often with input from his family, and used them in performances and happenings that had become an integral part of his creative output since the 1980s. The idea of infinity, processuality and constant transformations had replaced the result-oriented approach that produced completed tangible objects. Costumes, which he made himself, were an important element of his performances, helping the artist to provoke the public and stand out against the gray Soviet life. He used any material that came to hand: tinfoil, sparkling fabrics, paper and more. He could wear a cake box like a hat or walk on handmade stilts to tower over the crowd. He often tied various objects that made noise, such as empty tin cans or metal tubes, to his clothes. Tetianych read his poetic appeals that revealed the idea of Frypulia in front of the crowds. He typically performed on Andriivsky Descent, a street in downtown Kyiv, especially on the Day of Kyiv (the last weekend of May), when the street drew large crowds. It is hard to sort Tetianych's happenings into distinct projects with clearly delineated ideas and boundaries. They were often chaotic and impromptu, mostly intuitive and slapstick. For example, he loved interventions into other artists' shows, breaking into exhibition spaces in his extravagant clothing and often provoking misunderstandings and conflicts.

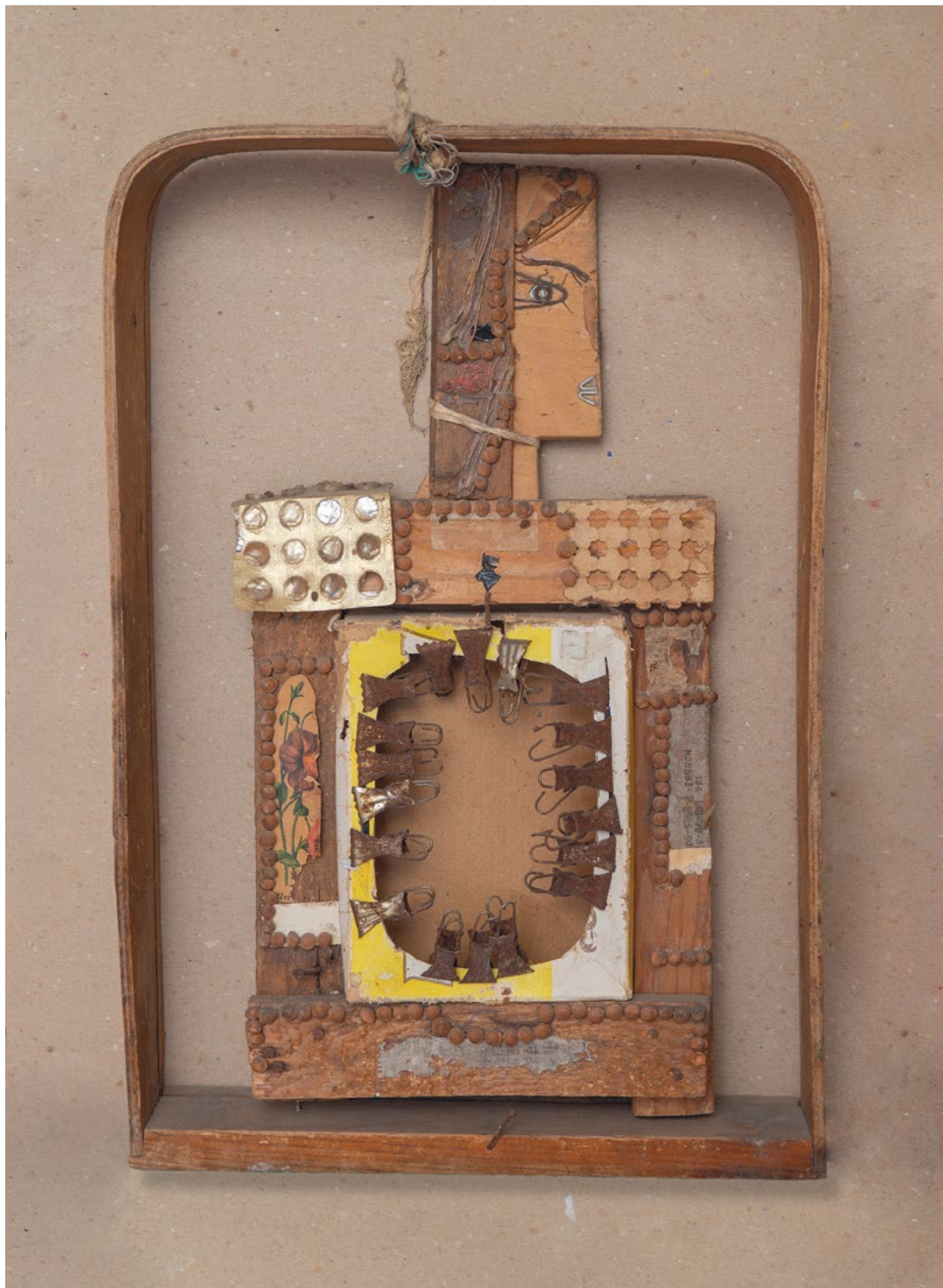
Tetianych had begun to practice performances of this kind since the Soviet days. He could turn up at the session of the Union of Artists in his extravagant handmade alien costume and make a speech. Valentyna Berdnyk-Sokorynska remembered walking with her husband down Lenin Str. (now Khmelnytskoho Str.) on a hot summer day in the early 1970s and meeting "Frypulia" walking in skis on the cobblestones. Berdnyk-Sokorynska described his behaviour as "an expression of freedom and a challenge to the banality that reigned supreme at the time."<sup>20</sup> The artist Volodymyr Yevtushenko, Tetianych's friend and a like-minded thinker who shared the idea of Frypulia and who had for a while hosted Tetianych at his studio on Kruhouniversytetska Str. in Kyiv, was often his accomplice in these happenings and performances. By the early 1980s, the absurdity of the Soviet life with its regimented sessions and rules had become self-evident, and the artist's theatrical performances were a sign of the freedom to come. The film director Oleksandr Dirdovsky, who was just beginning his career at the time, had mentioned in his interviews that Tetianych was a marker of freedom for their whole milieu, a "litmus test"<sup>21</sup>, that served as their key to understanding the unfolding changes.

<sup>20</sup> Berdnyk-Sokorynska, Valentyna. "Try spohady pro Fedora 'Frypuliu,'" *Ukrainske slovo*, № 40 (October 7–13, 2009): p. 16.

<sup>21</sup> Zhmurko, Tetiana. "Aleksandr Dirdovskij: 'Nam nuzhno bylo soprotivliatsia, chtoby ne prevratitsia v sovetskih idiotikov,'" *KORYDOR*. (2017).

Accessed at: <http://www.korydor.in.ua/ua/voices/dirdovskij-fripulia.html>





16 From the series *Portraits*. 1980s. Wood, cherry stones, paper, wire, a blister pack, clothespins

## 1980S. INSTALLATIONS MADE OF TRASH. THE SYSTEM OF FORMATISM

Tetianych lost almost all official commissions since the mid-1980s, when he had already earned a reputation of a highly eccentric figure. He continued to work on the concept of the Biotechnosphere and to write texts about the “Frypulia.” Additionally, he increasingly worked with found objects or trash, which would become his favorite medium. The artist noted that, by creating certain forms from trash, he gave value to discarded things:

“A true artist can find a color symphony, an endless multitude of colors in any trash bin.”<sup>22</sup>

He used trash to build models of his Biotechnospheres, to create collages, objects, assemblages and installations. The philosophy of “Frypulia,” which essentially meant the “preservation of every living being,” lay at the foundations of these works. He saw the choice to use waste to create art objects as environmental salvation of the planet drowning in waste. The artist never threw out a single thing, so the house in Kniazhychi, where he lived and grew his garden, soon turned into an installation. A similar fate awaited his studio on 8 Perspectyvna Str., assigned by the Union of Artists. In order to get inside, a visitor had to crawl and creep between piles of found objects. To facilitate processing trash, Tetianych developed a special system of formatism (from *format*) to sort found objects according to a certain logic, from smaller to larger. His collages and installations were sorted in accordance with this system too. The system entailed not just sorting the trash but also exchanging found objects with other users in order to find details of the right size.

<sup>22</sup> Zakhosha, Hanna. “Frypulia: khodiacha instaliatsiia.” *Polityka i kultura*, № 7 (236, 2004): pp. 40–41.









18

*A Biotechnosphere. A City of Immortal Humans. 1989.*  
Lviv Square, Kyiv

## 1990s. THE PERIOD OF INDEPENDENCE

On the eve of independence, the art scene underwent a noticeable revival: new galleries, curators and art dealers were cropping up, young artists organized squats (the most famous one was located on the Paris Commune Str.), and the city's cultural life shifted to these spaces. 1990 brought one of the first international projects, "Ukrainske malARTstvo (60–80 rr.)" [Ukrainian Art of the 1960s–80s], which started in Kyiv before moving to the town of Odense in Denmark (1991). The goal of the project was to showcase the richness and diversity of Ukrainian art. Fedir Tetianych was invited to join the project too; aside from his paintings, he put up his installation *A Biotechnosphere. The City of Immortal Humans* (of wood and other found objects). It was his first time presenting an installation in a gallery. His participation was such a success that he was invited to present his project in Odense in person the following year. It was Tetianych's first and last trip abroad.

38

39 It was during those years that the director Andrii Zholdak invited Tetianych to participate in his new performance *E-O-Y. Chernobyl*, addressing the Chernobyl Disaster. Essentially, the artist played himself. And yet, these moments of recognition were few and far between. In the years of independence and a shift to the market economy, there had been no demand for Tetianych's art. Rejecting painting almost completely, Tetianych focused on trash installations and models of Biotechnospheres, which were not a good match for gallery spaces at the time. Tetianych had moved his art out into public spaces almost completely: he organized performances at Andriivsky Descent, cementing his reputation as an eccentric, and created installations of found objects. In those years, he lived in Kniazhychi, toiling on the land and planting his own garden. Witnesses remembered seeing him on Bessarabka Market in downtown Kyiv, selling potatoes he grew. Art and tending the land were organically woven together in the single performance that spanned Tetianych's entire life.

In the early 1990s, Fedir Tetianych applied to an official competition to create an Independence Monument at Maidan Nezalezhnosti, or the Independence Square, in the center of Kyiv. He suggested installing a giant Biotechnosphere consisting of several modules connected by "human pipelines" (corridors that people could move along) or several smaller Biotechnospheres around the square. The competition's judges voted against the idea.

In 1993, Tetianych married Hanna Bublyk, who celebrated and shared his philosophy. The couple had two children: the older son Bohdan-Liubomyr Tetianych-Bublyk (born in 1993) and the younger daughter Lada Tetianych-Bublyk (born in 1995). The artist celebrated the birth of his son by establishing the Weirdos' Academy that protested against the banality in life and art, against pessimism, apathy and crudeness. Obviously, Tetianych himself became the Academy's chairman; it was joined by famous painters, composers and other artists. The birth of his daughter was marked by the final crystallization of the "system of formatism."

Fedir Tetianych died in 2007. 2009 brought the publication of the book the layout of which the artist began developing in the late 1990s. The artist's widow, Hanna Tetianych, served as the editor. The book summarizes Tetianych's life and works as the artist saw them. The book comprised his philosophical treatises, poems on Frypulia and the Biotechnosphere, his drawings and the drawings made by his children. The book is his last posthumous work.







# THROUGH the ROAR of COSMIC CATAclysms

BY TETIANA ZHMURKO  
AND TATIANA KOCHUBINSKA

## On Fedir Tetianych's Artistic Practice

Fedir Tetianych's methods and stance in art are unique in their universalism. Tetianych came into his own as an artist within the fold of the Soviet system of values, accepting or criticizing its benefits and problems. His oeuvre engages with various global art movements and manifestoes. His fascination with scientific breakthroughs of the era underpins his intuitive and spontaneous sensibility, whereas his reflections on the technical progress have an almost tangible connection to the ground and folklore. The present article attempts to analyze the multi-vector art practice of Fedir Tetianych as a cohesive biographical and creative experience; the political framework within which the artist existed did not preclude him from realizing his ideas.

20  
Untitled. (A collage on the Biotechnosphere.) 1980s.  
Cardboard, collage.





“As an artist, I paint no matter what I’m doing, even if I’m just wiping my feet on a rag.”<sup>1</sup>

This quote comes from his last interview, recorded in 2006 by his wife Hanna Tetianych, which has acquired the status of the artist’s manifesto. This creative tenet can be read as negation of all norms and rules. It places Tetianych close to the international art movement Fluxus, hailing the quotidian as an event. The Fluxus artists did not differentiate between life and art, insisting that routine quotidian actions should be read as art events, and stressing that “everything is art, and everyone is capable of creating it.” Much like Fluxus, whose catalogue of art methods intermingled theatrical performances, gestures and actions, the legacy of Fedir Tetianych cannot be reduced to a single medium. Performativity is not only the basis of his actions or theatrical stunts in public spaces: it also provides the framework for his own interpretations of his paintings, graphic works and objects, that, according to the artist, were liable to constant transformations. The endless transformations of artworks constituted the essence of Tetianych’s art practice. Much like representatives of Fluxus and *arte povera*, Tetianych blended techniques and genres, appealing to absolute spontaneity and blurring the line between the quotidian and the lofty, “carrying art to the edges of life in order to verify the entire system in which both of them function.”<sup>2</sup> Tetianych himself claimed,

“I believe my entire life to be one cohesive performance...”<sup>3</sup>

*Fluxus* emerged in opposition to the art system in protest against its commercialization, but Tetianych’s works had a different provenance: he appeared and came into his own within the Soviet system, in the ill-defined breach between what was allowed, and what wasn’t. His works existed within the fold of the official Soviet culture, with its system of state commissions and exhibitions he actively participated in. At the same time, Tetianych’s art did not fit the system’s ideological tenets, and thus was doomed to exist in the margins. This *unofficial* quality, or, to be more precise, his alternative or alterity to staid official forms, has fostered Tetianych’s markedly extroverted behaviour: his performances occurred in public spaces, some during official bureaucratic meetings of the Union of Artists of the USSR, where he would show up dressed as an alien. For many artists of the time, the balancing act between state commissions and working in private only has become an inalienable element of their framework, an unavoidable fact of life. Existence in several divergent ideological dimensions at once was the reality of the era. Like many artists of the time, Tetianych’s works combined the official with the unofficial.

Another good example of this would be Valeriy Lamakh,<sup>4</sup> who experimented with abstract art at the early stages of his career, while employed as a posters editor at Mystetstvo Publishing, taking state commissions for monumental art, and, much like Tetianych, writing poems: there are many paths  
but only one path is the path of life  
the path of freedom<sup>5</sup>.

1 Tetianych, Fedir. “Frypulia – mii vichnyi dim, moie neskinchenne tilo, Chastyna I.” *Artania*, № 9 (2009): pp. 65.

2 Harrison, Charles. *Art in Theory 1900–2000: An Anthology of Changing Ideas*. New Jersey: Wiley-Blackwell, 2002. P. 875.

3 Fedir Tetianych. Kyiv, 2009. P. 4.

4 Valeriy Lamakh (1925–1978) was a Ukrainian Soviet artist known primarily for his aesthetic and philosophical treatise *The Book of Schemes (Knyha skhem)* that he kept working on throughout his life. He worked in monumental art and political posters, combining his career as an artist with teaching.

5 Lamakh, Valeriy. *Knigi skhem*. Kyiv: Art Knyha, 2015. Vol. 1. P. 270.



21

*Biotechnosphere*. 1984. Sign at the entrance to the village of Peremoha, Kyiv Region

These examples undermine the customary official / unofficial division, foregrounding the universal values (happiness, freedom, knowledge, eternal life) instead. In a way, personal philosophies emerged as *micro-universes* that the artists could escape into from the dogmatic world surrounding them. These micro-universes allowed the artists freedom, if only within their bounds. For Lamakh, the notion of *Schemes* allowed to explore the interrelation between the apparent (external) and the unmanifested (internal); taken together, they were a singular way of cognition. Tetianych chose an extroverted, markedly provocative path instead. His connection to the external world manifested in his extravagant behaviour, costumes and exotic inventions.









49 Over the years, Tetianych developed a behavioral model that can be defined as affirming *alterity* within the Soviet framework. In his *Dialogues* with Boris Groys, Ilya Kabakov described the three types of artists within the fold of unofficial culture: the first are the artists persecuted by the authorities, subsisting on unofficial income; the second exists at the very bottom of the social ladder; the third are “the characters.” Ilya Kabakov inscribed himself into the third group; Tetianych might be said to belong there too: “These figures double: ostensibly normal Soviet citizens, they present their works at unofficial exhibitions, draw what isn’t expected of them, sell their works where they shouldn’t, etc. The very essence of being ‘a character’ lies in the separation of the two realities.”<sup>6</sup> Unlike Moscow, which had an extensive network of underground contacts and organizations, Kyiv made dissenting artists seem like run-of-the-mill eccentrics rather than unofficial actors. As Michelangelo Pistoletto wrote, “When a man realizes that he has two lives, an abstract one for his mind, and a concrete one which is also for his mind, he ends up either like a madman, who, out of fear, hides one of his lives and plays the other as a role, or like the artist, who has no fear, and who is willing to risk the both of them.”<sup>7</sup> Tetianych was just such an artist with no fear. On the one hand, he was a member of the Union of Artists, and, if his party characteristics were anything to go by, a model engaged citizen; on the other, he was obsessed with the idea of Frypulia and the creation of the *Biotechnosphere* of life eternal.

The notion of *Frypulia* emerged in the mid-1970s and gradually became the byword for Tetianych. *Frypulia* was his central art project. This aesthetic and philosophical system is steeped in the idea of infinity and infinite bodies. The *Biotechnosphere*—a spherical capsule 2.4 m (8 ft) in diameter capable of supporting eternal human life on earth as well as in space—became the foundational notion of *Frypulia*. The artist described the notion as follows:

“I founded a new religion based on the belief that we, as representatives of the *Homo Sapiens* species, can be infinitely eternal, preserving the memory of feelings in its entirety, as a collective soul of everything living on Planet Earth. Thus, I created the doctrine of *Frypulia*. *Frypulia* is a code humankind radiates either as radio waves or as rays of light, containing all the data about it. It may be used to recreate humankind in any spot in space.”<sup>8</sup>

The notion of eternity and immortality, so central to *Frypulia*, unites Tetianych with the philosophy of the late 19th century–early 20th century Cosmists, including Nikolai Fyodorov, Konstantin Tsiolkovsky or Alexander Bogdanov, who sought to explore space in order to extend human existence.

Once we compare their *cosmic* ideas though, it becomes apparent that the differences outnumber the commonalities. Tetianych never wanted to transform the Earth and destroy everything living on it for the benefit of the future humankind; neither did he want to drag everyone forcibly to heaven, unlike the avant-garde artists of the early 20th century. He saw himself as an

A blueprint of a Biotechnosphere on wheels.  
1980s. Pencil on paper

<sup>6</sup> Kabakov, Ilya, Boris Groys, *Dialogi*. Vologda: Vologda, 2010. P. 29.

<sup>7</sup> Harrison, Charles. *Art in Theory 1900–2000: An Anthology of Changing Ideas*. New Jersey: Wiley-Blackwell, 2002. P. 873.

<sup>8</sup> Tetianych, Fedir. “Frypulia – mii vichnyi dim, moie neskinchenne tilo. Chastyna I.” *Artania*, № 9 (2009): p. 64.



inalienable part of the planet that had already provided everything necessary to create ideal living conditions. He proclaimed himself in possession of esoteric knowledge, but that knowledge was provided by nature, and he saw his destiny in harmonious coexistence with nature.

Tetianych's works organically combine the "low" rural culture and its folkloric humor with the urban culture, rich in scientific and technological innovations. The real soil from which all living things on Earth sprout becomes fertile soil for Tetianych's eccentric ideas, including the technological *Biotechnosphere* feeding off solar energy and working on "the radiation method". Tetianych found most materials that he used in his objects—sticks, paper, ropes, etc.—on the ground. The soil, therefore, provided everything that was needed to create an instrument capable of granting immortality.

Tetianych built an early *Biotechnosphere* of found materials and installed it in his vegetable patch in the village of Kniazhychi, outside Kyiv. The frame of the spherical module was constructed of branches and wooden planks; it housed grids, byproducts of artists' work, and found banal quotidian objects. The idea of found objects is important within the framework of *Frypulia*. Recycling and reusing serve the eternal movement of matter in nature, which, again, invites comparisons with *arte povera* (representatives of this Italian movement compared artists to alchemists and saw their goal precisely "in the discovery, the exposition, the insurrection of the magic and marvelous value of natural elements"<sup>9</sup>).

While most *Biotechnospheres* were artisanal, some were produced industrially. One was installed in the town of Popasna, Luhansk Region, in the east of Ukraine.<sup>10</sup> Tetianych created it as part of a state commission for monumental decorations of a railroad depot. It was cast in metal and put on rails, with the sign of *Frypulia* engraved on one side.

The notion of formatism, closely connected to "Frypulia," emerged organically. "I invented the notion of formatism when sorting potatoes, larger and smaller, by size,"<sup>11</sup> the artist wrote. Formatism is derived from the word "format," not "form." This framework dictates that objects on the canvas should be arranged according to a certain progression or regression, smaller to larger, or vice versa. Tetianych applied the method in paintings, collages and installations.

He wrote that "infinity is the largest format. So is 'Frypulia,' the seemingly endless duration of human and pan-planetary life. The key module of this system, 2.4 meters in diameter, is the size of a *Biotechnosphere*."<sup>12</sup> In essence, both formatism and *Biotechnospheres* are formal expressions of the philosophical idea of *Frypulia*, so densely interconnected that they have to be described as inalienable parts of one phenomenon. Tetianych's paintings are based on the same principle. The artist approached a canvas with an emerging image as the soil sprouting plants. Moreover, he would occasionally add soil to his paints, creating *grounded paintings* and gradually progressing towards the idea of declaring soil his main canvas. This method was applied in many of his works, including the collage entitled "Human Being—Universe—Infinity." In this work, Tetianych "formed" a female figure of cutouts from various newspapers and fashion magazines, mixing in sand and soil, coating it with paint and "dressing" it in a folk costume, complete with red boots. Like in many other works, Tetianych united ethnographic motifs with the data stream of his time.

<sup>9</sup> Harrison, Charles. *Art in Theory 1900–2000: An Anthology of Changing Ideas* / Charles Harrison, Paul Wood. — New Jersey: Wiley-Blackwell, 2002. — P. 898.

<sup>10</sup> The sphere did not survive.

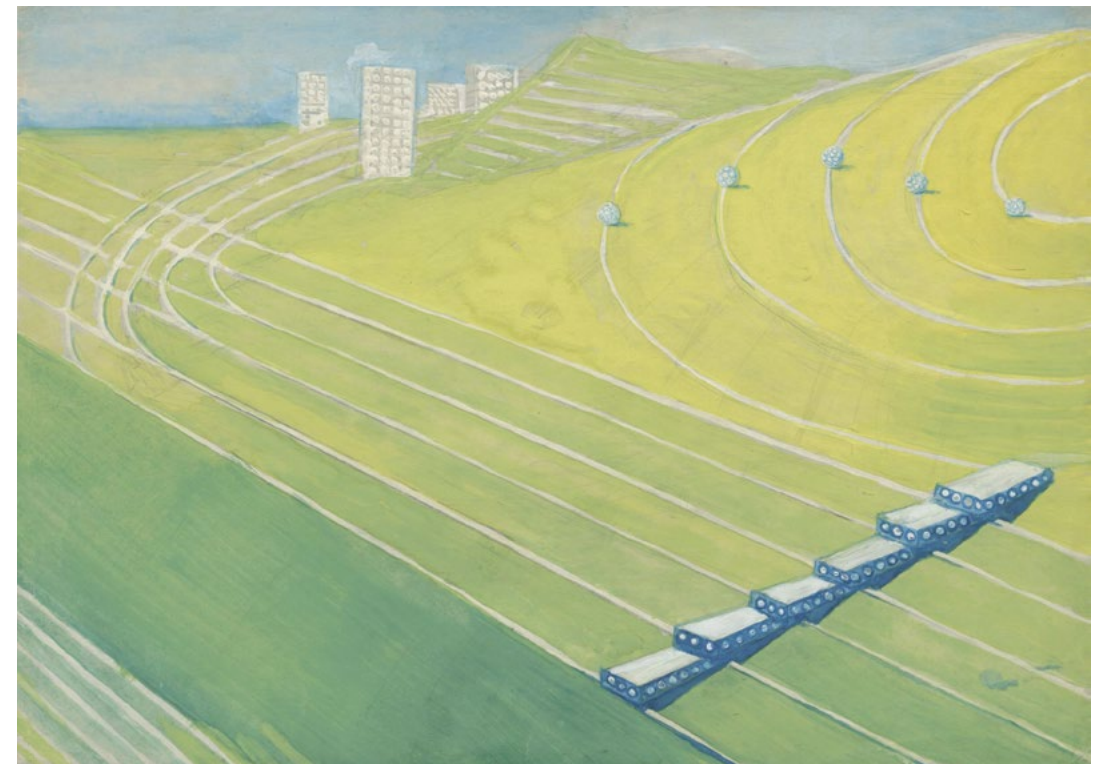
<sup>11</sup> Tetianych, Fedir. "Frypulia – mii vichnyi dim, moie neskinchenne tilo. Chastyna I." *Artania*. № 9 (2009): p. 65.

<sup>12</sup> Ibid.



24

From the series *Biotechnospheres. Cities of the Future*. Late 1970s – early 1980s. Watercolors and gouache on paper



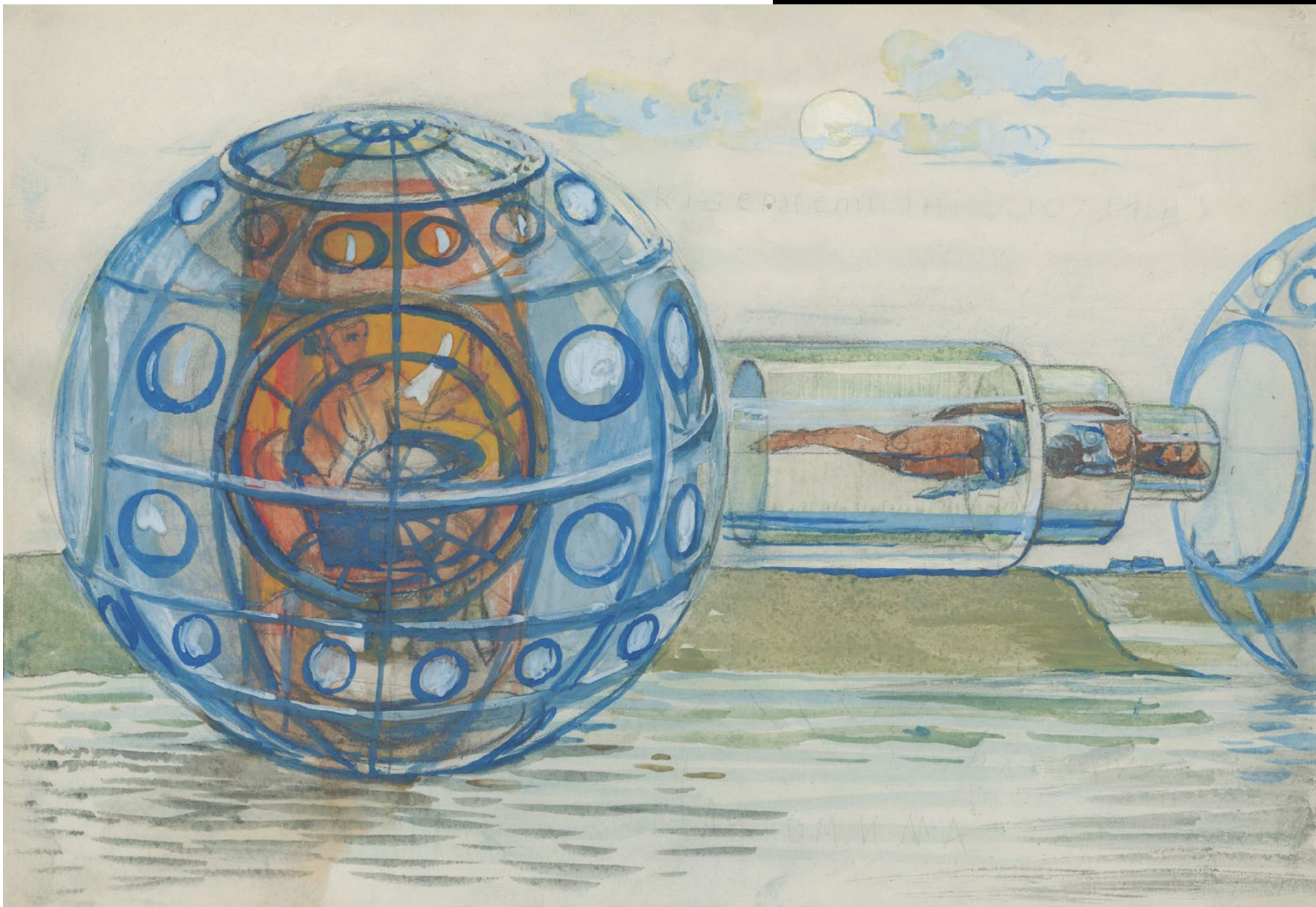
25

From the series *Biotechnospheres. Cities of the Future*. Late 1970s—early 1980s. Watercolors and gouache on paper











In his book, Tetianych wrote,

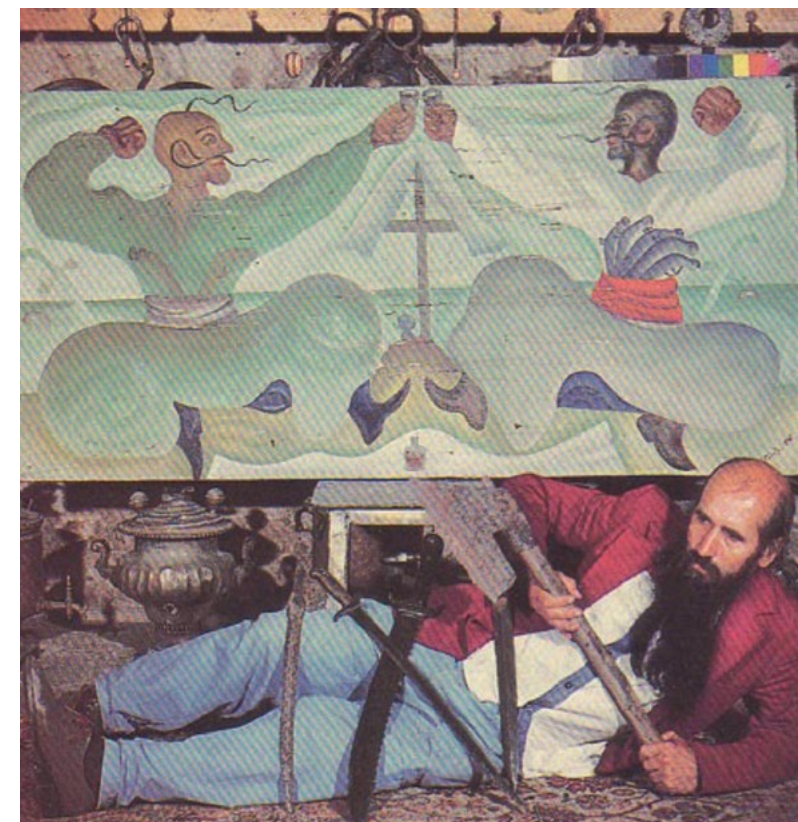
“The titans of painting covered their canvases with some sort of ground, which included sand. The rumors startled the uninformed me. Ground on a canvas?! Obviously, if you have ground, black soil for preference, something must inevitably grow on it (a lake, a windmill, and ye auld cherry orchard...). Having asked myself how thick this layer of soil on my canvas should be, I thought, why don’t I affix a canvas to the entire planet? This I did. I still have my work *Planet Earth Affixed to My Canvas*. Therefore, the Earth, affixed to my canvas, has stopped. It no longer moves through space. In that very moment, the Sun shifted from its position and started to revolve around the Earth, along with the infinite entirety of matter. Those who need that sort of thing are now welcome to use Planet Earth as an immobile anchor for all movement in the endless, moving space.”<sup>13</sup>

This resonates perfectly with the early 20th century avant-garde ideas, when a gesture was declared the basis of an artwork. One might mention the community of *Chairmen of the Planet Earth*, intended to realize the idea of global harmony: Velimir Khlebnikov announced its establishment in 1916.

The first prefigurations of “Frypulia” go as far back as Tetianych’s early paintings of the late 1960s. His first two independent paintings, *The Cossack of the Zaporizhian Host Ivan Sirko* (1966) and *The History of Ukraine* (the late 1960s), are of principal importance within the context. Both were created right after Tetianych graduated from the Kyiv State Institute of Arts. Tetianych depicted the Koshovyi Otaman (a chief officer of a unit of the Cossack army) of the Zaporizhian Host Ivan Sirko as Cossack Mamai, a magician Cossack and an important character Tetianych identified with. The 17th-century military leader Ivan Sirko is one of the most legendary figures in the history of Ukrainian Cossacks. After he organized about 50 victorious raids against the Turks with a small Cossack unit, people started to ascribe him magic talents, invincibility, and other superhuman abilities. In Tetianych’s painting, Sirko’s figure is foregrounded and pressed against the edge of the canvas; the figures behind him gradually grow smaller and turn into tiny dots. According to the artist, he applied the principle of formatism (of his invention) in this painting, proceeding to employ it even more actively in his work with trash. Although the artist focused on folk traditions, Ukrainian folklore and history of Ukraine, including the Cossacks, during this period, the works of the time already treated humankind as a small part of the large universe. The artist went even further in his next work, *The Mystery of the Hetman Bohdan Khmelnytskyi*<sup>14</sup>. Formally approaching abstraction, the canvas yields figures and faces woven into a single historical ornament, evocative of the map of the starry sky, on more attentive viewing.

<sup>13</sup> Fedir Tetianych. Kyiv, 2009. P. 4.

<sup>14</sup> The work’s ultimate variant differed significantly from the original idea.



28 The three Cossacks. Fedir Tetianych with his painting *A Funeral Feast Over a Cossack Grave* (1970s, oil on canvas). 1980s. Performance

Style-wise, paintings of this period are strongly reminiscent of those of Pavel Filonov, the founder of *analytical painting*, and of his principle of “art forms growing organically, like a tree.”<sup>15</sup> Filonov’s principle (from the particular to the general) is fully in tune with Tetianych’s. Filonov believed that each work should contain not only the visible part, accessible to any person, but also the invisible, accessible only to the “inner eye” of an analytical artist. “The work’s organism should grow the way everything in nature does”:<sup>16</sup> such is the foundational tenet of “the principle of the constructedness.”<sup>17</sup> Tetianych’s imagery grows organically on the canvas too, with the growth process as such, rather than the end result, being the primary factor.

According to the art scholar Halyna Skliarenko, the artists’ affinity is manifested primarily in their “will to learn the organic dimension of space, with their understanding and the dramatic sensuous experience of the connections between all its constitutive parts underpinning their works: elements and forms are not constructed but rather grow naturally, establishing links and interconnections.”<sup>18</sup>

<sup>15</sup> Kovtun, Evgeny. “Ochevidets nezrimogo. O tvorchestve Pavla Filonova.” In *Pavel Filonov i ego shkola. Pavel Filonov und seine Schule* [Materials of the exhibition, September 15–November 11, 1990, Düsseldorf], ed. Evgeny Petrov and Jürgen Harten. Köln: DuMont Buchverlag, 1990. P. 18.

<sup>16</sup> Ibid.

<sup>17</sup> Cf. “принцип сделанности” in the original Russian.

<sup>18</sup> Skliarenko, Halyna. “Fedir Tetianych: ostannii polit.” *Obrazotvorche mystetstvo* № 4, 2007. P. 15.









30 *Mystery of Hetman Bohdan Khmelnytsky*  
(created in collaboration with his wife Hanna Tetianych and their children,  
Lada and Bohdan-Liubomyr).  
The 1970s—2006. Oil on canvas

61 In the works of Tetianych, the Universe, *constructed* as a collage of diverse elements, is reminiscent of Filonov's Universe breaking down into atoms. And yet, the artists' works contain fundamental differences, despite their formal similarities. Filonov prioritizes the rational, the analytical and the cerebral, whereas Tetianych relies on the sensuous, the intuitive, the elemental. Insofar as Filonov valued the principle of *constructedness* and completion, Tetianych prioritized the process as such. The artist believed that the work lived as long as it remained in flux, returning to his canvases throughout his life, using them in his performances, and often engaging his family and friends in the process. Filonov's totalizing impulse required that everyone should be forcibly brought to a single correct method, and he completely negated all others. Tetianych meanwhile never sought to establish a school with well-defined boundaries: to the contrary, he was open to all manifestations and experiments. As an artist, he, as all-encompassing as the Universe, made the point of engaging with all methods he organically consumed.<sup>19</sup>

Tetianych's works in general functioned as manifestoes. To promulgate his views, the artist vocally invited everybody to partake of his truth, becoming a prophet-teacher who, having learned the mysteries of life, shares them with his disciples. "Being not only an artist and an author of an artwork created in conjunction with the Glass Art Plant but also an international propaganda agent, I believe it my duty to implement continuous aesthetic education of the working masses through my works by explaining and interpreting their contents and meaning. They serve as primary decorations for the unfolding synthesis of the visual, aural, plastic, literary and philosophical arrangement of our environment,"<sup>20</sup> Tetianych wrote in 1974. It is hard to tell what is stronger in this statement: the undeniable irony or the influence of the utopian tenets of avant-gardists. Tetianych implemented this enlightenment ideal in his Factory Theater, among other things: the idea was conceived after he received a commission from the Artistic Glassworks Factory. Tetianych created the composition *The Glass Blowers*, decorating the entrance hall of the factory's administrative wing. Tetianych approached the mosaic as an experiment. Besides colored smalto and glazed ceramics, he also used "byproducts" of glass production, including colored broken glass swept out of cooling furnaces, fragments of pressed products (vases, glasses, etc.), elements of various glass products (handles, bottle bottoms, etc.) and other glass waste. This led him to the idea of recycled materials that he actively adopted when working with refuse. The artist also wanted to refashion one of the plant's shops as a theatre where the visitors would admire the workers toiling in unison. He went so far as to sketch out seating plans of the factory theater.

They flee from theatres to factories for a breather  
To see with their own eyes how muses toil in shops,  
To admire their toil, connected  
To sport, science, technology  
Art and inspiration<sup>21</sup>

<sup>19</sup> It was never established conclusively whether Tetianych's style was directly influenced by Pavel Filonov, whose works had been prohibited in the Soviet Union. It is very likely, given that Filonov's "rehabilitation" fell on the latter half of the 1960s, when Tetianych came into his own as an artist. Filonov's first postwar exhibitions were held in Novosibirsk in 1967, and in Leningrad and Moscow in 1968. A recent graduate of the art institute, Tetianych often visited Moscow in those years. Be that as it way, the formal and stylistic parallels are too striking to altogether ignore Tetianych's possible exposure to the works of Filonov.

<sup>20</sup> Fedir Tetianych. Kyiv, 2009. P. 27.

<sup>21</sup> Ibid., p. 29.







For context, Halyna Skliarenko quoted a proposal similar to Tetianych's idea, voiced in 1974 from the podium at the united plenary session of the administration of creative unions and clubs of the Ukrainian SSR by Halyna Kalchenko,<sup>22</sup> the chairwoman of the administration of the Kyiv Organization of the Union of Artists: "Imagine a factory shop, a worker toiling at his workbench to beat the target. And what about the artist? He, too, toils alongside factory workers at his easel, pencil and brush in hand, instead of at a workbench. The results of his toil promise to bear fruit not only for artists, but also for the factory."<sup>23</sup>

Tetianych thrived in the limelight and consciously constructed the image of a teacher-preacher. Despite that, he was a loner artist, individualist, spontaneous and unpredictable. His behavior seemed to embody Michelangelo Pistoletto's notion that "predetermined directions are contrary to man's liberty,"<sup>24</sup> affirming spontaneity and processuality as the lifeblood of art and life.

Tetianych was an eccentric genius, inventing and creating a new world radically divergent from the Soviet reality. For him, irony was the zone that allowed the artist to exist within the Soviet framework, attend party meetings and official exhibitions about revolutionary leaders.

"I persuade the sages and entertain the fools,"<sup>25</sup> — Tetianych wrote in a poem. This line attests the duality of his identity: on the one hand, it demonstrates that the artist reflected deeply on the social reality, and on the other, it reveals that he found shelter from said reality under the guise of a clown or a holy fool. For Tetianych, laughter was one way of surviving the Soviet reality. Analyzing Gogol's oeuvre as the most prominent manifestation of the culture of laughter in his article "The Art of the Word and the Culture of Folk Humor (Rabelais and Gogol)," Mikhail Bakhtin wrote, "...in Gogol the zone of laughter becomes the zone of contact. The contradictory and incompatible are combined here, and they come to life as a linkage."<sup>26</sup> In Gogol, we see "the clash and interaction of two worlds: a completely legalized, official world, put in order through ranks and uniforms, vividly expressed in the dream of 'life in the capital,' and a world in which everything is funny and unserious, in which only laughter is serious. Incongruities and the absurd introduced by this world prove, on the contrary, to be true, unifying, inner principles of the other, the external, world. This is the gay absurdity of folk sources, possessing a multiplicity of speech correlations that are precisely fixed by Gogol."<sup>27</sup> The Soviet system abided by strict bureaucratic rules, norms and laws, and each deviation from them could be strictly punished. Intensifying the absurdity, extreme as is, was the only way to fight the system. Therefore, Tetianych's carnivalesque behavior and the mask of a fool were both a mark of the era and a guarantee of his continued existence. Tetianych was a pioneer of happenings in the history of contemporary art in Ukraine. His happenings were based on his individual, instantly recognizable, often provocative behavior, and relied on distinctive costumes he designed and sewed himself. For Fedir Tetianych, happenings became an inalienable part of life. Often spontaneous and *ad hoc*, they were mostly intuitive and evocative of ritual processions. Costumes played an important role.

22 Halyna Kalchenko (1926–1975) was a Ukrainian Soviet sculptor. The People's Artist of the Ukrainian SSR (1967).

23 Skliarenko, Halyna. "Fedir Tetianych: ostannii polit." *Obrazotvorche mystetstvo* № 4, 2007. P. 15.

24 Harrison C. *Art in Theory 1900–2000: An Anthology of Changing Ideas* / C. Harrison, P. Wood. — New Jersey: Wiley-Blackwell, 2002. — P. 876.

25 Fedir Tetianych. Kyiv, 2009. P. 14.

26 Bakhtin, M. M. "The Art of The Word and The Culture of Folk Humor (Rabelais and Gogol)." *Soviet Studies in Literature*, 12:2, 1976: 36.

27 Ibid., p. 37.



Human Being—Universe—Infinity.  
1980s. Paper, collage, gouache, whitewash, magazine  
and newspaper cuttings, photopaper, soil







Tetianych sewed himself costumes of glistening fabric, tinfoil, cans and various found materials that made noises; this aural background augured the arrival of *Frypulia*. He liked walking on stints to tower over the crowd, and wore a shining helmet on his head. He recited his poems/messages in front of the crowd and chanted Frypulia! like a ritualistic incantation. All this affirmed the artist's eccentric reputation. Tetianych drew the attention of everyone around him and underscored his difference from normal people, whom he sought to engage in the esoteric teaching of *Frypulia*, to which only the select few capable of sharing the mystery were privy.

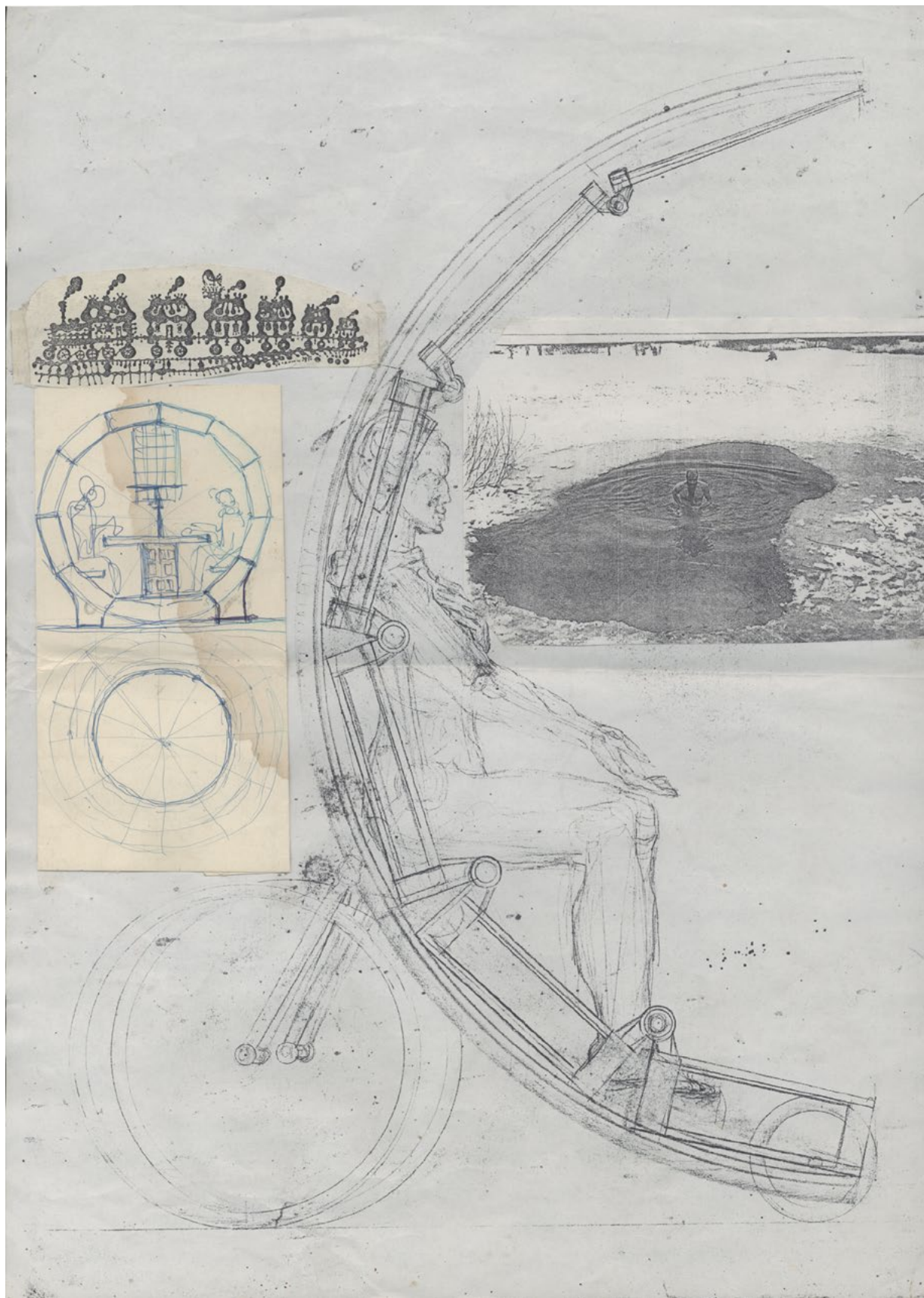
In his classical work *Homo Ludens*, Johan Huizinga maintained that “play is not ‘ordinary’ or ‘real’ life. It is rather a stepping out of ‘real’ life.”<sup>28</sup> He defined play as “a free activity standing quite consciously outside ‘ordinary’ life as being ‘not serious.’”<sup>29</sup> This is how Tetianych, too, conducted his *free activity* and played the role of a holy fool that made people forgive many of his missteps. Valeriy Lamakh wrote that the path of freedom is the only path of life, whereas Tetianych implemented the idea of freedom through play and disguises that created opportunities for freedom in the unfree society and allowed to transcend the boundaries of the predefined world. According to Huizinga, play transports to other worlds and different dimensions, which proved redemptive in the Soviet reality. Many artists of the time saw transportation as an escape, and prioritized physical transportation first and foremost, including emigration as an escape from ideological persecution. Tetianych, meanwhile, considered the possibilities of transportation without budging from one’s geographical position; for him, transportation was spiritual rather than physical.

The playful essence of Fedir Tetianych's art method is pre-logical and pre-linguistic. There's an entire corpus of the so-called "masks" he created of found materials (old worn boots, tin cans, wood, tinfoil, trash, books, textbooks, etc.) These works have something chthonic about them. By attaching all sorts of trash and garbage, mostly tin cans and scrap metal, to old wooden planks, Tetianych brought these objects to life, transforming them into ritual masks or ancient idols. For example, he pasted a colored paper application onto a giant balalaika case, giving it anthropomorphic qualities and making it appear as something animate. The artist turned all objects surrounding him into signs, often by stylized images of a face. All objects seemed to come alive with Tetianych animating them. In his object *The Safe Deposit Robot*, simplistic unwieldy materials are combined to create an anthropomorphic being. Tetianych's early self-portrait is created in the same style.

Tetianych created abstract compositions in many notebooks and textbooks, adding faces to inanimate objects. A similar transformation (faces manifesting in the background) can be seen in ornaments of a hut in the village of Hintsy (Poltava region). Its ceiling, walls and oven are all covered in paintings, depicting mostly faces with expressive, exaggeratedly large eyes reminiscent of icons. Tetianych *transformed* a banal village hut with his paintings, lending a sacred dimension to the quotidian interiors. Tetianych's paintings and other works in village huts can be described as *site specific*, engaging with the given space and locality. Works of the sort can also be seen in his native village of Kniazhychi just outside Kyiv, where the artist created something akin to a family crypt in the garage. He created several bas-reliefs reminiscent of the Vitruvian Man by Leonardo da Vinci, inscribing himself and his relatives (his brother, his niece, etc.) into the circle. The model's name is engraved next to each portrait. These works stand out in Fedir Tetianych's oeuvre in

*Untitled.*  
1970s. Cardboard, collage, gouache,  
whitewash, magazine cuttings





71 their intimate plastic sophistication. They are not intended for the wide audience that would need to be startled or provoked. This corpus manifests his inner life as such, and is a product of authentic feelings that found expression in the hermetic space of a village garage.

Fedir Tetianych seemed to view his selfhood on the planetary scope, creating his self and constructing his identity in the framework no less than cosmic:

“In my consciousness, I saw the Planet Earth in its entirety, the Sun, other planets and galaxies, and among them myself, ostensibly enlarged to size or made infinitely minuscule in my infinity.”<sup>30</sup>





36

*A Milk Carton Woman.*  
1980s. Cardboard, paper, newspaper cutout,  
milk carton, walnut shell



37

*Icon.*  
1986. Canvas, tinfoil from milk packs and candy,  
gold paint, pencil





**38** Painting in the interior of a village house.  
The village of Hintsy, Poltava region. 1986–1987

Tetianych's art method enfolds various eras and contexts. It contains the chthonic essence while also reflecting on the technical innovations of his time; it is deeply rooted in the folk culture and literally in the earth while referring to practices and theories of the avant-garde. All these ideas and references seem to intermingle, culminating in the concept of *Frypulia*. The idea of transportation is foundational for Tetianych's works. Performances served as a juxtaposition to the Soviet reality, and transported the artist to a different reality; *Biotechnospheres* presuppose physical transportation and overcome all political and ideological boundaries; to top it all off, the general concept of *Frypulia* invites the viewers to acknowledge the humankind's endless potential: Learn to see, feel and understand Everything as an extension of your body. Tell yourself that There's nothing but me in infinity There's nobody to blame.<sup>31</sup>

<sup>31</sup> Fedir Tetianych. Kyiv, 2009. P. 16.



# IMBIBE

# the SPIRIT

INNA BULKINA

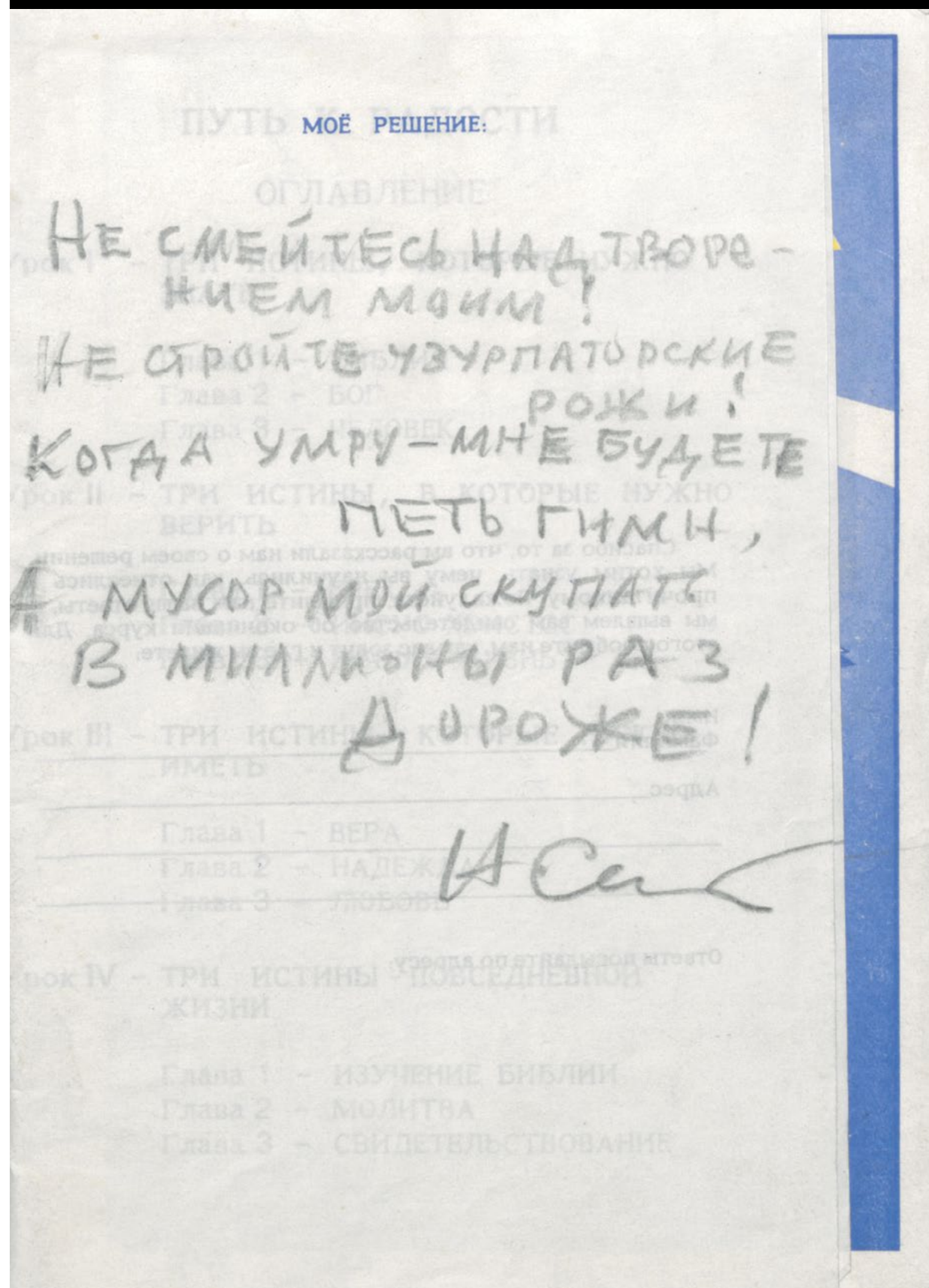
## On Fedir Tetianych's Textual Legacy

This article addresses Frypulia's texts in the broadest meaning of the word, since we are dealing with a syncretic artist whose constructs, compositions and "poems" (or, as they are sometimes known, "technoprayers") should be treated as a cohesive unity. Since we are addressing Tetianych's "poems," we should start out by saying that they are not poems in the conventional meaning of the word. They should rather be described as manifestos or declarations: they were programatically intended to be read or shouted out loud like texts of folk performer. In other words, they belong to the oral culture: this is their specificity.

# OF FRYPULIA...

"Don't Laugh at My Creation!" Date unknown.  
Tetianych's book, p. 1, with a dedication to  
Fedir Tetianych

39





I don't want to rattle and ride a rocket!  
I want to rush alive through infinity without end.

Frypulia's texts are just one part of his syncretic performance, inseparable from the attendant "colormusic"; they were not intended for a museified quiet reading. They are direct, accessible, devoid of second or third meanings, often unwieldy formally: this, too, is typical of this kind of spontaneous improvisation.

Museifying Frypulia is a truly problematic endeavour: on the one hand, it is impossible, on the other, it is necessary.<sup>1</sup> But let us first remember how it all unfolded.

A wooden spherical egg stood in the middle of Andriivsky Descent, a pedestrian street in Kyiv's historical center. The egg had a little door. From the door emerged a fantastical figure in a sparkling cloak, gaudy wide folksy pants and a funny hood. A train of tin cans dragged behind him. All these accessories produced the sparkle, noise and tolling that always accompanied him.

"I am Frypulia," he introduced himself.  
"I am Infinity."

He was Kyiv's last holy fool and first life artist, appearing at the Andriivsky Descent in the late 1980s. His appearance sent a sign. In essence, he was the sign. He was the sign that the gray and boring "stragglings stagnation stage" *was* coming to end, and now everything would be different, anything would be possible; this holiday madness, this carnival *was* freedom.

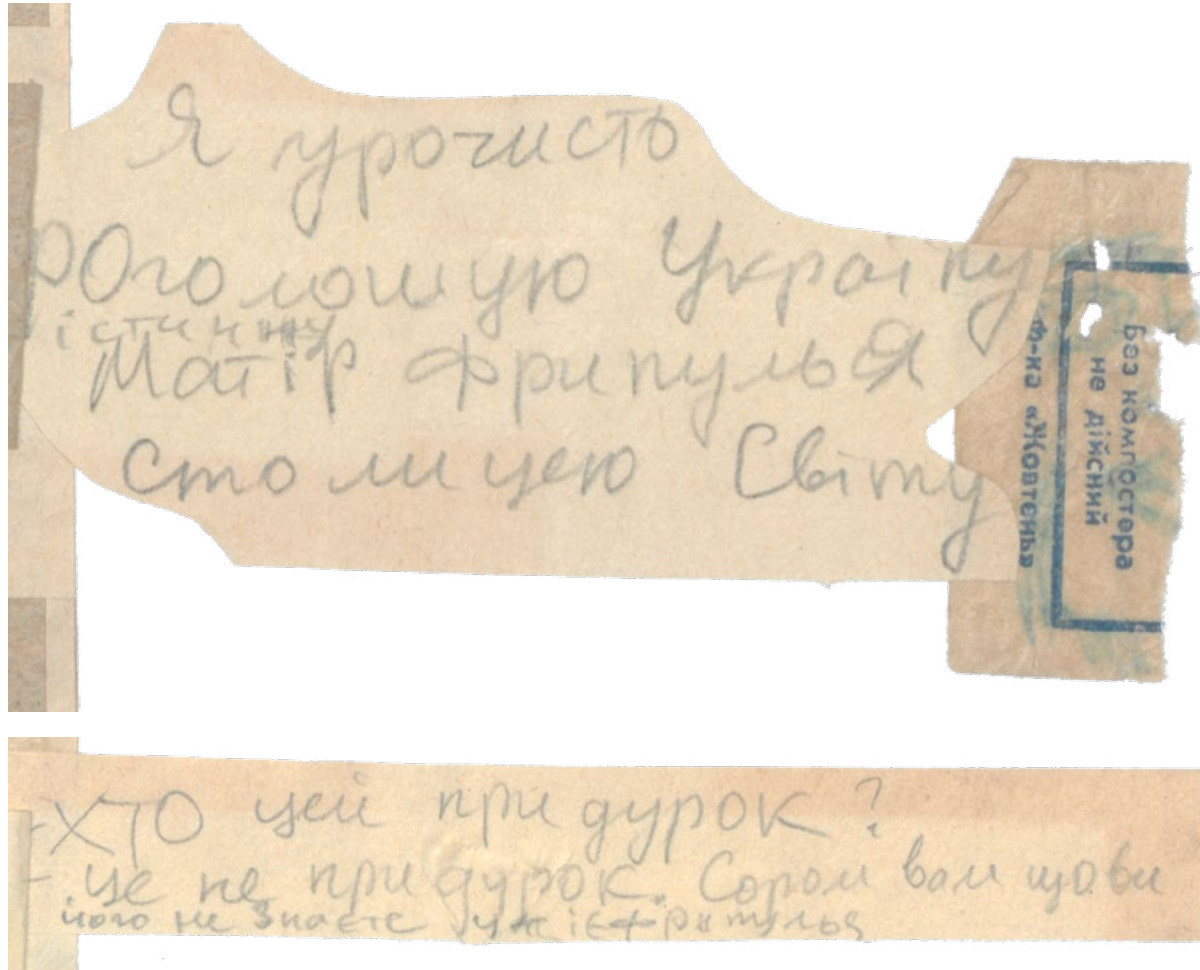
Having invented himself a fanciful name, Tetianych offered multiple explanations of what it could mean, from, famously, "Infinity" to "a procreative organ" in some archaic language. Explanations and annotation changed, depending on the whim of the moment, but one pervasive meaning was associated with "freedom", "the free pulsation" of life as such in its biological and, importantly, artistic and creative dimension. A combination of the biological and technological with an artistic utopia was highly typical of Tetianych, and this encourages us to treat his "futurology" as a continuation and development of the ideas of European futurism of the early 20th century.

Valeriy Sakharuk develops his understanding of Tetianych based on an analogy between Frypulia's Biotechnosphere, Tatlin's structures and Malevich's treatises, coincidentally disregarding the notorious conflict and dubious compatibility between Tatlin's "material" constructs and Malevich's color abstractions. (Suffice to mention the possibly anecdotal account of Tatlin kicking a chair from under Malevich and suggesting that the artist "sit on geometry and color".) We can assume that Frypulia, steeped in the intuitive eclecticism of the 1970s, "mediates" this opposition, apparently spontaneously; additionally, he did not seem too preoccupied with the "theoretical background" of his actions, preferring to improvise and provoke. Since we are bringing together the ideas

Fedir Tetianych during a performance at the Andriivsky Descent in Kyiv, 1980s

<sup>1</sup> On the problem of museifying Frypulia, see Kadan, Nikita, Yuriy Leiderman. "Prishchur muzeia," *Prostory*, (2017). Accessed at: <https://prostory.net.ua/ua/praktyka/42-pryshchur-muzeia>





41/1-2/

1/ Tetianych's book "I know there are some persons...",  
p. 3. 1980s. Paper, candy wrapper, a fragment of a local  
transportation ticket, pencil

2/ Tetianych's book "I know there are some persons...",  
p. 5. 1980s. Paper, candy wrapper, a fragment of a local  
transportation ticket, pencil

81 and constructs of Frypulia with the futurist experiments, it is worth mentioning the literary utopias linked to avant-garde futurology, the idea of colonizing Mars that was popular in the early 20th century (see Burroughs or *Aelita* by Aleksey Tolstoy), and the so-called Russian Cosmism, from Nikolai Fyodorov to Volodymyr Vernadsky or Alexander Chizhevsky; last not least, it is worth mentioning the now almost forgotten group of biocosmist anarchists, radical poets and artists who founded their Creatorium in 1921. The group with two Alexanders, Yaroslavsky and Agienko (Sviatogor), at its helm espoused the utmost and boundless freedom of creativity and individual freedom as its main idea. The idea of expanding the boundaries of time and space dictated the key concepts of Creatorium: achieving immortality, promoting space colonization, looking for ways to "re-create" the Universe. The biocosmists were the radical fringe, freaks *par excellence*. And yet, as we know, Tetianych, too, found the idea of a provocative freak show much more appealing than learned words and official institutions. Be that as it may, the connection of the Russian cosmism and biocosmism with the literary science fiction and futurology of the early 20th century is self-evident. These literary movements became the site where the artistic avant-garde encountered the revolutionary social ideology aiming to reconstruct and "re-create" the world. Speaking of cosmism and biocosmis, the irrational myths of the Silver Age, which obviously reverberated in the New Age ideas of the Sixtiers, were steeped in a shift in mindsets brought about by the turbulent accomplishments of the so-called Second Technological (or Industrial) Revolution. In the 1970s, it came to be known under the abbreviated shibboleth of STR (the Scientific and Technological Revolution). In the minds of the late Soviet intellectuals, Vernadsky's Noosphere could easily coexist with the technocratic utopias of Stanisław Lem or the Strugatsky brothers.

Meanwhile, literary science fiction developed in the contradictory space between the rock of sweeping technological rationalism (the so-called neopositivist reductionism) and the hard place of eschatological myths. At some point, the technical and social utopia turned into an dystopia; towards the end of the 20th century, science fiction made way for fantasy as an alternative history oriented not so much towards the future as towards the past.

But what is of interest to us here is another issue: the science fiction and various retrospective looks at the Russian cosmism gained stunning popularity in the 1960s–70s, when it seemed that those fantastic models, space exploration and technical utopias were turning into reality. A combination of utopian ideologies with technical rationalism was typical of the 1960s, whereas the next generation turned to different ideas and practices. Fedir Tetianych was a man of his time, not a Sixtier but rather a representative of the "long 1970s". It might be productive to consider which of his traits were typical of that "dead end era," and which were uniquely his, typical of the unprecedented and incomparable, the winsomely celebratory Frypulia.

Every past or present scholar of the Soviet 1970s can single out several cultural systems that never intersected, each with its own language, stylistic tropes and audiences. Their audiences may have overlapped, but not necessarily. The politicized official art and the equally politicized dissident circles, which published their works in *samizdat* or abroad, existed on the opposite ends of the spectrum, whereas the space between the poles was occupied by institutions, communities and subcultures of various kinds. Fandom (having since acquired a different and narrower meaning, the word originally denoted the community of science fiction fans) was one of these "in-between" subcultures. Alternative



artists occupied the same kind of unofficial cultural fringe. Fedir Tetianych/Frypulia existed on the intersection between several subcultures without taking any of them too seriously, it seems. He took few things seriously, being a typical representative of “the culture of popular laughter,” a market artist, a holy fool, “a wilful madman” who created “the world turned inside out” as a spectacle and as a provocation. Incidentally, this set him apart from his close friend and accomplice, the famous science fiction writer and human rights activist Oles Berdnyk. Berdnyk’s novels, too, describe Infinity and the Universe of the Spirit inhabited by “titans”, idealized beauties and wise men. In essence, Berdnyk’s worlds are a “bathetic utopia” from which the holy fool Frypulia distanced himself, and that the Strugatsky brothers, as we remember, parodied in their *Monday Begins on Saturday*: one of the “worlds” in which their Sasha Privalov, the Pantheon Refrigerator, finds himself is Berdnyk’s “titanic” universe.

Frypulia is impossible to parody: his Infinity is more of a farce than a bathetic spectacle; his alternative universe is mottled and chaotic, non-heroic, littered with trash and, most importantly, fleshly; it is of the body:

Wherever I travel in my mind,  
I perform the task of infinity.  
My infinity home is all around me,  
Or is it rather my infinite body?

After all, the eclectic and somewhat overblown intellectualism, a certain brand of philosophizing, as well as numerous and obsessive references to the “treasury of human thought”, from Breughel to Akutagawa, as in Tarkovsky’s cult classics, were a typical feature of the high culture of the 1970s–80s, whereas Frypulia was a jester and a clown who, in accordance with the classical Ukrainian tradition, overturned this world of “serious smartpants”. In a way, he represented “Zaum” or transrationalism. He was an anti-intellectual, an intuitive savant:

In order to conquer Zodiac,  
Don’t let him think,  
Shove him, entertain him, don’t let him  
Think seriously.

Be that as it may, presenting Frypulia as a corpus of constructs, compositions and texts only makes sense within the historical context of the time, against the background of the various versions of the Soviet “cultural alternative.” In one of the few analytical sources written from within the unofficial culture of the 1960s–70s, that is, Ilya Kabakov’s *60s–70s...*, the line between the official and the unofficial culture is drawn based on the “addressee,” that is, on the hypothetical acoustics. The official culture is directed towards a certain abstract multitude whereas the unofficial underground culture is directed primarily towards itself, and beyond that, towards the cosmic space. Kabakov linked this sense of “being directed towards the cosmic space” with the spiritual practices popular at the time, with “underground” readings of Russian philosophers of the Silver Age and the Western existentialists. Describing art practices, Kabakov insisted on the transcendental dimension, on “depicting everything under the sign of Eternity” (or, in our case, Infinity), and first and foremost, on the “metaphysics of light.”

82

83



Untitled.  
Late 1970s. Monotyping and pencil on paper

42



ВАШИ ГЛАЗА  
УШИ

и все органы ощущения ваши  
расседают то что есть вокруг

и в том числе

Меня

Если вы закроете  
глаза и введёте

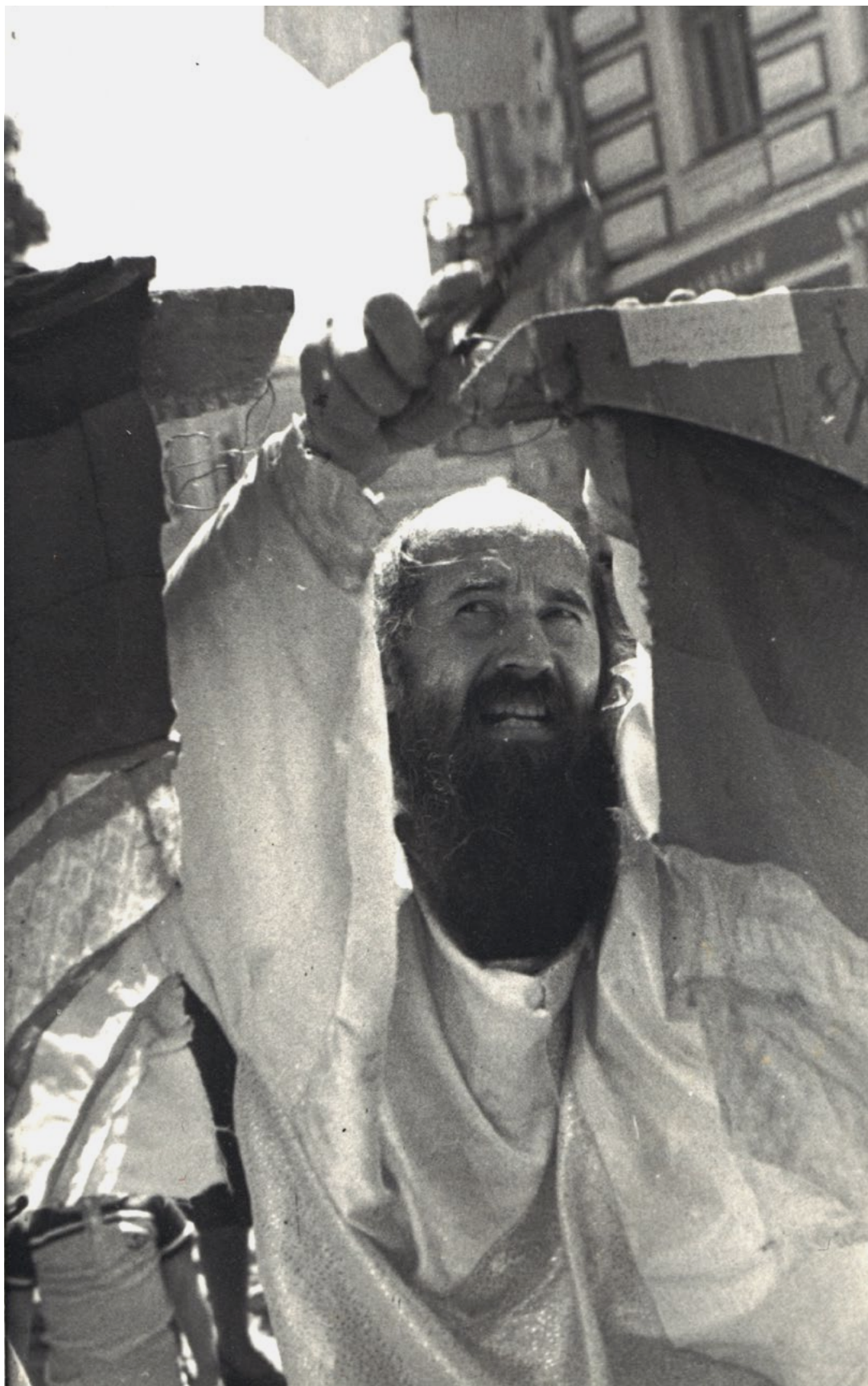
мир  
Исчезает

Кроме

Вас  
Ничего в этом мире  
НЕТ







86

Fedir Tetianych arranging an installation at  
Andriivsky Descent, Kyiv. Late 1980s

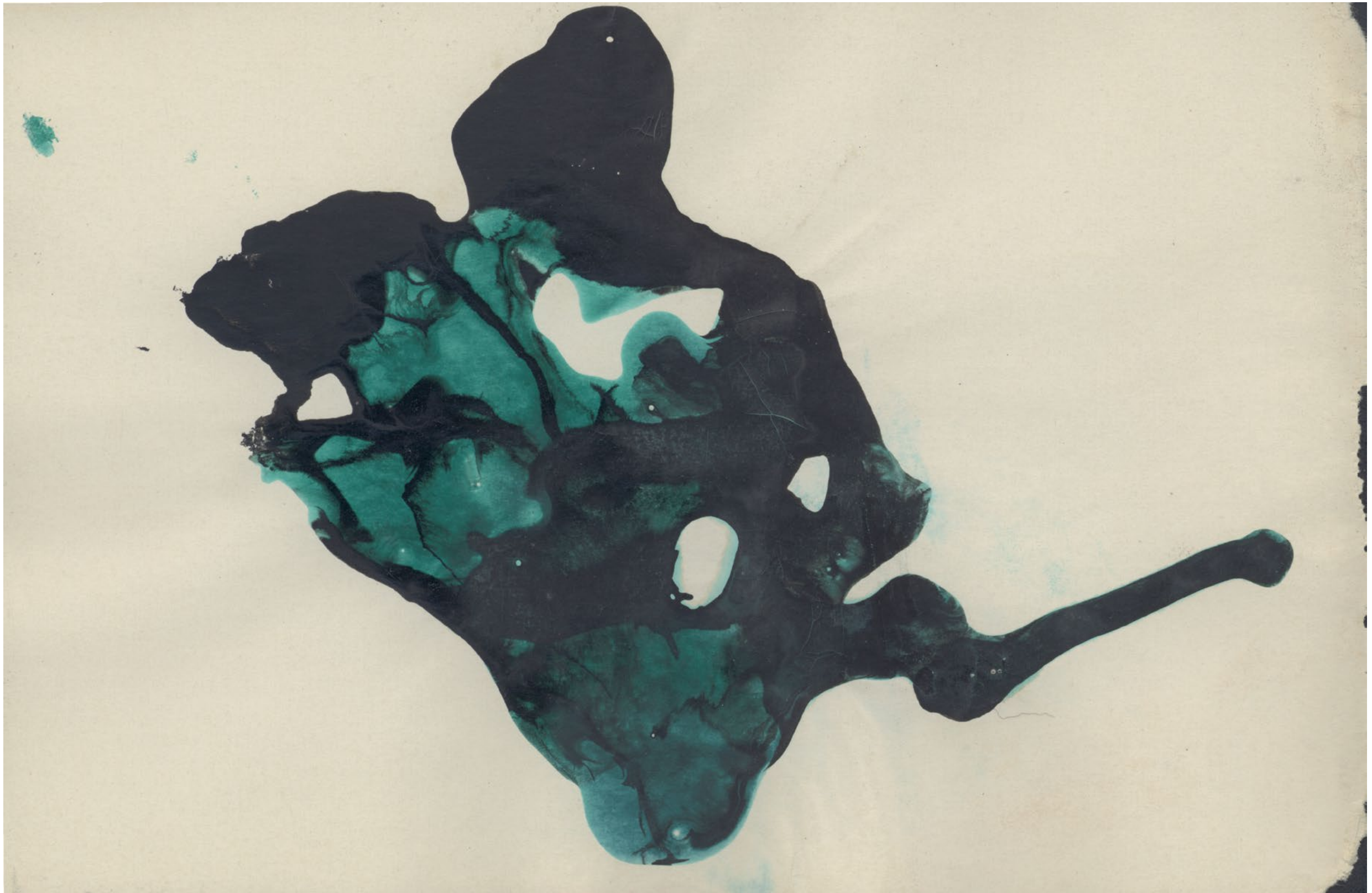
87 In terms of practical implementation in art, this issue can be defined as “the problem of color white,” “the white nothingness,” “the white background,” “the white radiation” or “white light,” but the crux was in “the transcendental understanding of this whiteness.”

And yet, if we take a look at Frypulia’s large “biotechnological” compositions, this coveted “transcendent element,” this entire “Infinite Universe” *sub specie aeternitatis* appears as nothing more than a trick of the light, dense, mottled and unruly. Tetianych seemed to have found it important to fill up the space without leaving a single empty patch. In essence, his trash-filled Universe is the polar opposite of the transcendent whiteness described by Kabakov. For Frypulia, this transcendent Infinity is indelibly linked to flesh and the body: it is the body. It is no coincidence that he described his teaching as bodyology (*tilology* in Ukrainian, which is ironically similar to theology). At the foundations of this teachings lies an obvious black-and-white aporia: on the one hand, human limitations (our biological limitations in time and space, the limitations of a mortal body), and on the other, the Boundless Infinity of the Universe. Frypulia attempts to transcend these limitations by linking biology (the body) with technology (various structures intended to conquer space) in order to lead the body out of its narrow confines of a “communal apartment” into the cosmic space:

I will house you all not in apartments  
but in artificial satellites.  
My design to make humankind  
Immortal persuades the sage  
and entertains the fools.

To conclude, let us note that Kabakov himself was not intuitive: analytic by nature, he “dissected” the communal Soviet space “like a dead body.” One of his main installations of the early 1980s, *The Man Who Flew into Space from His Apartment*, is strikingly similar to Frypulia’s performative texts. It seems that Frypulia is that character, “the Kabakov who flew off,” and his “sphere” is a handmade catapult to launch the Kabakovian “small man” into his “personal utopia.”







# WHITE CUBE.

# the TIME

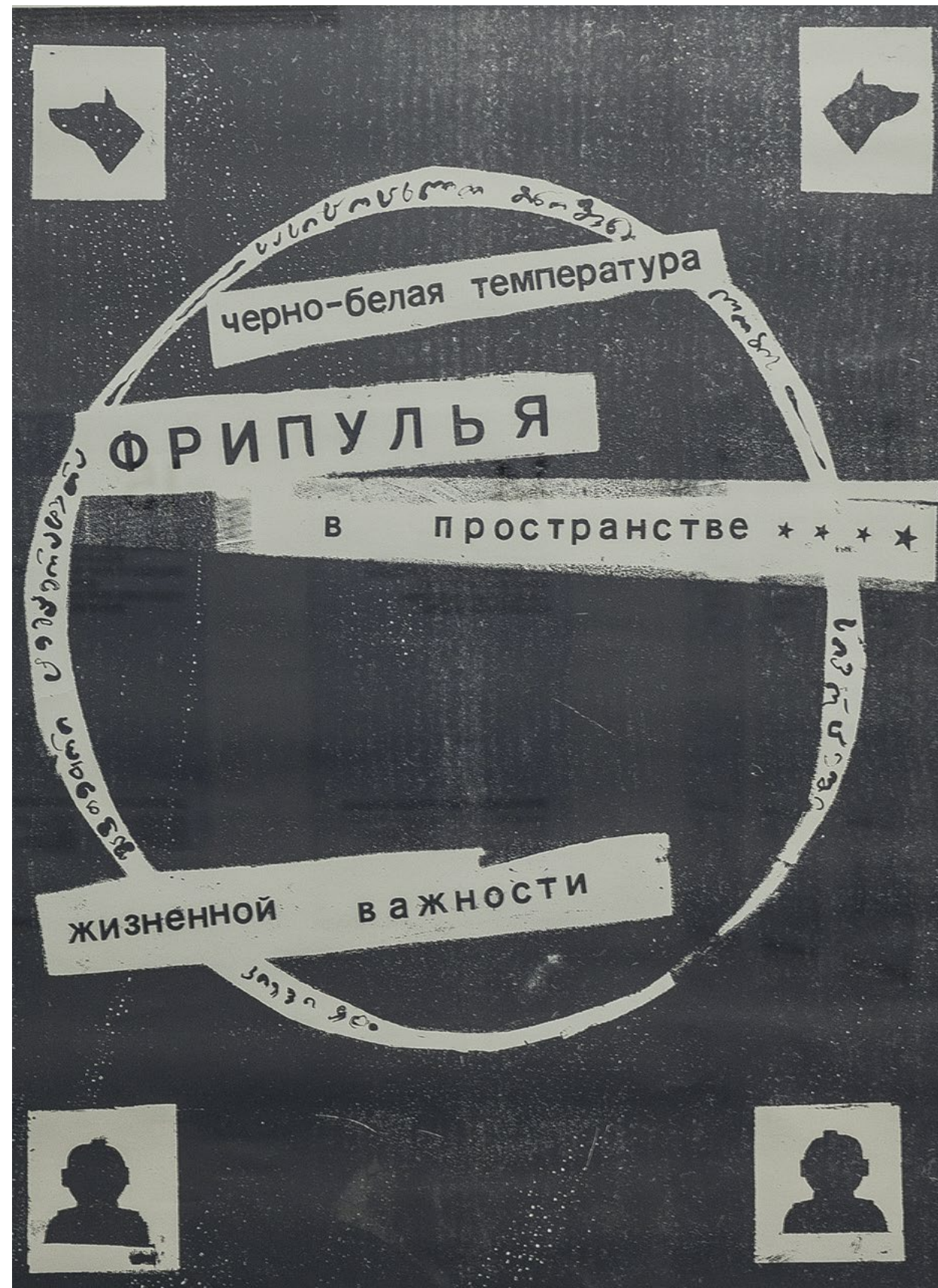
The curator's observations about the exhibition  
"Fedir Tetianych. The Canon of Frypulia"<sup>1</sup>

VALERIY SAKHARUK

Art, that text looking for a context...<sup>2</sup>  
Joseph Kosuth

<sup>1</sup> The exhibition "Fedir Tetianych. The Canon of Frypulia" (curator: Valeriy Sakharuk) was held under the aegis of the Research Platform of the PinchukArtCentre on June 17–October 15, 2017.

<sup>2</sup> Kosuth, Joseph. "The Play of the Unsayable: A Preface and Ten Remarks on Art and Wittgenstein." Kosuth, Joseph. *Art after Philosophy and after: Collected Writings 1966–1990*. London: MIT Press, 1991. P. 246.







93 I don't remember ever reading curatorial texts written after the exhibition was over, although I do suspect that they, too, must exist. A project's verbal dimension is usually limited to its outline, annotations and attendant interviews, and once it is made public, the baton is passed to critics and representatives of the media. Writing such a text is a challenge not just from the ethical standpoint: crucially, the curator's biased position prevents him or her from adopting the point of view of an outside observer and taking an objective look at the show. Nevertheless, I will share the thoughts, observations and notes I had while working on the exhibition that had not yet entered the public discourse for whatever reason.

Kosuth's quote is not accidental. As I leafed through the notes made when developing the idea behind "The Canon of Frypulia," I found the definition that summed up the very essence of the project: "The idea of an exhibition shelled of form." The iconic "Idea As Idea As Idea" instantly came to mind. Nevertheless, I should warn the reader off any attempt to classify Fedir Tetianych as a conceptual artist: any visual parallels between the "Canon" and formal discoveries of our great contemporary are purely coincidental. Joseph Kosuth's ghost did not appear until a much later stage in the project's development, when I had already had the idea to highlight Tetianych's texts through black-and-white imagery.

The possible reference point is *Passagen-Werk (Documenta Flanerie)*, realized by Kosuth in June 1992 at Documenta IX: the artist had covered the works exhibited in two long enfilades in Neue Galerie in Kassel by canvases with identifying captions (some written in white on black background, others in black on white background). Kosuth's installation was intended to establish an elaborate interpretation network comprising Walter Benjamin's text, the museum exposition and Documenta itself; it had nothing in common with the curatorial idea behind "The Canon of Frypulia" aside from the common denominator of the black-and-white palette. This formal similarity not only didn't prevent the exhibition at the PinchukArtCentre from accomplishing its goal but also underscored its radical difference from earlier presentations of Tetianych's works. A quote by Kurt Schwitters, which rang like a tuning fork in the first hall of our exhibition, was no accident either. Let me quote a lengthy fragment from a popular but methodologically well-rounded publication *Masterpieces of 20th Century Art*: "Merz: this is the term [...] that Schwitters used to describe all his artworks. Being close to Dadaists, [...] he later developed a true passion for collecting all sorts of trash: bus tickets, corks, worn shoes [Hans Richter expanded this list to include "every envelope, cheese wrapper or cigar band, together with old shoe soles or laces, wire, feathers, dishcloths — everything that had been thrown away — all this he loved and restored to an honoured place in life through his art,"<sup>3</sup> — V.S.], creating 'art not of art.' [...] Schwitters did not gain recognition during his lifetime. His colossal contribution to the development of art did not get the justified recognition until recently."<sup>4</sup> If we swap out the artist's last name and replace *Merz* with Frypulia, we would have a description of Tetianych.

Parallels between the works of the two artists deserve a separate monograph. They turned their residences and studios into a total artwork. In Schwitters's case, that would be his homes in Hanover, Norway and England; for Tetianych, that meant his family home in the village of Kniazhychi, a house in the village of Hintsy, an apartment on Kurhanivska Str. and his studio on Perspektyvna Str. in Kyiv. Hans Richter mentioned another characteristic feature of Kurt Schwitters: "People laughed at him. They were right to laugh, but only if

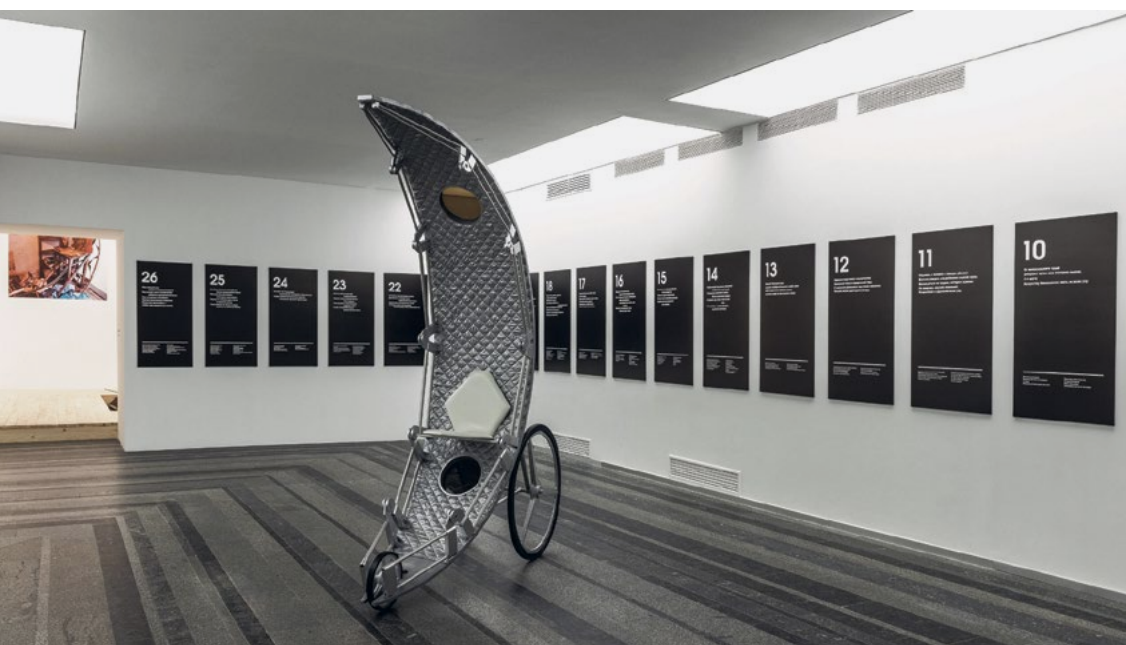
<sup>3</sup> Richter, Hans. *Dada. Art and Anti-Art*. London: Thames & Hudson, 2004. P. 138

<sup>4</sup> *Shedevry iskusstva XX veka*. Moscow: AST-LTD, 1997. P. 418.





48 Exposition of the exhibition "Fedir Tetianych. The Canon of Frypulia."  
PinchukArtCentre, Kyiv. 2017



49 Exposition of the exhibition "Fedir Tetianych. The Canon of Frypulia."  
PinchukArtCentre, Kyiv. 2017

94

95 they understood why. [...] Whatever he did was in deadly earnest, even if we took it as a joke. This disconcerting ambivalence was a source of tremendous energy."<sup>5</sup>.

The art scholar Liudmyla Lysenko noticed that theoretical works of the Ukrainian artist Valeriy Lamakh had many similarities to the imagery of the "Canon of Frypulia."

The majority of Lamakh's schemes were built around the harmonious equilibrium and interpenetration of black and white. Here is one example: "The circle of interactions between the two origins (the emergence of color) begins with black and white in unity and the color silver"<sup>6</sup>. (coincidentally, that is the color of Tetianych's Biotechnospheres!). Black and white play the dominant role in forming subsequent configurations, and the circle is closed with a simple statement: "Everything goes. All that is left is black and white." In essence, the "fullness of form" ("the purity of whiteness / the purity of blackness / that was the fullness of the form") lies between the two poles. The first of Valeriy Lamakh's books of schemes, entitled *The Circle of Signs*, ends with a poetic fragment that concerns the foundational category of Fedir Tetianych's philosophy:

There's One.

There's two.

One is always the one.

Two is always the two.

One can make two.

But two cannot make One.

One is the creator

Two is the world

One is Eternity.

Two is Infinity.<sup>7</sup>

Tetianych wasn't familiar either with Lamakh's works, unpublished until 2015, or with Schwitters' oeuvre, but what does it matter? What is important is that Tetianych's experiments were in tune with the time in which he lived and worked.

Let me move on to the project itself. Its nature was dictated not so much by what the curator wanted to show, and how, but with what he did not want to show. The fourth point of the concept draft reads: "No paintings, collages, costumes or, even more importantly, videos" (this is the only line that got underscored). Line 5 is Fedir Tetianych's poem:

I will house you all not in apartments  
but in artificial satellites.  
My design to make humankind  
Immortal persuades the wise  
and entertains the fools.

Therein lies the key to the curator's message.

Almost every person engaged in presenting Fedir Tetianych's oeuvre in the last ten years had been drawn to its superficial, visually striking side. The exhibition "Malevich/Tetianych. Let's Fly,"

<sup>5</sup> Richter, Hans. *Dada. Art and Anti-Art*. London: Thames & Hudson, 2004. P. 139.

<sup>6</sup> See Lamakh, Valeriy. *Knigi skhem*. Vol. 1, 2. Kyiv: Art Knyha, 2015.

<sup>7</sup> Lamakh, Valeriy. *Knigi skhem*. Vol. 1. Kyiv: Art Knyha, 2015. P. 137.



organized by Halyna Skliarenko and myself in K-11 Gallery (Kyiv) in 2003, marked the first attempt to undermine the unspoken tradition that had largely been established by the artist himself. The exhibition was intended for the “initiated” too, focusing exclusively on texts, blueprints and Biotechnospheres. The curators had made certain demands on Tetianych and imposed a dress code, warning him off the jester aesthetic (“and entertains the fools”).

The content and structure of the “The Canon of Frypulia” was dictated by the space of the exhibition halls of the PinchukArtCentre, their number, size and configurations. Let me underscore once again that the space plays a decisive role in my hierarchy of values as a curator. The space housed Tetianych’s poetic cycles in their entirety, subjugating the rest of the objects. The idea to alternate “black” and “white” texts occurred later as a product of multiple rereadings of the artist’s texts. Those who tried to read “black” and “white” elements from the perspective of quotidian morality and judgements dictated by it were wrong; by visually separating the different cycles, we did not just underscore their thematic difference but also accomplished the “fullness of form” mentioned by Valeriy Lamakh.

Should we pause on the phonetic dimension of the cycles’ titles, “Biotechnosphere” and “Frypulia”? In his famous sonnet “Vowels,” Arthur Rimbaud lay the foundations of the so-called “color poetry” based on the physical properties of sounds that may provoke emotional associations fully distinct from the meaning of the word. Having acquired color, a word gains a new and different function: a direct influence or a suggestive effect on emotions. I will admit that when I realized that the words “Biotechnosphere” and “Frypulia” should be colored white and black respectively, it felt like a flash that Rimbaud would describe as an “enlightenment.” I saw it as nothing more than a curatorial whim until I found Fedir Tetianych’s poster “The Black and White Temperature of Frypulia Within the Space of Life Necessity.” Having entered the exposition, the poster became another key for reading the exhibition’s imagery.

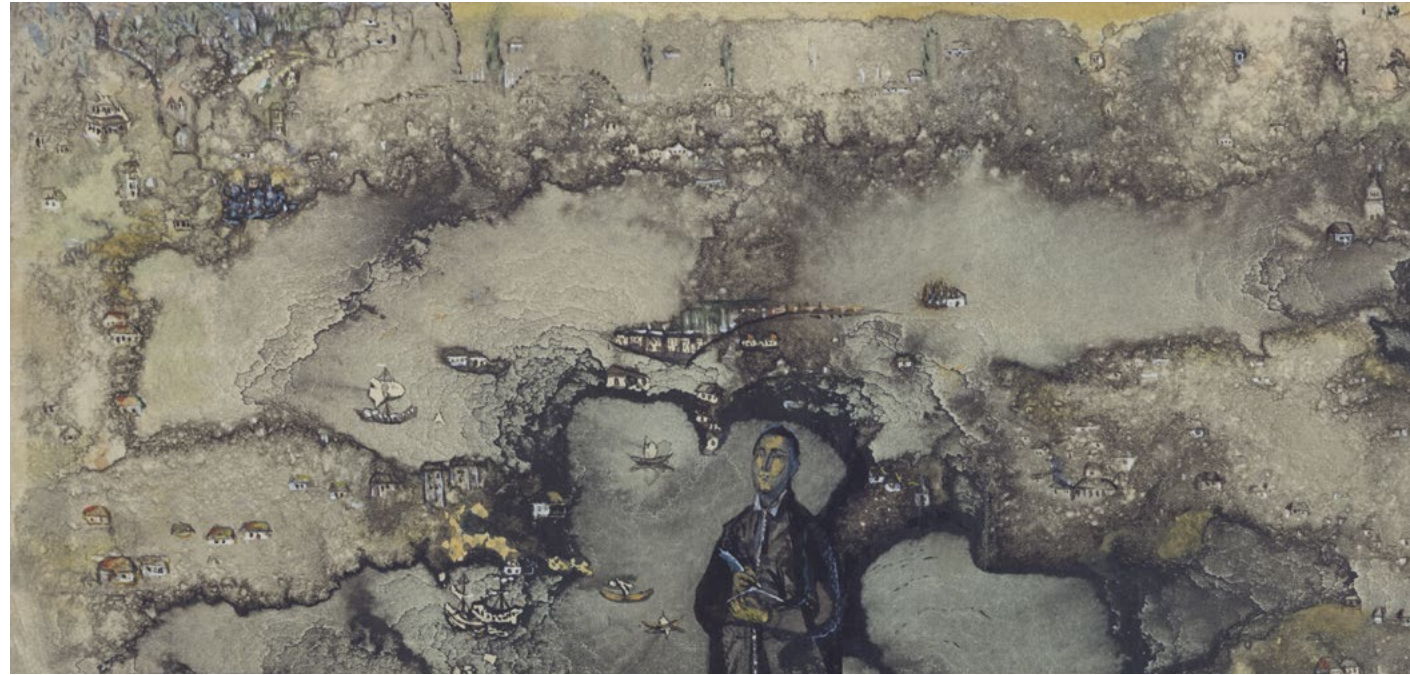
A table with a glass display was another feature of the exposition’s structure that had been dictated by the space itself. Despite all logic, the 10-meter-long table did not so much conceal as bring out the peculiar proportions of the second room. On the table, we presented the documentary materials comprising a significant portion of Fedir Tetianych’s legacy: objects, drawings, texts and books. The wall across from the table showed three of the artist’s programmatic assemblages in museum glass boxes: *Milk Carton Woman*, *Frypulia Briefcase* and *Stefka Tsap*. Carefully restored, they proposed a unique comment on Tetianych’s prophetic epigram:

Don’t laugh at my works!  
Don’t make usurper faces!  
After I die, you will sing hymns to me  
And buy up my trash  
At a million times the price!

The length of the table had also played a symbolic role, directing the public’s attention towards the idea of infinity embodied in the exhibition: it had neither a beginning nor an end, that is, the end became its beginning, and vice versa. Let me offer another quote from Lamakh:

96

97



50

Hryhorii Skovoroda.  
Mid-1970s. Paper, mixed media

In order for something to exist,  
Something has to come full circle somehow,  
And the end has to meet the beginning.<sup>8</sup>

In order to accomplish this goal, we numbered the poetic fragments in the first “canon” left-to-right but started from the opposite direction in second “canon.” Coming together in room 2, the two “canons” brought the interested public back to the beginnings at the opposite ends of the exhibition space. This trick was suggested by the artist himself: he developed a similar order in the book focusing on his works.

Fedir Tetianych had built several Biotechnospheres. Constructed of the so-called waste of the civilization, they differed radically from the model depicted in multiple drawings and blueprints presented at the exhibition. The curatorial idea to recreate a Biotechnosphere based on the blueprint remained nothing more than a dream: we realized that that was a goal for a separate project that would add an “acting” interactive construct.

<sup>8</sup> Lamakh, Valeriy. *Knigi skhem*. Vol. 1. Kyiv: Art Knyha, 2015. P. 105.









100

101 Recognizing that the exhibition would not be complete without this symbol of Frypulia, we opted for recreating the model of a Biotechnosphere (in the 1:3 scale) and a life-sized Module for Human Locomotion. Fedir Tetianych said of the Module,

Like peas dropping out of the pod, Biotechnospheres, too, may drop out of an airplane. They can split into 12 slices: separate chairs that can fly, swim, run on new legs or drive on wheels independently, scattering like cockroaches across infinity.<sup>9</sup>

Tetianych had assembled one Module for Human Locomotion out of an aluminum frame and a chair and stored it at Perspektyvna Str.: hidden from a casual visitor on the upper level of the studio, it was always on hand in case the artist needed it. Its depiction greeted the visitors of Room 4, hidden in the exhibition's epicenter. But before we enter that room, I suggest we take a look back at the earlier exhibition, "Let's Fly" (2003). When preparing that show, we met the artist at his studio, and that occasion left an indelible impression. Unconstrained by social and quotidian boundaries, Fedir Tetianych had built a total artwork with a labyrinth of streets, crawlspaces and oases for rest and conversations, accumulating trash of all sorts and his own works. A comparison with Kurt Schwitters's *merzbau* comes to mind.

The room at the PinchukArtCentre that we are addressing here brought back those memories. Its distinct architecture and distance from the walk-through enfilade of the rest of the rooms all underscored the uniqueness of the place. The decision to cover the floor with the artist's remaining installations and objects came immediately, but initially it had no theoretical justification. What helped me was the photo record of the studio that Yuriy Zmorovych created after Fedir Tetianych's death; these photos completed the image of the artist's studio that we chose to recreate. The dialogue between the real objects and their representations in large, almost life-sized photographs was a dialogue through time: a conversation between the artist whose presence could still be felt in the photos and us, the witnesses of his triumphant return.

A wooden gallery along the walls of Room 4, which created an effect of an archaeological dig, has become a symbol of the exhibition. Aside from the conceptual meaning, it also served a practical function: the visitors who wanted to see the artifacts and "remains" of Tetianych's installations placed in the center of the room had to walk along the gallery. During the exhibition's three months' run, thousands of feet had blackened the light unpainted wood of the gallery in another unanticipated and, most importantly, unpredictable allusion to the project's black-and-white imagery. Many visitors had discovered the phenomenon of Frypulia for the first time; many others had first seen its new, museified dimension. To rephrase Kosuth, we may say that the exhibition did not just show the artist's text, literally and figuratively, but also created a context for it.

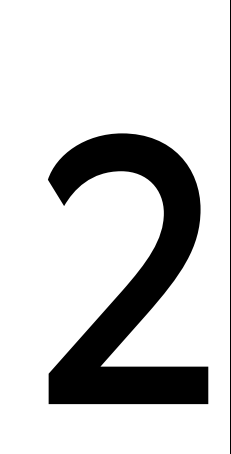






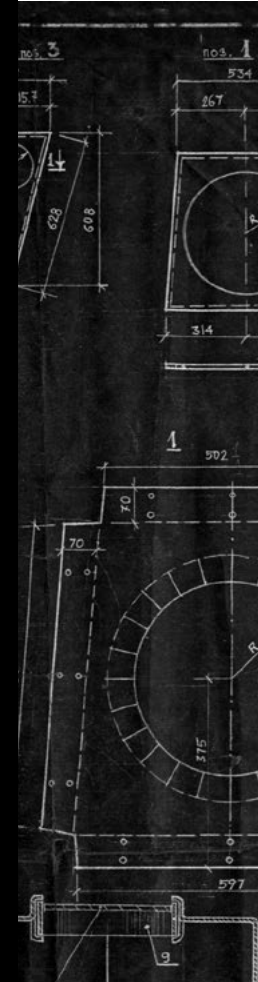






# 2 PART

# PART 2





# FEDIR TETIANYCH. FRAGMENT OF AN ARCHIVE

VALERIY SAKHARUK

Fedir Tetianych's archive<sup>1</sup> consists of the so-called main body of works (paintings, graphic works and assemblages) and a large quantity of documentary materials (sketches, drafts, drawings, photographs, handwritten texts and typescripts). Drawing the line between the two groups is quite a challenge: anything within the artist's field of vision could become an object of his artistic intervention. Tetianych felt particular reverence for the objects that lost their functionality and were thrown out into the trash. He used them in his most programmatic works: models of Biotechnospheres, assemblages and books.

<sup>1</sup> The archive was processed as part of the research project under the aegis of the Modern Art Research Institute on the National Academy of Arts of Ukraine.

108

55  
"I felt the flight..."  
Artist's book, p. 1

109





### 1. A MASK

WOOD, WOODEN PANELING, TREE BARK, NAILS, WIRE, PAINT.

31 × 23 × 6 cm

The art object consists of a rectangular vertical base of wooden planks covered with thin wooden paneling partly painted bright green, with white oil paint dots on the surface. A moveable elongated piece of wood, partly painted dark green, is affixed with a thin wire to a nail hammered into the upper left corner of the base. Two wooden twigs that stick out of the base slightly lower in opposite directions and a diagonal piece of wood leaning from left to right are firmly affixed with nails. These elements are speckled with dark-green and white dots. A piece of bark in the lower right corner revolves on a nail. The composition may be read as a schematic depiction of a human face.

This assemblage is an example of an art practice that is atypical for and fairly rare in Ukrainian art. Despite having gained wide popularity in Western European art since the late 1950s, it was embraced by very few Ukrainian artists (exceptions include Karl Zvirynsky and Hlib Vysheslavsky). Fedir Tetianych is one of the artists who used the tropes of an assemblage to meet their artistic goals throughout their lives.

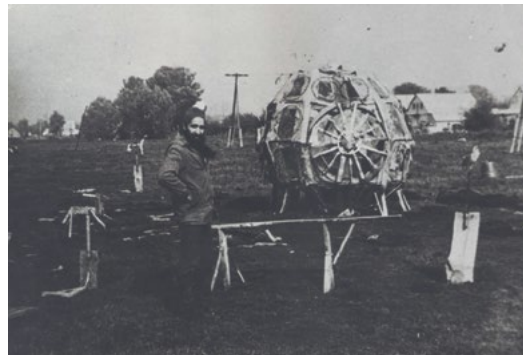
### 2. TETIANYCH NEXT TO A BIOTECHNOSPHERE

THE VILLAGE OF KNIASHYCHI, 1984

BLACK-AND-WHITE PHOTOGRAPH

10 × 15 cm

The photograph depicts a life-sized model of a Biotechnosphere (a wooden frame covered with sheets of paper with “technical” elements drawn on them, with additional pieces in other materials) that a viewer could enter. It was assembled on the outskirts of the village of Kniazhychi, Kyiv Region. The model is surrounded by other objects (stylized depictions of animals and a bird that have symbolic or even ritualistic meaning) located at the distance of approximately 5 meters from it. The author of the Biotechnosphere stands in front of it next to a wooden bench. Three paper strips that held the photo in place in an album, on a board or on some other object are affixed in the upper part of its reverse side. The photo depicts a Biotechnosphere, an object that will become the artist’s calling card. Preparing the exhibition “Malevich/Tetianych. Let’s Fly”, its curators used two models of the Biotechnosphere that had been stored at the artist’s studio at Perspektyvna Str. in Kyiv and in the village of Kniazhychi respectively. The first consisted of modules (primed white canvas stretched over trapeze-shaped frames); the second was made of recycled non-artistic materials that had suffered organic changes as the result of being stored in suboptimal



conditions. We assume that the photo depicts fragments of paper casing used to reconstruct the second model. Aside from the models mentioned here, there were others: a metal Biotechnosphere installed at a railroad depot in the town of Popasna, Luhansk Region in the east of Ukraine; a Biotechnosphere created in the kitchen of the artist’s flat on Kurhanska Str.; a Biotechnosphere “for home use,” light and open, made of a twisted circular aluminum frame with a chair in the middle. The latter stood in the artist’s studio on Perspektyvna Str. and was documented by Yuri Zmorovych after Tetianych’s death. None of them have survived.

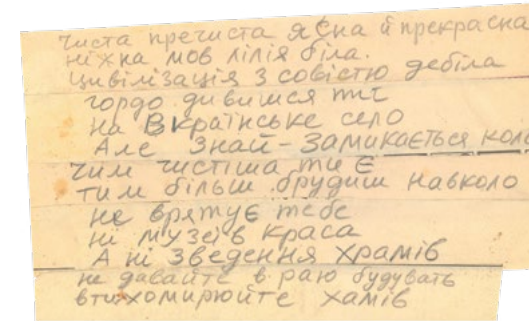
### 3. THE POEM “THE PURE THE IMMACULATE ONE”

PENCIL AND GLUE ON PAPER

12,5 × 20,3 cm

The manuscript consists of five strips of paper pasted together horizontally. The hand-written text in large clear letters reads:

The pure the immaculate one bright and glorious  
Tender like a white lily  
Civilization with the consciousness of an idiot  
Proudly you look  
At the Ukrainian village  
But know that it has come full circle  
The purer you are  
The more dirt you leave around you  
And neither the beauty of your museums  
Nor building shrines  
Will save you  
Don’t let them build in heaven  
Pacify the brutes



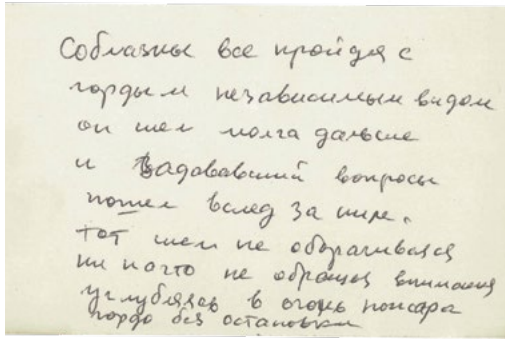
Tetianych had resorted to poetry as a form of artistic expression throughout his life. He left hundreds of manuscripts, printouts and occasional magazine publications. Tetianych was no professional poet. Mostly formally unsophisticated and thematically naive, these poems have the earnestness, intensity and unostentatious patriotism that allow to place them within the national folkloric poetic tradition. The poem attempts to snatch the harmony between humankind, nature and space from the clutches of civilization, which is a leitmotif in Tetianych’s legacy. Similarly, Tetianych had used repurposed non-artistic materials in most of his works, as if cleaning the civilization’s waste of the past experiences it has been a part of in the crucible of his art.



#### 4. THE POEM "HAVING PASSED EVERY TEMPTATION..."

BALLPOINT PEN ON PAPER.

7,5 × 12,5 cm



The manuscript of the poem is written on a small horizontal paper card, likely from the widely sold Notepaper set. The text reads:  
Having passed every temptation  
With a proud independent look  
He walked on without a word  
And the one who asked questions  
Followed him.  
He walked without taking a look back  
Without paying heed to anything  
And plunged ever deeper into the fire of the conflagration  
Proudly and without stopping

Similarly to a significant portion of Tetianych's poetic works and other texts, the poem in blank verse is written in Russian. The lyrical protagonist of the poem is a thinly veiled portrayal of the author himself. He is the paragon of self-sacrificial service to humankind. The poem itself echoes an ancient parable that reaches the common origins of eastern and western cultures; allusions to it can be found in the 19th and early 20th century symbolist poetry.

#### 5. SKETCHES FOR A POETIC TEXT

PAPER CARDS, BALLPOINT PEN.

9 × 12 cm EACH

The manuscript consists of eleven sheets of paper (like the previous object, these, too, could have come from a typical set of notepaper) wrapped in the twelfth sheet, folded in half and signed "Rehearsal." The object must have lain in direct sunlight for a long time: the upper two sheets are bleached and yellowed. This is a behind-the-scenes look at the creative processes of the artist-poet. Reading the pages in order, the recipient is swept with the almost physical tension of an image emerging. The style can be described as stream of consciousness, introducing subconscious, often morbid impulses, anxieties and phobias.



#### 6. COMPOSITION

WATERCOLORS AND GOUACHE ON PAPER

18,4 × 26 cm



The watercolor depicts an autumn landscape, painted either from life or from the artist's imagination. Embracing the traditional means of artistic expression, Tetianych evokes an elegiac mood brimming with beauty, longing and a sense of solitude. The concave surface of the earth in the foreground creates an unusual effect; long and slender tree trunks protruding from it intersect. A degree of stylization, a sense of rhythm and a decorative approach noticeable in this work remind us that the artist had worked at the Decorative Monumental Workshop of the Kyiv Art Production Enterprise.

#### 7. COLLAGE

PAPER

29,6 × 34,8 cm



This unique work was created by gradually enlarging certain elements of the image in xerox copies. The artist modified the typical A3 format of the xerox copy by snipping off an irregularly-shaped piece and pasting two shreds of old paper to it. The work contains an ID photo of the artist's father (with a blank space for a stamp in the bottom right corner), a portrait of the artist's mother (?) in a Ukrainian national costume, of the artist himself in his "space suit", a schematic human module as a source of decorative elements, the artist's poems and a photo of an unclear object. The bottom right corner bears Tetianych's bookplate. Tetianych used his personal history as a source for his works throughout his life. This gesture, fairly typical for modernity, can be read as the artist's acknowledgement of his duty and an attempt to find links between the past and the future, the private and the universal, the mundane and the spiritual.

#### 8. MARIA PALII-STROIVANS.

"MODULE FOR HUMAN HABITATION"

BALLPOINT PEN, INK AND PENCIL ON PAPER

28,5 × 20,2 cm EACH

The manuscript by Maria Palii-Stroivans, an architect and a disciple of Tetianych's philosophy, comprises two sheets of paper torn out of a notebook. The first bears a blueprint of a spherical module, its projection and a human module with specified dimensions, as well as a brief text outlining future research into the subject. On the reverse is a circle divided into four segments, three of which are captioned as "a glider", "a boat" and a "race car." The second page carries a text that specifies the most pressing research questions and provides possible answers. The content of these sheets is deeply utopian, full of faith and naiveté. As Halyna Skliarenko had succinctly noted, "these beliefs keep alive not just the eternal human dream to conquer space and fly through the universe that became reality in the 1960s, but also, quite unexpectedly, other features: not scientific and technological but the social and psychological issues of the time."





9. FEDIR TETIANYCH AT THE EXHIBITION OF ACHIEVEMENTS  
OF THE NATIONAL ECONOMY OF THE UKRAINIAN SSR

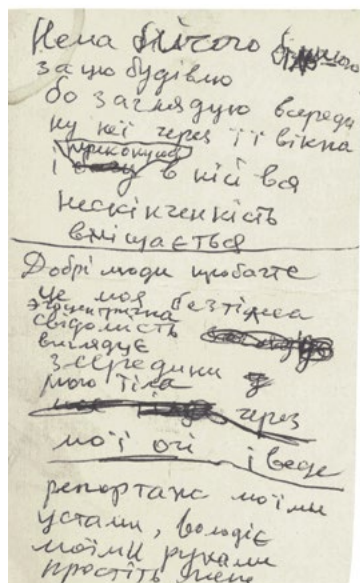
EARLY 1970s

BLACK-AND-WHITE PHOTOGRAPH

17,4 × 23,8 cm

Tetianych is photographed next to air jets at the Exhibition of Achievements of the National Economy of Ukrainian SSR in Kyiv.

The choice of the location and background for the photo is not accidental: the artist's passion for jets was already defining the direction of his works. We see Tetianych as a young man very unlike the image of the bearded "prophet" with a piercing gaze that he adopted in the coming decades.



10. SKETCHES FOR THE TEXT "THERE'S NOTHING BIGGER  
THAN THIS BUILDING..."

BALLPOINT PEN ON PAPER

12,2 × 7,5 cm

The manuscript is a sketch for a text with multiple corrections.

The text reads,

There's nothing bigger than this building  
Because as I peer inside through its windows  
I am reassured that the entire Infinity  
Fits within.  
Oh gentle people please forgive me  
Because my incorporeal egocentric mind  
Peers from outside my body through my eyes  
And provides a report through my lips, possesses  
My hands  
Forgive me

The text has a confessional lyrical and philosophic tone and provides a typical example of Tetianych's style, combining the poetics, imagery and form that are uniquely his.

11. POEMS. 6 PAGES.

CHINA INK AND PEN ON GLOSS PAPER

19 × 12,8 cm EACH

In this manuscript, the author has carefully transcribed every poem in stylized lettering. All the pages in this "series," with one exception, are numbered: 2, 4, 5, 7, 8.

The text reads,

The unnumbered sheet:

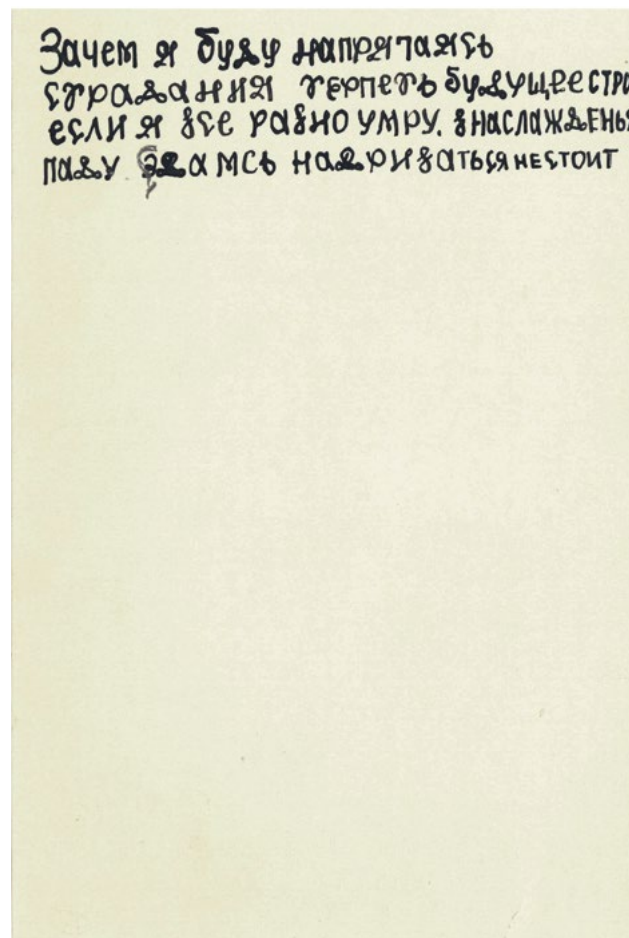
Why would I make an effort  
Endure suffering build a future  
I'll die anyway, so I might as well  
Plunge into pleasures give up and enjoy it

Sheet 2:

If I penetrate my essence  
According to Wiener  
I will appear not merely as a voice or an image  
But as my material self  
I will be transmitted as a signal

114

115



Through the telegraphy through the radio through the  
twinkling of stars  
Like TVs now, any star  
Will be able to broadcast data,  
And I will be transfigured into human flesh from it

Earth electrons, starlight take pictures  
Cameras are not the only thing that shoot  
Us when we are born, live and  
Leave, undying, to chase our ancestors.

In life we become  
Photo prints, the light of infinity, acts,  
The universe has seen  
Good and evil deeds  
With all its points.

Sheet 4

Each human has the calling to be immortal.  
High time we forgot Malthus's teachings in the zodiac  
teachings,  
And calm the snake biting its tail.  
Those who fear eternity should discover Frypulia

We fail to educate everyone, and we harbor  
No way to hide our guilt  
Savages, good for nothing  
But hate and war.

There are not enough humans on the earth as is.  
Take faith in it.  
After all, in circus each animal may become a genius,  
A bear is made into a splendid artist,  
So why don't we turn all savages  
Into professors and humanists.

Sheet 5

Among small mundane quiet worries  
Our life might seem monotonous and modest  
Look at us, weaklings, and remember well, or better yet,  
write it down  
The planet Earth believed and said "I'm great" with every last  
one of us

Our every gesture is the paragon of expressiveness  
Accompanying the growing production rates of humanity at large  
Teaching scientific and technological discoveries to the  
weary and the lost.  
Art, look: your every movement is inspired.

Sheet 7

The Frypulia style did not manifest itself to anybody but us:  
Not to the Zodiac kin,  
Not to township intimate reports,  
Not to any official fashion commission.  
None knew about its historical mission.  
Like drums, the progenitors of rituals,  
Having fine-tuned the music of towns and peoples



They join the single super giant ensemble  
Frypulia style saves the world with art  
From nuclear and hydrogen explosions.

#### Sheet 8

Surpassing all zodiacal stars in their genius,  
ABBA and Boney M. had gained global fame  
Gaining clout over the world's spirit, including us.  
And now they, too, are forced to learn the Frypulia style  
from us  
Performing the work of the sacred  
Ritual dancing and signing  
They started the factories of inspiration  
And managed to refloat work

Tetianych violates the conventional norms of versification  
and destroys the stereotype of art for the select few that  
is associated with high poetry. Tetianych's poetic rebellion  
is a reflection of the creative and personal position of the  
artist who questioned the legitimacy of the existing social  
pact and tested the values enshrined in it. The emotional  
directness of the message and a naive form are typical  
features of his poetry; its goal is the search for the new,  
still unknown dimensions of human existence open to the  
infinity of inner and outer universes.

#### 12. NATALIIA HERASYMENKO. FEDIR TETIANYCH AT THE INDEPENDENCE SQUARE DURING THE ORANGE REVOLUTION, 2004

COLORED PHOTOGRAPH

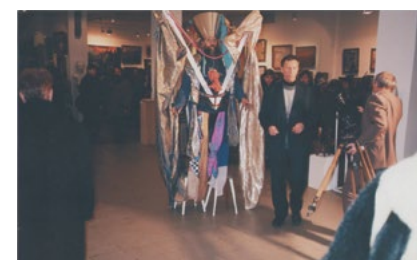
33 × 20,9 cm

A picture shot by the artist Nataliia Herasymenko depicts Tetianych in one of his famous costumes late at night in the midst of a throng gathered at the Independence Square (Maidan Nezalezhnosti) in Kyiv. We can see the Lach Gate in the background. The artist's presence at the Orange Revolution comes as no surprise: the extraordinary and plenipotentiary ambassador of Frypulia on Earth always underscored his national origins and could not help but be with his nation at a moment like that. Like most artists, Tetianych was swept up by the national exaltation and supported the new government in his own unique way; nevertheless, when the so-called post-revolutionary project "An Open Air Museum," which was to include Tetianych as one of the central figures, applied for the Ukrainian House exhibition space in the January of next year, its application was rejected. If realized, the project could have had a significant effect on the artist's social status and could have changed the politics behind the workings of the Ukrainian House, which was already set in its ways.



116

117



#### 13. FEDIR TETIANYCH AT THE EXHIBITION HALL OF THE NATIONAL UNION OF ARTISTS OF UKRAINE IN THE HOUSE OF ARTISTS, KYIV

COLORED PHOTOGRAPH

9,9 × 15 cm

Tetianych was photographed in his gaudy costume at the opening of an exhibition at the Union of Artists. The artist stands on two chairs and dwarfs the crowd clad in dark winter clothes. A member of the National Union of Artists, Fedir Tetianych would occasionally remind his colleagues of his existence by showing up at exhibitions in his whimsical costumes. His friend and sometime collaborator Volodymyr Yevtushevsky described their visit in alien costumes to a party meeting at the House of Artists in the late 1970s and the stir it caused.

#### 14. FEDIR TETIANYCH AT THE US EMBASSY IN KYIV

COLORED PHOTOGRAPH

9,9 × 15 cm

The photo was made at a social event at the US embassy in Ukraine. Dressed in his costume, Tetianych sits on the carpeted floor, a glass of wine in hand, surrounded by diplomats and their wives. There is a marked contrast between the style and behaviour of the artist and the rest of the people present. Were the diplomats aware of the implications when inviting the artist? Despite his choice to remain on the fringe and to provoke the public, Tetianych craved social acceptance and took pains to talk to the media and ensure his visibility. Further evidence of his yearning for acknowledgement include his pride when his first work was acquired for a museum collection in 2006 (it was bought by the Museum of Contemporary Ukrainian Fine Arts in Kyiv), and by this photograph.



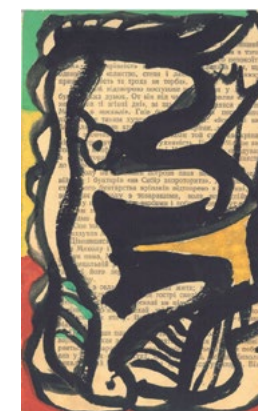
#### 15. A COMPOSITION

A PAGE FROM A SCHOOL TEXTBOOK, GOUACH, CHINA INK

19,9 × 12,7 cm

An abstract composition in gouache was created on page 64 from a Ukrainian literature textbook that described Mykola Dzheria, the rebellious protagonist of the eponymous novel by Ivan Nechui-Levytskyi (1876).

The creator of the local version of arte povera aesthetics, Tetianych used quotidian objects in his art. On the one hand, a Ukrainian literature textbook was a part of the artist's experiences from his childhood, an especially intense period that lays the foundations of one's inner world; on the other, it was a symbol of the era. Defacing the textbook and covering its page with spots of color, Tetianych performed psychotherapy and freed himself from the yoke of subconscious complexes from the past.







# 16. SELF-PORTRAIT NEWSPAPER CLIPPINGS, WIRE, STRING, WOOD, FABRIC, GLUE.

16,4 × 7 cm

An assemblage made of wire and other random materials depicts a human profile recognizable as that of the artist. A newspaper clipping serves as the body or, to be more precise, a pedestal of the profile. Tetianych creates not so much a self-portrait as a project of his own monument. The work brims with self-irony that can be read on several levels. First, the artist offers a project that would memorialize him posthumously; second, its materials challenge the norms that the public associates with high art; third, the very title and content of the newspaper article (“The curious and curioser”) is quite telling; last not least, the high-browed profile calls to mind thousands of recognizable profiles of the leader of the international proletariat that had been scattered across the entire country until recently. The artist ramps up the idol-venerating Soviet tradition to an absurd level and, placing himself at its center, undermines it from within.

# 17. THE ACADEMY OF THE MIRACLE. MID-1990s TRACING PAPER, NEWSPAPER CLIPPINGS, PAPER, CANDY WRAPPERS, WIRE, PENCIL, BALLPOINT PEN, INK, GLUE.

46,3 × 20,5 cm

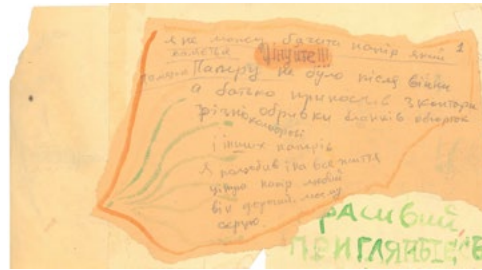
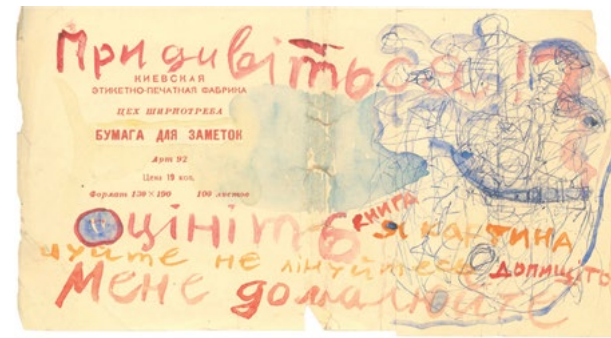
The art object that, in terms of technique, occupies a midway point between a collage and an assemblage was intended to be seen from both sides. The base of the object is an A4 sheet of tracing paper. One side is filled with random notations. A partially glued newspaper clipping in the center advertises “firewood for your hearth”, with the artist’s words “Love is like a fire” written on the reverse. The other side bears a collage of a piece of paper with a drawing of a female face, a newspaper clipping with Jean-Paul Belmondo’s portrait advertising *Les Misérables*, and a wrapper of Vaarika candy with a picture of a raspberry. The artist adds the words “Academy of the Miracle of Kinds and Calibrations” to this puzzle. The meaning of the artist’s message remains obscure. The overall character of the object is driven by the inner logic typical of Tetianych and his unique style.

The work can be dated by the announcement of the establishment of the Academy of Weirdos in Kyiv, published by the newspaper Molod Ukrainy on February 9, 1993.



118

119



# 18. TAKE A CLOSER LOOK! NOTEPAPER WRAPPER, PAPER, WATERCOLOR, PENCIL, BALLPOINT PEN

15 × 28 cm

The art object is based on the package of notepaper with its edges heavily damaged from long use and careless storage. Over technical characteristics of the item, the artist wrote his own text in red and orange watercolors: “Take a closer look! / Judge me I’m a painting / listen don’t slack off write your part / finish painting me.” Next to this text is a tangle of ballpoint pen lines with a

smiling face “peeking out” of it. An irregularly shaped piece of paper is partially pasted to the other side. On it is the following text: “I cannot stand seeing paper just lie around. Treasure it!!! I remember when there was no paper after the war and father would bring colored scraps of forms, wrappings and other papers from his officel came to love and treasure paper for my whole life it’s loved and dear to my heart.” Beneath this text, the artist had “hidden” another message: “Each sheet of paper shouts: Take pity on me! Take a look at how beautiful I am!”

The adoption of a recognizable naive style testifies that Tetianych had delved into the deeper levels of Ukrainian culture with their strong naive current, and mastered one of its most important form- and imagery-defining tropes. Both the philosophy of the 18th century philosopher Hryhorii Skovoroda and the poetry of Ukraine’s central national poet Taras Shevchenko (it is no coincidence that the canonical collection of his works is entitled *Kobzar*, or the blind folk bard) can be described as examples of a “naive worldview”. Ukrainian painting of the 19th century (Mykola Pymonenko, Kyrylo Trutovsky, Serhii Svitoslavsky) was naive by default, whereas the modernist monumentalist Mykhailo Boichuk and his school were naive programmatically; practitioners of socialist realism may be described as naive by choice. Take an unbiased look at the exposition of the National Art Museum of Ukraine: truly, it is a museum of naive art! Can we apply that term to Tetianych’s philosophy? Its cardinal difference from the utopias of his Russian predecessors lies in the fact that he espoused certain traits typical of a rural, largely naive culture, as opposed to the urban thrust of Tatlin, Lissitzky or Malevich. For the latter, peasants were universal signs of the world order to come, disconnected from the land; their author was a self-aware creator of this universe. From this cursory juxtaposition, we can draw the conclusion that Tetianych expressed the Ukrainian national tradition. Returning to the work that inspired this half-serious, half-ironic detour, let us underscore the modernity of its form and message that touches on highly relevant environmental issues.





#### 19. BIOTECHNOSPHERE.

PENCIL ON PAPER.

29,5 x 20,8 cm

A light and translucent drawing gives us a good idea of Tetianych's style in graphic art. The Biotechnosphere on iron wheels depicted here was installed in the town of Popasna, Luhansk region (the east of Ukraine); the artist's family has photographic records of the object.



#### 20. BATTLE

CHINA INK ON A PAGE FROM A TEXTBOOK

14,3 x 21,2 cm

The work is created on page 63 torn out of a history textbook. The reverse (page 64) describes the events preceding the October Revolution and features an illustration entitled "V.I. Lenin next to a hut at Razliv Station." The work depicts a rider who attacks a person with their arms raised defensively. Another human figure is trampled under the horse's hoofs.

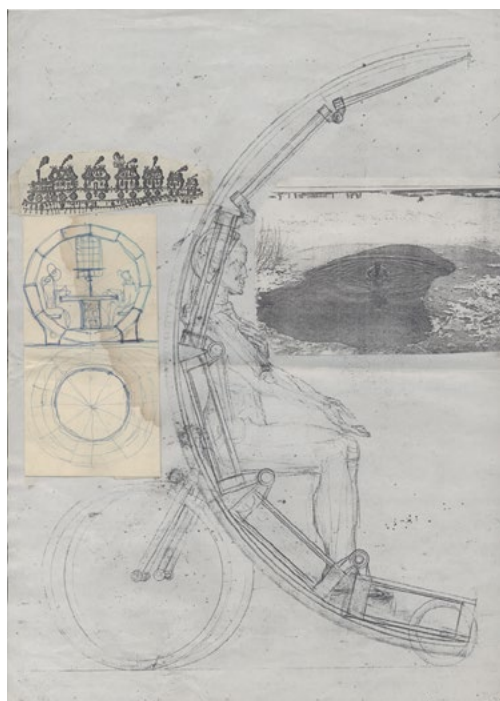
#### 21. A MODULE FOR HUMAN LOCOMOTION

PAPER, XEROX COPY, BALLPOINT PEN, INK, GLUE

41,8 x 29,6 cm

The collage is done on a xerox copy of a blueprint for a locomotion module with a human figure in it. A xerox copy of a photo of the artist swimming in a large ice hole in winter, a stylized depiction of a toy train and original drawings of a cross-section and a projection of a Biotechnosphere are pasted around it. The latter drawing is pasted in a way that allows to deposit a paper card within it. The blueprint shows yet another track in Tetianych's creative experiments seeking to construct universal devices for human locomotion and habitation. An open arch-like structure on one small and two large, bicycle-like wheels leaves the impression of functionality and seems quite realistic. The origins of the locomotion module reach Leonardo da Vinci's blueprints.

The similarities between Tetianych's work and epiphanies of his great predecessor are further underscored by a human image in the style of the Vitruvian Man and other Renaissance works. A cross-section of a Biotechnosphere, pasted on slightly to the side, shows its inner trappings and the general character of its so-called living space. Another image, that of a toy train with steam merrily rising from its carriages, contrasts dramatically with the other elements. If you look closely, you can see the signature "Tetianych 1970" underneath it. The photo of the artist shows him rising from an icy bath: he has been steeling himself to complete his mission. This is a sophisticated play of meanings and messages encoded as an artistic statement.



120

121

#### 22. FEDIR TETIANYCH WITH HIS FAMILY AT THE OPENING OF THE EXHIBITION "MALEVICH/TETIANYCH. LET'S FLY", 2003

COLORED PHOTOGRAPH

15 x 21 cm

The photograph shows Tetianych with his wife and children posing next to the exhibits at the exhibition "Malevich/Tetianych. Let's Fly" at the K-11 Gallery in Kyiv in December 2003.

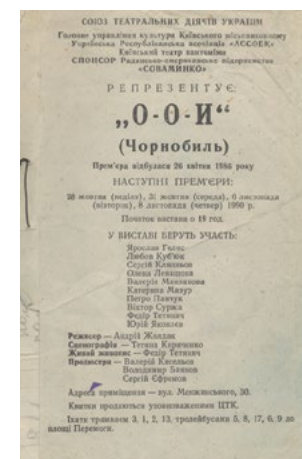
The artist had several solo shows during his lifetime. The first was held in the early 1990s in the then republican branch of the Central Lenin Museum, which was at the time being reorganized into the Ukrainian House. The museum staff did not know how to fill the empty spaces left after the Lenin exhibits went into storage; having heard about their disorientation, Tetianych suggested his works. The artist was given free reign of the space of approximately 1,000 square meters, and he has risen to the occasion. The event and its author had become the stuff of legends for the Ukrainian House team. Tellingly, another representative of the Ukrainian underground,



Anatol Stepanenko, had also made use of the Lenin Museum staff's disorientation to organize his first solo show there in 1991. Tetianych's next show would be held at a different time and under different circumstances. Having received curatorial support and full institutional backing, the artist was forced to subjugate his creative "voluntarism" to the demands of a highly academic project. The organizers were apprehensive of his carnivalesque style, but, having understood the weight of the task, Tetianych decided not to provoke the viewers and came to the opening in a modest black shirt and a stylish white jacket. A full description of the project can be found in Halereia magazine (#4, 2003).

#### 23. E-O-Y (CHERNOBYL) THEATRICAL PROGRAM, OFFICIAL FORM, PENCIL, WIRE

The object consists of a theatrical program for Andrii Zholdak's performance "E-O-Y," in which Tetianych was invited to participate (his contribution is defined as "a live painting"), and a standard form with technical specifications of the printed matter bound with a thin wire. The artist jotted down several thoughts and images on the reverse side of the form, including a drawing "I.S. Lytovchenko in a coffin" and the phrase "Like in every soul within me" (repeated twice). Both the fact of the collaboration between Fedir Tetianych and Andrii Zholdak and the very theme of the performance speak volumes. Tetianych was listed not just as a contributor of "live paintings" but also as a cast member. Those who had not seen the performance are left to wonder what these rebels and prophets of the changes to come accomplished in the fall of 1990, in the last year of the USSR's existence: the program had emphasized that the true "opening night was on April 26, 1986." Tetianych had bound this document to a sheet of paper that depicts





the artist Ivan Lytovchenko in his coffin. The paper, folded many times, must have been in Tetianych's pocket when he came to pay his last tribute to his colleague, the renowned monumentalist. The drawing from life occupies the center of the composition, carrying the full weight of the artist's message; human emotions provoked by the event coexist with a certain detachment: Tetianych could keep working even under the circumstances. Such is the price of the artist's calling which exists outside the conventional ideas of high and low, the beautiful and the ugly, what is considered to be in good taste and what is reprehensible. Tetianych's gesture is deeply symbolic. The drawing that the artist had inserted into the program of "E-O-Y (Chernobyl)" reminds us of another cenotaph: the Chernobyl sarcophagus.

**24. COLLAGE WITH A GREETING POSTCARD PAPER, A GREETING POSTCARD, CHINA INK, PENCIL, GLUE**  
14,6 × 20,8 cm

The collage consists of a "Glory to the Great October" greeting postcard pasted into a sheet of paper folded twice. The paper carries calculations done in pencil. The postcard from which the artist had cut out some fragments is addressed to Natalia Tetianych on the occasion of the anniversary of the October Revolution. Over it are pasted three pieces of paper with a sign in a rectangular frame drawn on them (possibly a silhouette of the Biotechnosphere), a handwritten notice of a monetary fund being established in Bretenbut's (?) and black dots. Fedir Tetianych never tired of settling accounts with the past of his country, and hence with his own past. This work is based on the "Glory to the Great October" postcard. Having removed all the elements he didn't need, such as an image of the cruiser Aurora on the Order of the October Revolution or marching soldiers and seamen, from the card, the artist inserted new meanings into the spaces left behind by them. One message in particular draws the viewers' attention: "A monetary fund was created in Bretenbut's." What is it: a fictional country, like Brobdingnag or Glubbudbrib from Jonathan Swift's famous utopia, or a veiled allusion to the events in his own country? In the background, we can see mundane calculations: sums of money are added, subtracted and multiplied by square meters, days and numbers of people. We can assume that the arrangement is not random: as we have had every opportunity to see, the artist's actions were subject to unshakable inner logic. He may have been trying to solve the issues with the past by moving it into the present, mundane, fantastic or spiritual dimensions.

**25. A COMPOSITION WITH A FEMALE IMAGE**  
OIL ON PACKING CARDBOARD

16,2 × 59 cm

If we limit our overview of Tetianych's legacy to paintings, with *A Composition with a Female Image* as one example, and try to define his place in Ukrainian art of the latter half of the 20th century, we will be forced to admit that he was unique. Free from any traces of conformity or so-called professional training, the work seems to belong to Western European culture and particularly to movements known as Dada, Art Brut or neo-expressionism. On the other hand, Tetianych's works have the vibrant palette typical of the national cultural tradition. The themes from national history in his works

further underscored the national rootedness of his choice of colors.

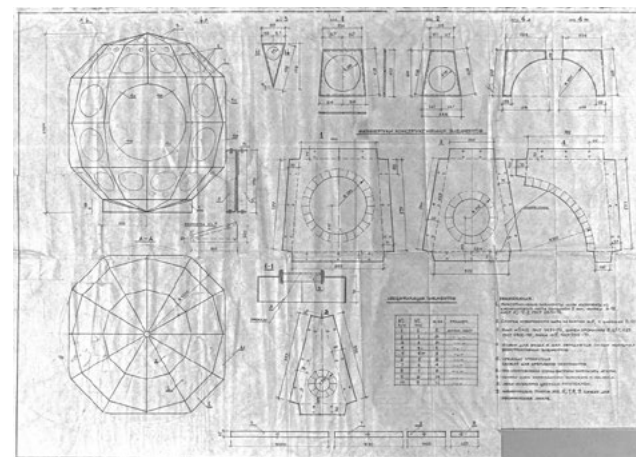


**26. A BIOTECHNOSPHERE. A DRAWING OF A SPHERICAL CAPSULE**

TRACING POWDER ON PAPER

63 × 94 cm

A professional drawing of a Biotechnosphere was copied to a large sheet of paper with a copying machine of the time. The sheet carries blueprints of the Biotechnosphere's constituent elements, its cross-sections and projections. The specifications in the sheet's bottom right corner had been cut off. The 1932 show of Vladimir Tatlin's works at the State Museum of Fine Arts in Moscow exhibited his blueprints alongside a model of Letatlin, a human-powered ornithopter. Representatives of the Soviet avant-garde had been consistently trying to turn their ideas into reality, and that brought them recognition, at least initially. What were Tetianych's aspirations when he was designing a Biotechnosphere for Popasna and doing professional blueprints? We can hardly reconstruct the thoughts and feelings of the artist who dared to take this creative step in the "stagnation era" of the 1970s that undermined creative individuality, disregarded initiative and prized servility. Despite every hurdle, he did succeed: we can see photographs of a fantastical metal object. The copy of the blueprint for a spherical capsule and its current state provide evidence that it was actively used when designing and constructing the model. It is quite possible that the blueprint is a better reflection of the era when the Biotechnosphere was mounted on railroad tracks than any of our art history treatises.







27. DESIGN FOR DECORATIONS OF INDEPENDENCE SQUARE. 1990  
PAPER, TRACING POWDER  
29,7 × 21 cm

A copy of a collage on an A4 sheet of paper. The upper part of the image shows a photo of the October Revolution Square (now the Independence Square / Maidan Nezalezhnosti), with Moskva Hotel (now Ukraine Hotel) towering over it; the lower part of the image shows a sketch of a monumental panel alongside two identical photos of Fedir Tetianych. The picture of the square was taken on the eve of its latest reconstruction. After Ukraine regained independence, the monument to Lenin, which had been the compositional and ideological center of the architectural ensemble, was covered up with a temporary shield. Changing panels filled with new political meanings were mounted on it. All Tetianych had to do was paste his own composition on the existing rectangle; in essence, his suggestion did not contribute anything meaningful to solving the problem of the design for the country's central square. The artist's panel is at odds with the relaxed crowds strolling by the fountains. The abstract image on the black background seems strange or even menacing. This impression is underscored by the artist's standard ID photo pasted twice in the lower part of the sheet, and the seemingly archaic stylized composition of sharp triangles. This seems like a premonition of the challenges that the country would face on its road towards affirming its independence.

28. PAINTINGS BY FEDIR TETIANYCH AGAINST THE BACKDROP OF HIS HOUSE IN THE VILLAGE OF KNAZHYCH, 2000s  
COLORED COMPUTER PRINT ON PAPER  
10,8 × 19,3 cm

The print-out of a digital photo shows two paintings (one partly out of frame) by Tetianych that occupy nearly all the space of the image. They are "framed" by a bench that runs around the house, by its roof and a sliver of the white wall. Tetianych's paintings are a unique phenomenon in Ukrainian art. Free of the hypertrophied desire to "beautify" or achieve aesthetic "perfection," undaunted by the ideal of professional "mastery," they stand equal to the best examples of Western European art of the 20th century, or at least to those that reached the depths of the collective unconscious.



124

125

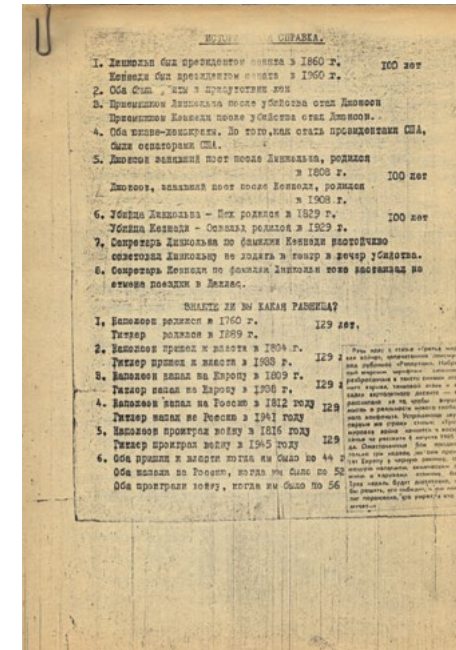


29. FEDIR TETIANYCH WITH HIS WIFE IN THE HOSPITAL. 2007  
COLORED PRINT ON PAPER  
20,2 × 28,3 cm

The photograph was taken by the artist's son, Bohdan-Liubomyr, on Tetianych's birthday, on 17 February 2007. The family gathered in his hospital room to share the joy and the pain dictated by the circumstances. The artist died on the following day. It is a touching document and possibly Tetianych's last photo during his lifetime.

30. TEXTS  
PAPER, TRACING POWDER  
30 × 21 EACH

Copies of typewritten texts, 21 A4 sheets in total (all pages except the first are paginated). Of all the currently known compilations of Tetianych's texts, both random and collected by the artist himself, this one contains the most comprehensive description of his philosophical system. Page 1 contains reference matter revealing the mysterious logic behind the repetitions of certain historic events, their cyclicity and mystical dependence on annual cycles. This information may have been added after the compilation was first created, judging by the absence of pagination and the fact that the page stands apart. The main corpus comprises 20 sheets of paper, numbered from 1 to 20. It is not easy to define the style of the corpus of texts dominated by mission statements and prophetic visions of the world order. The artist is sharing these revelations with himself rather than with any public since he is the entire humankind: "I am Earth come alive as a single indivisible organism with all humankind inhabiting me." And later: "There's nothing but the continuous infinity of particles comprising me. I cannot live without air, ergo, it is an organ of mine. I cannot live without the entire planet with its entire population, ergo, it is my body. If the Sun is extinguished, I will die, ergo, it is an organ of mine; if the universe collapses, I am powerful, having organs like that, omnipotent and infinite. I am infinity. The entirety of me is a single body." The word "infinity" is a key term in the artist's philosophy that allows to decipher its main category, namely, Frypulia. The compilation opens with a recording of dreams that the artist had framed as legends or parables (pages 1–5). One tells the story of a sunflower seed that changes its form as it sprouts; the other describes a mind that abandons the body of an old man, searches for a new shelter and finds it in "an old block of sheds warded off by a collapsing fence." Immersing potential readers into the reality of dreams, Tetianych tries to soothe them: "I will cure you of the fear of death, listen..." Immortality is the second constant element in the artist's philosophy. Developing the theme, Tetianych resorts to the style typical of Biblical stories in which moral rigor merges with flashes of epiphanies, and faith borders on naivete. Religious allusions are not a





coincidence. The author poses as a medieval heresiarch who boldly breaks the dogmas of the traditional world order and opens his own route to the truth; it comes as no surprise that the artist was surrounded by followers, admirers and disciples of his new teachings. What made him stand out against his predecessors was mostly the fact that he introduced numerous attributes of the era of cybernetics and space exploration into his system. It is also important to note that the artist focused on the ideological foundations of his philosophy, carefully avoiding practical matters (for example, these pages do not mention Biotechnospheres, an otherwise important component of Tetianych's utopia).

31. LAYOUT OF THE BOOK *FEDIR TETIANYCH*  
PAPER, DIGITAL PRINT  
29,7 × 21 cm EACH

A printout of the book's layout runs to 34 pages. The typesetting, layout and printing were done to the artist's specifications. Compiling an anthology of texts written over several decades, Tetianych supplanted them with photographs and reproductions of some of his works and manuscripts, as well as drawings done by his children, Bohdan-Liubomyr and Lada. The front cover bears a collage and the book's title; the back cover features a collage overlaid with the words "Frypulia," "Biotechnosphere" and "hand glider cape." As the beginning and the ending, they symbolize the artist's trajectory. If we take a closer look at these pages, we begin to grasp Tetianych's idea. True to his philosophy in every minor detail, he created the two identical compositions of collages to draw the sign of equivalence between the notions signified by them: Fedir Tetianych = Frypulia. Thus the artist drew a circle in which the beginning becomes the ending, and vice versa: his works "draw a kinetic image of a Donut as a

ritual sign of ancient religions through the Solar System. Through the Solar System marked with this sign, I process our Galaxy. The Universe follows our Galaxy. What follows the Galaxy is Infinity." The sense of moving around in circles is reinforced by the reverse numbering of verses, random orientation of such fundamental categories as right-left or top-bottom (the reader has to turn the book around its axis in order to read some of the texts), and the overall symmetry of the layout. The pages bordering the "beginning" and "ending" of the book depict the Biotechnosphere on railroad tracks; in the background, arranged in a circular pattern, are statements along the lines of "My compatriots hurry away from me to meet foreigners. Foreigners show no interest in them: they are hurrying to meet aliens. The aliens don't accept them: they are hurrying to meet infinity. That is, me, the infinity. I am infinity. I am

126

127

boundlessness." With this, the artist concludes the symbolic protective circle encompassing the book's contents. Aside from his unique poetry, it is worth paying particular attention to his three texts addressed to the Union of Artists of the USSR (1974). This unparalleled attempt to implement his program in the public space was quite daring for its time. The first text ("If you switch out the musician's piano without telling him...") suggest uniting daily lives of the public by introducing communal living arrangements; the second ("Being not just an artist...") and third ("At the factory of art glassworks...") suggest creating an "improvised workers theater" at the factory. This idea occupied an especially prominent position in the artist's mind early in his career, but remained a preoccupation for years, changing form and reaching a certain level of generalization. The programmatic 1993 text ("I have loved drawing more than anything since I was little..."), which serves as an introduction to the artist's philosophy with its unique imagery and logic, precedes a veritable sermon of Frypulia, "All the time I could see the entirety of the Earth in my mind..." The corpus of prose texts in the book concludes with a parable of a karate master Khvedos who had split an atom with a blow of his hand, starting a chain reaction, and the artist's account of the circumstances surrounding the creation of the installation "The End of the End of the World." The poems collected and compiled by the author are worth a special study. Let us just note that they reveal the entirety of Tetianych's world (or universe) that has only been laid out in poetry. This choice indicates that the artist cared for his future readers and wanted to bring his ideas to as wide a public as possible.





# ВИЗАНТИЙСКИЙ АНГЕЛ



## 32. VIZANTIISKII ANGEL, ISSUE 2, 1996

ISSUE 2, 1996

A publication of Tetianych's poems in the international periodical of contemporary literature *Vizantiiskii Angel* (publisher: Vizant Company) under the general title "Mind-read me yourself." Instead of commenting, we will recreate the publication in full. The form, content and especially the pervasive mood of these poems give us a perfect understanding of what can be summed up as Tetianych's poetics.

\*\*\*\*\*

mind-read me yourself  
if you encounter my poems (perchance in dreams)  
i myself have long abandoned  
any desire to communicate with humankind  
f

o  
r  
g  
o  
o  
d

\*\*\*\*\*

the summertime heaven is over  
a different season saunters in in its tracks  
i no longer come out to meet friends  
the girlfriend, loyal so far,  
may betray me too

\*\*\*\*\*

it's autumn  
time to dig potatoes  
out of the planet  
i'm creating! -  
clinical death...  
i cannot leave my house

\*\*\*\*\*

maybe i'm struck  
by hubris  
i'm just drawing  
playing and writing songs  
maybe i'm offended at humankind  
for nothing  
but i no longer hurry anywhere  
not even for an urgent  
surgery at the hospital

## 33. YURII ZMOROVYCH. PHOTOGRAPHIC RECORDS OF FEDIR TETIANYCH'S STUDIO AT 8 PERSPEKTYVNA STR. IN KYIV AND HIS HOUSE IN THE VILLAGE OF HINTSI, POLTAVA REGION. 2007

33\_1. Yurii Zmorovych. Photographic records of Fedir Tetianych's studio at 8 Perspektyvna Str. in Kyiv. 2007  
Tetianych had turned his studio at Perspektyvna Str. into a total installation, with each element being a part of his indivisible artistic statement.







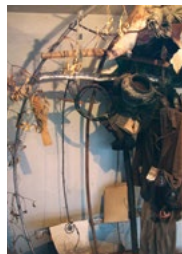
## 33\_1/1

An installation by the wall. A large bass balalaika case and a poster with the words "FEELPULIA in the space of vital importance" constitute its main elements. The composition is completed by an empty bottle, a workers' helmet, a shard of glass stained with paint and other things of "vital importance".



## 33\_1/2

A fragment of the so-called Biotechnosphere "for home use" by the window, consisting of an arching aluminum frame with a chair in the center. On it is a head of a carved wooden "idol," pieces of cardboard and two eggs sprinkled with cotton wool. Triangular shelves are mounted on the wall next to it. The lower shelves and the floor show a trash heap-like accumulation of objects.



## 33\_1/3

A fragment of an installation by the wall that consists of several wooden and metal constructive elements filled with various objects: paper, clothes, a pot, etc.



## 33\_1/4

The Biotechnosphere is photographed from a slightly higher vantage point, showing more details of the structure, its immediate surroundings and the flimsy wooden floor of the jerry-rigged second level of the studio. By its foothold is a familiar sheaf of papers mixed with other materials and a heap of empty frames (the so-called liners). By the wall stands a fragment of a stretcher with remains of a primed white canvas and two flat rectangular objects carefully wrapped in a yellowed newspaper and tied with a rope. Objects that look like home-made propellers hang from the ceiling. The boundaries between each object and its physical environment get blurred as it becomes an organic part of the studio's interior.



## 33\_1/5

The play of light, the painterly harmony of the shots and the objects' arrangement make the two shelves from the artist's studio depicted in these photographs look like a still from a Peter Greenaway film or like a Vermeer. An object made of wood paneling, shards of glass, a slide projector box, a flashlight with red fabric inside it, a mandolin soundboard decorated with blue and green tinfoil and the blue-and-red fabric reminiscent of the palette of the flag of the Ukrainian SSR create an elaborate interplay of various textures enriched with all kinds of paper piled on the upper shelf.









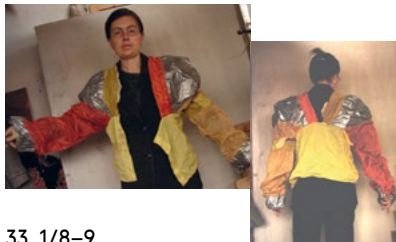
## 33\_1/6

A composition on the artist's wall shows three arched intersecting metal tubes; paper folders, fragments of clothing and other objects hang off them from hooks. A page from a manuscript, a yellowed piece of paper and an irregularly-shaped glass palette are affixed to the wall next to it.



## 33\_1/7

The photo shows a corner of the artist's studio that he had turned into a total artwork. A dirty sink is affixed to the wall lined with blue ceramic tiles. Various objects pile up on the shelves above the sink: a head of a mannequin, children's toys, so-called palettes. What draws the attention are large fake deep-red flowers, a fragment of a collage and dry leaves. A coat that Hanna Tetianych had hung up after entering the studio becomes an organic part of the body of work, and a thin rivulet of water dripping from the tap underscores that the object is in the state of permanent and endless becoming.



## 33\_1/8–9

Hanna Tetianych modeling one of Fedir Tetianych's costumes.



## 33\_1/10

An object with a ceramic wine bottle decorated with imitation weaving texture and two reliefs depicting grape leaves and a figure of a saint. The bottle stands in a metal object of unknown provenance, painted and decorated by the artist to resemble clay. Its large half-oval opening echoes the shape of the main relief on the bottle. The composition is completed with color accents on the top (a blue-and-yellow top cover made of a ring and a half of a Kinder Surprise Egg capsule) and on the side (a small fake rose).



## 33\_1/11

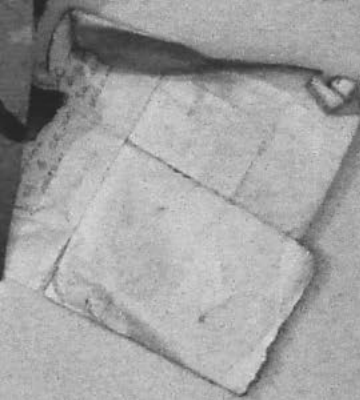
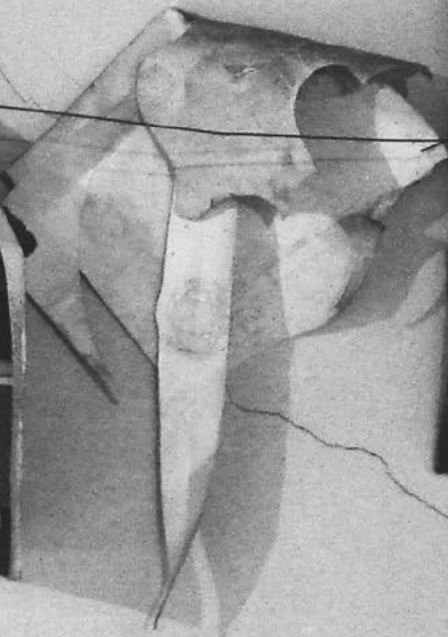
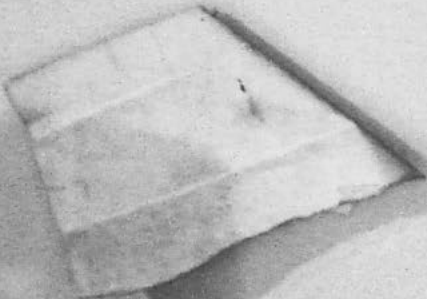
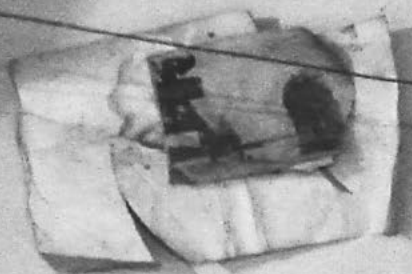
Tetianych's decorated shoes that he wore for his programmatic carnivalesque/burlesque outings.



## 33\_1/12

A fragment of a painting that imitates a segment of Biotechnosphere's "casing." The artist used this fragment of packing paper painted with gouache in his 1984 life-sized model of a Biotechnosphere.





666  
O.P.  
7/20





138

139

33\_1/13

The portrait of the artist's father done in the minting technique that was especially popular in the 1960s–70s, when it was widely used in decorative and monumental art, visual propaganda and souvenirs.



33\_1/14

A wall-mounted composition consists of carefully selected and arranged objects; we should single out a page from a fashion magazine, a fragment of a palette, newspaper or magazine clippings depicting a port and scenes with a flag, and a page of a manuscript. The composition is diagonally bisected by a wire stretching across it from a nail and a zigzagging crack in the wall. In the lower right corner the characters "666 O I" are scribbled on the wall.



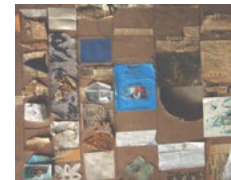
33\_1/15

Hanna Tetianych demonstrates a painted object consisting of two parts that form an acute triangle elongated towards the top. The lower part carries a traditional landscape with a pathway winding along the fence, with tall trees in the forefront and houses, a pond and a hill in the background. The image in the upper part of the object may at first glance seem to develop the motif from the lower half, but it had experienced significant transformation, adding tension and inner unrest to the composition.



33\_1/16

A fragment of Tetianych's "costume": a metal cylinder filled with knotted blue and dark-red threads.



33\_1/17

A classical Tetianych-esque collage done on fiberboard with a unique assortment of materials that the artist had used often in his collages.



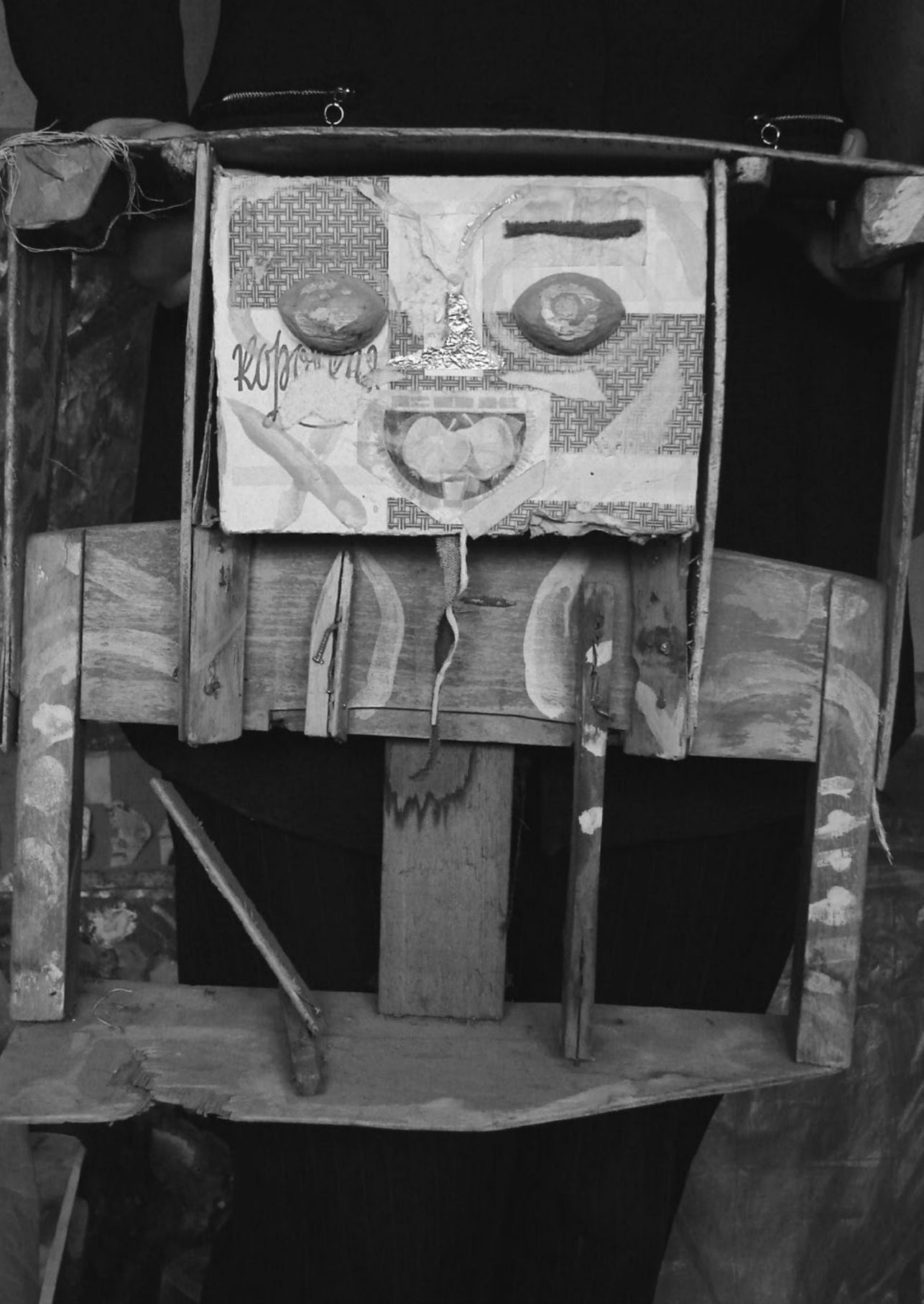
33\_1/18–19

A painting on a cylindrical packaging tube for large rolled-up sheets of paper.



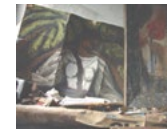






## 33\_1/20

The artist inscribes a female figure, his private ideal of beauty and charm, into an open rectangular shape made of pieces of wood paneling and wood. Her face is a piece of packing cardboard, her eyes are two halves of a nut, her nose is a scrap of tinfoil, her mouth is an apple juice label, and her body is made of the upper part of a chair back. Using semi-transparent pastel tones to model the face and body, the artist strengthens the general impression of the work.



## 33\_1/21

A fragment of the interior of the artist's studio. We are facing a shelf covered with a scrap of wallpaper and a newspaper. It holds a wide array of small objects: preparatory wooden pieces, a saw, a pencil, tickets to the Kyiv Palace of Sport, candy wrappers, a package of unknown purpose. Two paintings dominate the scene: a badly damaged composition with a female figure, oil on cardboard, and a composition with factory chimneys "dressed" in a luxuriously painted frame.



## 33\_1/22

A so-called ritualistic object that the artist may have used during his programmatic theatrical outings to Andriivsky Descent or under other circumstances. It is a piece of plastic cut into a horseshoe shape with an empty can of tonic, a rusty lid, corrugated plastic and aluminum tubes, a bottle and a tuft of threads tied to it. As these objects touch, they are supposed to produce a sound effect akin to scarecrows shooing away birds in the gardens. The genesis of this simple object reaches rituals from the primeval beliefs.







Yurii Zmorovych. Photographic record of Fedir Tetianych's studio in the village of Hintsy in Poltava Region. 2007

Tetianych had painted the interior and decorated the exterior of a clay hut (in the central regions of Ukraine, the interiors of village huts were never plastered: any irregularities on wall surfaces were covered with clay and whitened) and the outhouses surrounding it, turning the house itself and its environment into an art object.



33\_2/2



33\_2/1

The house in Hintsy is an art object. Each fragment is a part of Tetianych's total creative statement, illustrating his claim that the entire "planet Earth is affixed to the artist's canvas."





33\_2/3



33\_2/4





In his photographic records, Yurii Zmorovych had documented Fedir Tetianych's private space as it looked during the artist's lifetime. In Tetianych's practice, it was impossible to separate what was art from what wasn't.

In his decorations of the hut in Hintsy, Tetianych continued the rural tradition of decorating houses that reached its peak during the Cossack era and survived until the 1950s or even, in some exceptional cases, until the late 20th century. Embracing the tradition, the artist based his compositions mostly on lines, occasionally supplementing them with semi-translucent spots of color. This allowed him not only to preserve the integrity of the surface's architectonics but also to bring it out, making the whitish-ochre-ish background of the wall the main component of the image. His palette remained traditional, focusing on the natural shades of blue, green and ochre with black and red accents. Among the ornaments, one occasionally sees moustachioed types with traditional Cossack hairstyles and female heads.

At the center of every composition of the "Hintsy ensemble" are the so-called iconographic faces. Their haunting presence and recognizable expressiveness remind us of the best examples of Art Brut, allowing us to interpret Tetianych's paintings as its Ukrainian variation. Bordering on naive art, they draw our attention to the origins of the artist's imagery.



Tetianych created a unique philosophy of life and art and actively promoted his ideas. In the 1970s, existing outside the establishment was the conscious choice for extraordinary and free-thinking people of dignity. The choice gave them the strength and inspiration to overcome every challenge. The change of the social paradigm in the late 20th century undermined this apparently artificial *status quo*, forcing the majority of these outsiders to acknowledge the provisional nature of their fundamental principles. Tetianych was deeply aware of the discrepancy between his utopia and the new reality and must have been wounded by it, although he hid his pain even from himself. His inspired marches on Andriivsky Descent, his seeming ease, flirtation with the media and desire for public recognition were all cover for the hidden sadness, helplessness and disorientation that strengthened with the recognition of life's transience and the fear of old age and death which have become a theme of many Tetianych's poems from later years. How else does one explain the ambiguous sense of malaise and discomfort that accompanied some of his artistic gestures, such as his attempt to hold a guided tour of the First Collection<sup>2</sup> exhibition, or the fact that he kept testing himself with asceticism in spiritual and daily life?

<sup>2</sup> \_\_\_\_\_ The exhibition of contemporary Ukrainian art (curator: Oleksandr Soloviov) at the Central House of Artists in Kyiv from November 21 through December 5, 2003, with support from Viktor Pinchuk. The exhibition was planned as the foundation for forming a collection for the future museum of contemporary art in Ukraine.







# APPENDICES



# APPENDICES





# Fedir Tetianych.

## A biography

156

157

**1942.02.17**

Born in the village of Kniazhychi (Brovary district, Kyiv region).

**1959–1960**

Studied at the Kyiv College of Applied Arts on the territory of the Kyiv-Pechersk Lavra in Kyiv, Ukraine (now: Mykhailo Boichuk Kyiv State Academy of Decorative Applied Arts and Design).

**1960**

Quit the college and moved to the town of Brovary outside Kyiv, spending a year working as an artist at the district house of culture.

**1961–1966**

Studied at the Department of Painting (later the Department of Painting and Pedagogy) of the Kyiv State Institute of Art. His professors included Vilen Chekaniuk and Serhii Podervianskyi.

**1966**

Assigned to the Architectural Experimental Design Bureau-2 at the Hyprogas National All-Union Design Institute as a monumental artist.

**1967**

Assigned to the Monumental Workshop of the Kyiv Art Production Enterprise as a painter-author.

**1973**

Joined the Union of Artists of the Ukrainian SSR.

**1989**

Played in Andrii Zholdak's performance *E-O-Y. Chernobyl*, addressing the Chernobyl Disaster.

**1993**

Created and chaired the Weirdos' Academy that protested against the banality in life and art, against pessimism, apathy and crudeness.

**2007.02.18**

Died in Kyiv.



# Selected Bibliography

158

159

1. Berdnyk-Sokorynska, Valentyna. “Try spohady pro Fedora ‘Frypuliu.’” <i>Ukraiïnske slovo</i> . № 40 (October 7–13, 2009): p. 16.
2. Desiateryk, Dmytro. “Vsesvit Fripulia.” <i>Den</i> . № 40 (2004). Accessed at: <a href="https://day.kyiv.ua/uk/article/cuspilstvo/vsesvit-fripulya">https://day.kyiv.ua/uk/article/cuspilstvo/vsesvit-fripulya</a>
3. Fedir Tetianych. Kyiv, 2009.
4. “Frypulia – mii vichnyi dim, moie neskinchenne tilo. Chastyna II.” <i>Artania</i> . № 3 (2010): pp. 62–69.
5. “Frypulia – mii vichnyi dim, moie neskinchenne tilo. Chastyna II.” <i>Artania</i> . № 3 (2010): pp. 62–69
6. Hlybchuk, Uliana. “Luchshe byt holovoi u ryby, chem khvostom u Iva.” <i>Zerkalo nedeli</i> . № 24 (2004): p. 12.
7. Holovko, Taras. “Torknuvshys vichnosti dusheiu.” <i>Probudzhennia</i> . № 2–3 (1992).
8. <i>Insha instoriia. Mystetstvo Kyieva od vidlyhy do perebudovy: katalog vystavky</i> . Kyiv: National Art Museum of Ukraine, Dukat Auction House, 2016.
9. Kadan, Nikita, Yurii Leiderman. “Prishchur muzeia.” <i>Prostory</i> . (2017). Accessed at: <a href="https://prostory.net.ua/ua/praktyka/42-pryshchur-muzeia">https://prostory.net.ua/ua/praktyka/42-pryshchur-muzeia</a>
10. Kochubinska, Tetiana. “Interviu s Valeriem Sakharukom.” <i>KORYDOR</i> . (2017). Accessed at: <a href="http://www.korydor.in.ua/ua/voices/valerij-saharuk-vystavka-drugogo-tetianycha.html">http://www.korydor.in.ua/ua/voices/valerij-saharuk-vystavka-drugogo-tetianycha.html</a> .
11. Kochubinska, Tetiana, Tetiana Zhmurko. “Interviu s Yuriem Zmorovichem.” <i>KORYDOR</i> . (2017). Accessed at: <a href="http://www.korydor.in.ua/ua/voices/yurij-zmorovich-tetianych-i-joho-chasy.html">http://www.korydor.in.ua/ua/voices/yurij-zmorovich-tetianych-i-joho-chasy.html</a> .
12. Kruchik, Igor. “Tak govoril Fripulia.” <i>Antykvary</i> . № 10, Issue 47 (2010). Accessed at: <a href="http://antikvar.ua/tak-govoril-fripulya/">http://antikvar.ua/tak-govoril-fripulya/</a>
13. Moliar, Ievheniia. “Radianska monumentalistyka: predmet dekomunizatsii chy urban-aidentyka.” <i>Mistosite</i> . (2016). Accessed at: <a href="https://mistosite.org.ua/uk/articles/radyanska-monumental%D1%96styka-nar%D1%96zhnyj-kam%D1%96n-dekomun%D1%96zac%D1%96yi-chy-ukrayinska-urban%D1%96stychna-ajdentyka">https://mistosite.org.ua/uk/articles/radyanska-monumental%D1%96styka-nar%D1%96zhnyj-kam%D1%96n-dekomun%D1%96zac%D1%96yi-chy-ukrayinska-urban%D1%96stychna-ajdentyka</a>
14. Mykhailova, Olha. “Aktor mystetstva.” <i>Artaniia</i> . № 4 (2009): p. 71.



15. Nosko, Katia. "Samoho lyshe bezsmertia ne vystachyt." <i>PROSTORY</i> . (2017). Accessed at: <a href="https://prostory.net.ua/ua/krytyka/240-samoho-lyshe-bezsmertia-ne-vystachyt">https://prostory.net.ua/ua/krytyka/240-samoho-lyshe-bezsmertia-ne-vystachyt</a> .
16. Remeniaka, Oksana. "Obiekt u prostori mystetstva." <i>Suchasne mystetstvo</i> . Vol. VII (2010): p. 197–208.
17. Sakharuk, Valerii, Halyna Skliarenko. "Malevych/Tetianych. Poletily." <i>Halereia</i> . 2003. Pp. 12–13.
18. Skliarenko, Halyna. "Punktyr kontseptualizmu: Do kartyny ukraiinskoho mystetstva druhoii polovyny XX storichchia." <i>Suchasne mystetstvo: Naukovyi zbirnyk</i> . Vol. VII (2010): pp. 209–230.
19. Skliarenko, Halyna. "Fripulia – eto beskonechnost..." <i>Kurier Muz.</i> № 6-7 (1993).
20. Skliarenko, Halyna. "Fedir Tetianych: ostannii polit." <i>Obrazotvorche mystetstvo</i> . 2007. P. 14–17.
21. Skliarenko, Halyna. "Khudozhnyk Fedir Tetianych: mizh neborn i zemleiu." <i>Fine Art</i> . № 5 (2008): pp. 34–39.
22. Sydor-Hibelinda, Oleh. "Nezalezhni mytsi kin. 1980-kh – pochatok XXI st. Fedir Tetianych." <i>Narysy z istorii obrazotvorchoho mystetstva Ukrainy XX st.</i> Vol. 2. Kyiv: Intertekhnolohiia, 2006. Pp. 559–562.
23. Sydorenko, Viktor, et al., eds. <i>Narysy z istorii obrazotvorchoho mystetstva Ukrainy XX st.</i> Vol. 2. Kyiv: Intertekhnolohiia, 2006.
24. Tetianych, Fedir. "Fedir Tetianych «Meni sami telepatuite...»" <i>Vizantiiskii angel. Mezhdunarodnyi zhurnal sovremennoi literatury</i> . 1996. P. 14.
25. <i>Ukraiinske malARTstvo (60–80 rr.)</i> Kyiv, Odense: Mammens Bogtrykkeri, 1990.
26. Vasyliev, Serhii, ed. <i>Apolohiia. Ekzytentsial'no-polilohichni akontseptual'nyi proekt Kurier-muz. Manifesty, deklaratsii, monolohy</i> . Kyiv, 1996.
27. Vysheslavskyi, Hlib. "Postmodernistski tendentsii u suchasnomu vizualnomu mystetstvi Ukrainy kintsia 1980-kh – pochatku 1990-kh rr." <i>Suchasne mystetstvo</i> . № 4 (2007): pp. 93–146.
28. Zakhozha, Hanna. "Frypulia: khodiacha instaliatsiia." <i>Polityka i kultura</i> . № 7 (236, 2004): pp. 40–41.

29. Zhmurko, Tetiana. "Aleksandr Dirdovskij: 'Nam nuzhno bylo soprotivliatsia, chtoby ne prevratitsia v sovetskih idiotikov'." <i>KORYDOR</i> . (2017). Accessed at: <a href="http://www.korydor.in.ua/ua/voices/dirdovskij-fripulia.html">http://www.korydor.in.ua/ua/voices/dirdovskij-fripulia.html</a> .
30. Zhmurko, Tania. "Na partsobranie v kostiume iz folgi: Zhizn-performans Fedora Tetianycha." <i>Bird in Flight</i> . (2017). Accessed at: <a href="https://birdinflight.com/ru/pochemu_eto_shedevr/20170720-fripulya.html">https://birdinflight.com/ru/pochemu_eto_shedevr/20170720-fripulya.html</a> .



# List of Illustrations

162

163

01/ *Frypulia Writes a Chronicle*. Late 1970s–1980s. Watercolor, ink, pencil on paper, collage

02/ The young Fedir Tetianych with his family (left to right: his brother Ivan, mother Tetiana, sister Halyna, Fedir Tetianych). 1945

03/ The Kish Otaman of the Zaporizhia Host Ivan Sirko. 1966. Oil on canvas

04/ Shchors Collective Farm sign. 1966–1967. The village of Kniazhychi, Kyiv region.

05/ Fedir Tetianych (left) with an unidentified man next to his work *Music*. 1971. Interior of the Palace of Youth “Coeval” in Kyiv.

06/ *Spring Flowers*. 1971. Exterior of the Palace of Youth “Coeval” in Kyiv.

07/ *Music*. 1971. Interior of the Palace of Youth “Coeval” in Kyiv.

08/ *Glass Blowers*. 1974. Hall of the Kyiv Artistic Glasswork Factory. A mosaic panel.

09/ *Untitled*. 1976. A smalto mosaic. A fragment.

10/ Fedir Tetianych’s personal record and membership card of the Union of Artists of the USSR. 1973

11/ *Untitled*. 1976. A smalto mosaic. A fragment

12/ *Biotechnosphere*. 1980s. A metal structure on rails. The town of Popasna, Luhansk Region, Ukraine.

13/ A blueprint for a Biotechnosphere. 1970s. Drawing on paper.



<p>14/ Fedir Tetianych next to a Biotechnosphere. 1980s. The village of Kniazhychi, Brovary District, Kyiv Region.</p>	164	165	<p>26/ From the series <i>Biotechnospheres. Cities of the Future</i>. Late 1970s—early 1980s. Watercolors and gouache on paper.</p>
<p>15/ A Biotechnosphere. 1980s. A metal structure on wheels. The town of Popasna, Luhansk Region.</p>			<p>27/ From the series <i>Biotechnospheres. Cities of the Future</i>. Late 1970s—early 1980s. Watercolors and gouache on paper.</p>
<p>16/ From the series <i>Portraits</i>. 1980s. Wood, cherry stones, paper, wire, a blister pack, clothespins.</p>			<p>28/ <i>The three Cossacks</i>. Fedir Tetianych with his painting A Funeral Feast Over a Cossack Grave (1970s, oil on canvas). 1980s. Performance.</p>
<p>17/ <i>Frypulia. The Briefcase</i>. 1970s. A found briefcase, metal, paper, fragments of a typewriter, antenna, collage.</p>			<p>29/ The History of Ukraine. 1966. Oil on canvas.</p>
<p>18/ <i>A Biotechnosphere</i>. The City of Immortal Humans. 1989. Lviv Square, Kyiv.</p>			<p>30/ <i>Mystery of Hetman Bohdan Khmelnytsky</i> (created in collaboration with his wife Hanna Tetianych and their children, Lada and Bohdan-Liubomyr). The 1970s—2006. Oil on canvas.</p>
<p>19/ A blueprint for a monument on Maidan Nezalezhnosti.1993–1994. Cardboard, collage, magazine cuttings, whitewash.</p>			<p>31/ <i>The Infinity Universe</i>. 1970s. Oil on canvas.</p>
<p>20/ <i>Untitled</i>. (A collage on the Biotechnosphere.) 1980s. Cardboard, collage.</p>			<p>32/ <i>Human Being—Universe—Infinity</i>. 1980s. Paper, collage, gouache, whitewash, magazine and newspaper cuttings, photopaper, soil.</p>
<p>21/ <i>Biotechnosphere</i>. 1984. Sign at the entrance to the village of Peremoha, Kyiv Region.</p>			<p>33/ <i>Untitled</i>. 1970s. Cardboard, collage, gouache, whitewash, magazine cuttings.</p>
<p>22/ <i>The Era of Frypulia</i>. 1988. Paper and tempera on cardboard.</p>			<p>34/ <i>Untitled</i>. 1970s. Cardboard, collage, gouache, whitewash, magazine cuttings.</p>
<p>23/ A blueprint of a <i>Biotechnosphere</i> on wheels. 1980s. Pencil on paper.</p>			<p>35/ <i>A Module for Locomotion</i>. 1990s. Xerox copy, collage.</p>
<p>24/ From the series <i>Biotechnospheres. Cities of the Future</i>. Late 1970s—early 1980s. Watercolors and gouache on paper.</p>			<p>36/ <i>A Milk Carton Woman</i>. 1980s. Cardboard, paper, newspaper cutout, milk carton, walnut shell.</p>
<p>25/ From the series <i>Biotechnospheres. Cities of the Future</i>. Late 1970s—early 1980s. Watercolors and gouache on paper.</p>			<p>37/ <i>Icon</i>. 1986. Canvas, tinfoil from milk packs and candy, gold paint, pencil.</p>
			<p>38/ Painting in the interior of a village house. The village of Hintsy, Poltava region. 1986–1987.</p>



39/ “Don’t Laugh at My Creation!” Date unknown. Tetianych's book, p. 1, with a dedication to Fedir Tetianych.	166	167	51/ <i>Stefka Tsap</i> . 1980s-1990s. Plastic burlap, duct tape, wire, plastic, metal.
40/ Fedir Tetianych during a performance at the Andriivsky Descent in Kyiv. 1980s.			52/ Fedir Tetianych in his studio on 8 Perspektyvna Str., Kyiv. 1970s. Analogue black-and-white print.
41/1/ Tetianych’s book “I know there are some persons...”, p. 3. 1980s. Paper, candy wrapper, a fragment of a local transportation ticket, pencil.			53/ At the exhibition “Fedir Tetianych. The Canon of Frypulia,” PinchukArtCentre, Kyiv. 2017.
41/2/ Tetianych’s book “I know there are some persons...”, p. 5. 1980s. Paper, candy wrapper, a fragment of a local transportation ticket, pencil.			54/ At the exhibition “Fedir Tetianych. The Canon of Frypulia,” PinchukArtCentre, Kyiv. 2017.
42/ <i>Untitled</i> . Late 1970s. Monotyping and pencil on paper.			55/ “I felt the flight...” Artist’s book, p. 1.
43/ <i>Untitled</i> . Late 1970s. Monotyping and pencil on paper.			
44/ Fedir Tetianych arranging an installation at Andriivsky Descent, Kyiv. Late 1980s.			
45/ <i>Untitled</i> . Late 1970s. Monotyping and pencil on paper.			
46/ The “Frypulia in space...” poster. Typographic print.			
47/ <i>Self-Portrait</i> . 1980s. Newspaper cuttings, wire, cord, wood, fabric, glue, collage.			
48/ Exposition of the exhibition “Fedir Tetianych. The Canon of Frypulia.” PinchukArtCentre, Kyiv. 2017.			
49/ Exposition of the exhibition “Fedir Tetianych. The Canon of Frypulia.” PinchukArtCentre, Kyiv. 2017.			
50/ <i>Hryhorii Skovoroda</i> . Mid-1970s. Paper, mixed media.			



# VICTOR PINCHUK FOUNDATION

an international, private and non-partisan philanthropic foundation based in Ukraine, was established in 2006 by businessman and philanthropist Victor Pinchuk. It empowers the young generation to change their country and the world. Currently, the Victor Pinchuk Foundation implements numerous projects to help victims of the Russian assault on Ukraine, and to draw attention to Ukraine among international elites and wider audiences.

The Victor Pinchuk Foundation's ongoing projects include, besides aid for victims of war in Ukraine among others the following long-term projects and programs: the national project *RECOVERY*—to assist soldiers gravely wounded by war for rehabilitation and prosthetics, an all-Ukrainian network of neonatal centres *Cradles of Hope*; the largest private scholarship program in Ukraine, *Zavtra.UA*; the *WorldWideStudies* scholarship programme for Ukrainian students studying abroad; the *Veteran Hub*, the first open space in Ukraine for veterans and NGOs dealing with veteran affairs; and the *PinchukArtCentre*, the most dynamic art centre in Ukraine and the region, which gives free-of-charge access to contemporary art to inspire new thinking. The Foundation supports the international network *Yalta European Strategy (YES)*, a leading forum for discussing Ukraine's European future and global context. The Foundation supports a crowdfunding platform to foster giving in Ukrainian society

168

# 169 PINCHUK ART CENTRE

was founded in September 2006 by businessman and philanthropist Victor Pinchuk. It is one of the largest and most dynamic private contemporary art centres in Central and Eastern Europe. With over 3,5 million visitors, the PinchukArtCentre has become an international hub for contemporary art, developing the Ukrainian art scene while generating critical public discourse for society as a whole.

For about 15 years, the PinchukArtCentre has provided free access to new ideas, perceptions and emotions. Its exhibition program investigates national identity in the context of international challenges. It engages the public in a dynamic dialogue through a full range of educational and discursive events.

In 2016, the PinchukArtCentre launched Research Platform as a pioneering project that aims to generate a living archive of Ukrainian art from the early 1980s through to the present. The research is regularly shared with the public through exhibitions, publications, and discussions.

Simultaneously, the PinchukArtCentre invests in the next generation through the Future Generation Art Prize and the PinchukArtCentre Prize, awards for young contemporary artists aged 35 or younger. These prizes have made the institution a leading centre for the best emerging artists worldwide while empowering a new generation in Ukraine.



is an open platform for thinking, research and dialogue available to everyone. Located in the library on the 4th floor of the PinchukArtCentre, the Research Platform conjoins research, exhibition making, and educational events.

The platform is based on a research project aimed at creating a living archive of Ukrainian art. The research focuses on artistic practices in Ukraine from the early 1980s to the present. Since its founding in 2016, the Research Platform has created a powerful archival base of contemporary art, which includes artist profiles, documents and artifacts from private archives, and rare editions. The platform is intended to become a tool for studying artistic practices for both researchers and the broader public.

With the beginning of Russia's full-scale war against Ukraine in 2022, in response to socio-political events in the country, the team identified the need to expand the areas of research and began to work on understanding Ukrainian art through the methodology of decoloniality and undermining imperial narratives.



<u>Artistic Director</u> Björn Geldhof	<u>Executive Director</u> Dmytro Logvin
<u>Deputy Artistic Director, Head of Public Programs</u> Olha Shyshlova	<u>Head of Administrative Department</u> Oksana Pidvarko
<u>Communications Director</u> Natalia Vovk	<u>Head of Digital department</u> Kateryna Dubyna
<u>Curator</u> Oleksandra Pogrebnyak	<u>Senior Researcher</u> Tetiana Zhmurko
<u>Curator of the Research Platform</u> Daria Shevtsova	<u>Researchersz</u> Yevheniia Butsykina Milena Khomchenko
<u>Project managers</u> Kateryna Melnyk Yulia Urkmez Ilona Demchenko	<u>Managers of Public Programs</u> Valeriia Dehtiarova Maria Shamych
<u>Archivist</u> Oleksandra Mykhailenko	<u>Assistant curator</u> Oksana Chornobrova
<u>Affiliated curator of the Research Platform</u> Kateryna Botanova	<u>Affiliated expert of the Research Platform</u> Kostiantyn Doroshenko
<u>PR Manager</u> Amina Ahmed	<u>Specialists of Digital department</u> Roman Kononchuk Kateryna Koval Liudmyla Mieshkova

<u>Chief Engineer</u> Oleksandr Chernykh	<u>Facilities Manager</u> Dmytro Shport
<u>Technical managers</u> Valentyn Shkorkin Evhenii Hladich	<u>Specialists of technical department</u> Olena Zaharova Sergiy Zaichenko Mikhaylo Nazarenko
<u>Financial manager</u> Olena Razina	<u>Chief accountant</u> Liudmyla Stelia
	<u>Accountant</u> Iryna Luniova
<u>Engagement coordinator</u> Ivan Balvas	<u>Specialists of reception</u> Oleksandra Hryva Yelyzaveta Horokhovska-Lahodzinska Tetiana Voloshchuk





Special thanks to Hanna Tetianych, Bohdan-Liubomyr,  
and Lada Tetianych-Bublyk.

Dresden State Art Collections

Director General: Marion Ackermann

This English online version of the publication was conceived and realized within the framework of the project “Kaleidoscope of (Hi)stories. Art from Ukraine,” developed in Dresden in 2023.

Curators: Maria Isserlis, Tatiana Kochubinska

“Ukraine’s history and its art are in a state of continuous evolution and re-evaluation. They have developed on the peripheries of different empires, leaving us without a fixed, unalterable heritage to rely upon. With the dissolution of the states that once encompassed Ukraine, we often find ourselves repeatedly reconstructing this history, piecing it together from fragments, and reaffirming our connection to it each time.

In this perspective, Kaleidoscope of (Hi)stories has become an accurate and apt title for a flexible and subtle framework for reflection and comprehension of Ukrainian art, enabling us to infuse it with new meanings, values, and interpretations. Started as an exhibition at the Albertinum, Kaleidoscope of (Hi)stories has grown into a broader project consisting of traveling exhibitions, lectures, publications, a residency programme, and a research platform that reassembles the history of art and our own heritage through scattered fragments, voices, and new concepts, creating a foundation for the future of a multifaceted and heterogeneous culture.”

Maria Isserlis and Tatiana Kochubinska, Dresden 2023

The publication was kindly supported by:



Federal Foreign Office







ISBN 978-617-8247-51-5

Certificate of publishing business subject to inclusion in  
State registry of publishing production publishers  
series ДК № 5317 of 03.04.2017

All rights reserved  
Organizer: PinchukArtCentre,  
1/3-2 Velyka Vasylkivska/Baseina  
Street, Building A, Kyiv, Ukraine





2 французья пишет письмо

