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between independent Ukraine and Russia," said Mr. Semchenko.

Although hailed as an artistic success by Moscow's music reviewers, according to Ukrainian Television News, problems occurred with promotion, mainly because there was little, if any.

There were no banners or placards announcing the concerts outside the halls in which they were to be held, and little newspaper advertising other than official Russian government publications, which are read less widely than in Ukraine.

However, as often is the case, the best advertising became word of mouth. As people became aware of the events, more attended. For the final concert held in the Kremlin State Palace on October 29, tickets were sold out before the doors opened.

The initial concert at the concert hall "Rosia," located on a hill on the shore of the Moscow River and overlooking the Kremlin and St. Basil's Cathedral, was less than a sellout, although about 5,000 attended the extravaganza, which tried to give Muscovites a little sampling of the various forms of Ukrainian music and dance, as well as to present Ukrainian masters across the spectrum of Ukrainian entertainment.

Not everybody was satisfied. A reporter for Ukrainian Television News said the show lacked continuity, that it was disjointed, tried to present too much and gave the audience nothing to grab onto. A delegate to the Congress of Ukrainians in Russia commented the next day: "If I wanted to hear Italian music, I would have gone to an Italian opera. For

## Lviv artist to exhibit paintings on glass in New York

by Marta Kolomayets

*"The art of Andriy Khomyk is an imaginative alloy of the ancient and modern, rational and intuitional, deeply philosophical and jocular. His native land has opened up before him the conglomerate produced by the centuries, has given him a gift in the form of a golden thread which links us with our ancestors, with their beliefs, rites and traditions. Through color, form and external spectacular qualities the artist urges to meditation on existence, appeals to the eternal values still intact. His works combine everything – meditation, confession, dialogue. – excerpt, from a review of the artist's work by Rostyslava Grymalynk, Suchasnist, July/August 1995.*

LVIV – Painting on reverse glass, a technique in which the artist applies paint to the back (reverse side) of a clear piece of glass to create an image seen from the front of the glass, was a self-discovery for Andriy Khomyk, who began his artistic career painting on canvas. Born in Lviv on May 28, 1962, Mr. Khomyk is the only child of Lemko parents who were resettled in Lviv. His father, Vasyl, is a poet and folklorist, while his mother, Maria (nee) Odrekivska, comes from a line of famous Ukrainian woodworking craftsmen.

He graduated from the faculty of design at the Lviv College of Applied and Decorative Arts in 1981 and the faculty of decorative ceramics of the Lviv Academy of Arts in 1986, with honors. But it was not until 1990, when he and his friends began their ethnographic expeditions throughout western Ukraine, that his fascination with painting on reverse glass began.

"While traveling through villages, we collected not only old embroidered blouses and shirts, ceramics and pottery, but also paintings on glass. I knew that this was an old Ukrainian tradition, one that belonged to old masters who had painted icons on glass. It's not as if we did not know about painting on glass, but until this time, it was not dear to us, it was not close to our hearts," recalled Mr. Khomyk. [Painting on glass first appeared in Ukraine in the regions of Pokuttia, Podillia and in the



Andriy Khomyk's painting on glass, "The Roulette."

foothills of the Carpathian Mountains in the 19th century.] "The charged political atmosphere and the imminent collapse of the Soviet Union inspired young artists to research and revive Ukrainian traditions. Unfortunately, those days are over," said the 35-year-old artist.

At the time, in Lviv, societies and associations were forming

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## Lviv artist...

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every day. Mr. Khomyk and his friends – a new generation of glass painters – also formed their own society, albeit informal, called "Cat in a Bag." All from one generation, all from Lviv, the seven artists – Eleonora and Ihor Bilynsky, Halyna and Roman Yakubyshyn, Mykhailo Danylovysh, Yaroslav Danyliv and Mr. Khomyk – began expressing themselves in their glass paintings. In the early 1990s, the artists held group exhibits in Kyiv, Lviv and Cracow.

"We all used the same medium, but we expressed ourselves in different ways. We all had the desire to transform our nation's spiritual and cultural richness into works of contemporary art, to revive our lost art traditions, to preserve this art form – for our soul," said Mr. Khomyk during a recent interview in Lviv.

They painted in different styles, from Mr. Khomyk's traditional realism, to the modern art styles of the Yakubyshyns, and the abstract style of Messrs. Danylovysh and Danyliv. Mr. Khomyk took his inspiration from history books and his father's ethnographic tales.

"It all lives inside of me," he commented. "And I believe that well is very deep." He explained that he often paints a series of works related to one theme, such as the "Wedding," which illustrates a relationship from courtship to the wedding celebration, or "The Grandson," which shows a boy's life from birth to adulthood, complete with humor and warmth. Drawing on his roots, he also has a series devoted to Lemko traditions and sayings.

Perhaps one of Mr. Khomyk's most cherished series is the cycle of works titled "Holidays of my people," a collection of 12 works that illustrate Ukrainian religious traditions, such as Christmas, Epiphany, Easter, Holy Trinity (Zeleni Sviata), St. Nicholas Day, etc.

Besides his works based on Ukrainian folk traditions and religious holidays, Mr. Khomyk also enjoys dabbling in abstract and imaginative compositions, containing elements that are avant-garde and fantastic. Sometimes he is inspired by Ukrainian literature, such as Lesia Ukrainka's "Lisova Pisnia."

Other works in his collection reveal a nostalgia for the inter-war period in Lviv, which he labels as retro. Although too young to have seen the interwar period – the 1920s and 1930s – he has sensed the beat of the city during that time from stories older people tell, tales of an exciting nervous energy and economic progress, which he would like to see recaptured in his beloved city during this day and age.

Mr. Khomyk continues to teach at the Lviv Specialized Children's Art School and exhibits his works both in Lviv and Kyiv. His paintings are in private collections in Poland, Croatia, Germany, France, the United States and Canada.

He paints his reverse glass works inspired by his country's rich history, faith and traditions. "I would like for every home to have an Andriy Khomyk," he joked. "I paint for people, and I want my paintings to give them pleasure."

The Pershi Stezhi Plast sorority will sponsor an exhibit of Mr. Khomyk's paintings on November 9-15 at the Mayana Gallery, 136 Second Ave., New York.