



UKRAINIAN ART CENTER NEWS

THE UNSTOPPABLE FORCE OF THE ARTS

Issue No. 12

Winter 2021

LOS ANGELES HOLODOMOR COMMEMORATION

Ukrainians of Los Angeles gathered together on November 14, 2021 at St. Volodymyr Ukrainian Orthodox Church to commemorate the Holodomor (death by starvation) of over 10 million innocent victims in the winter of 1932-33.

Dr. Olga Popel was the mistress of ceremonies and began the program with written memories of the tragic event, Halyna Stadnyk joined by reciting names of the survivors in the Los Angeles community. A mass was given by Father Sauciur and Father Koshyk who came from Nativity of the Blessed Virgin Mary Ukrainian Catholic Church.

Afterwards Uliana Malyniak sang the American and Ukrainian anthems which was followed by Olena Kaspersky performing the heart stirring "Melody" by Myroslav Skoryk on her violin in honor of the lost souls. Local Plast scout members – Roman Yemetz, Lida Prokopovych and Victoria Popel attended as honor guard. A luncheon was provided for all attendees afterwards.

The Holodomor Committee of Southern California (under patronage of the Ukrainian Culture Center) had invited Volodymyr Serhiychuk, a professor of Taras Shevchenko Kyiv National University to speak of his research on the Holodomor and showing that at least 10.5 million people died even though Soviets destroyed all documents but, trade, education and other documents that did survive showed



that the numbers were truly as bad as thought. Also invited was Dr. Victoria Malko from the University of California in Fresno, a Holodomor researcher talked also of the numbers that the Soviets tried to hide but also spoke of the lives of the Ukrainian women and the hardships that they suffered not only physically, but, mentally and emotionally.

Andriy Kohut, and archive director for the Ukrainian security services spoke of how the Soviets silenced many who tried to speak of the terror in order to keep the numbers low. Finally Dmytro Kushneruk-Consul General of Ukraine in San Francisco spoke of how the Ukrainian people were forced to stay in their villages and die of starvation, very similar to being in concentration camps. He mentioned that to deny the Holodomor was the same as denying the Holocaust. Working with Ukrainians in California, he is working on having the Holodomor recognized in the State of California as the genocide of Ukrainian people.

All speakers spoke once more during a question and answer period and finally Luda Wussek on behalf of the Holodomor committee thanked all that attended this memorial.

It is important that we remember this tragedy and pass on this information to the next generation. It is to never be forgotten....Vichnaya Pamyat....

By Elizabeth Zaharkiv-Yemetz



A WORD FROM THE PRESIDENT...



WELCOME TO THE UAC BOARD

As a cultural non-profit arts organization Ukrainian Art Center has accepted the responsibilities of selecting board memberships that will govern all aspects in the coming year.

UAC Mission: We believe you will share our excitement in the Center's ambitious and far reaching goals:

- To preserve Ukrainian traditions and folk arts in our community
- To increase awareness of these traditions and arts in the American community
- To acquire, display and properly conserve outstanding examples of Ukrainian arts
- To preserve traditions in Ukrainian song, dance, film and folklore
- To assure high level of artistic quality in our folk and fine art exhibits
- To establish a museum of Ukrainian art and culture

The President will provide oversight and support to the organization.

All Board Members will oversee certain aspects of operations and provide oversight for specific operations and support the staff in successfully carrying them out.

UAC financial accountability are the hallmarks of operation. All Board Members will participate in some form of fundraising and provide financial support.

Each Board Member will advocate for and serve as an ambassador for UAC in the community and among peers.

With the New Year, UAC will implement our 1st quarter Organizational Strategy with selections and appointments of UAC BOARD.

So welcome to our new members. It is great to have you on our team! And let's get started...

Daria Chaikovsky, UAC - President

SEEDS OF MEMORY EDUCATION PROGRAM

On the eve of Holodomor Remembrance Day in Los Angeles, the Ukrainian Art Center launched a new education program "Seeds of Memory" sown in the open hearts of Ridna Shkola students.

It is extremely important to instill in children love and interest for studying the history of Ukraine without avoiding its tragic pages. Historical memory shapes national consciousness. Words fail to express our grief. We have a great responsibility to pass on knowledge about the Holodomor. We are the last generation to hear the truth about the Holodomor from our ancestors, who survived this atrocity and became an example of the unbreakable spirit of the Ukrainian people. Through the "Candle of Memory" class, we have built an active dialogue with each child of Ridna Shkola, laying the foundation for the education of a society capable of drawing conclusions from history to prevent its recurrence, building a society with a renewed worldview and life guidelines for freedom.

It is unbearably painful to talk about the Holodomor-Genocide, the harvest of grief of the hard-working and freedom-loving Ukrainian people, brutally tortured by the Soviet Russian regime. Yet the voice of truth is able to heal and save. This sorrowful knowledge must be passed down from generation to generation as an incorruptible legacy of honor and remembrance. As long as the roots of Ukrainian history are nourished by the Truth, in loving memory of millions of lives sacrificed for the right to be masters of their own land, we are an invincible nation. We are very thankful to Victoria Kuzina and Ridna Shkola for their help and assistance in organizing this important event.

We remember.

The world acknowledges.

Iryna Voloshka



HOLODOMOR IN ART ONLINE EDUCATION PROGRAM

Ukrainian Art Center in Los Angeles joined the 88th Holodomor Genocide Commemoration event by honoring the memory of the victims through the online education Program “Holodomor by Ukrainian Artists” dedicated to the subject of the terror famine artificially engineered by the Soviet Russian regime. The series of Ukrainian Art Center lectures featuring Holodomor in art reached the audience of about 25 thousand people worldwide.

It is worth mentioning that young Ukrainian artists in their artworks often rethink the Holodomor in the context of contemporary art. Such tendency demonstrates the everlasting relevance of this tragic event in modern society.

“Legs as Reeds” is a sculpture by digital artist Julia Beliaeva, dedicated to Holodomor’s theme. This work was inspired by the historical photo of a starving girl from Kharkiv taken by Alexander Wienerberger. It is one of the most famous photographs of the Holodomor providing evidence of the mass starvation of the Ukrainian people at that time.

As a representative of the young generation, Julia Beliaeva learned about the Holodomor from her grandmother, who was a witness to the genocide. Under the influence of that trauma, she always repeated to her granddaughter that her legs were thin as reeds, and she should eat more.



The sculpture was created in 2021 for the exhibition “Remember Yesterday” at the Pinchuk Art Centre in Kyiv. The show was dedicated to Ukraine’s historical retrospective and its influence on the present and future of the country.

Olena Kalish & Iryna Voloshka

HOLODOMOR MUSEUM

A significant initiative was conceived for the Holodomor Remembrance Day, when the Ukrainian community in Los Angeles viewed the video tour prepared by the National Museum of the Holodomor-Genocide in Kyiv. The event took place on November 21, at the Nativity of Blessed Virgin Mary Ukrainian Catholic Church.

It was extremely important for me to organize such an event so those Ukrainians who have been far from their native land for many years, and were in a completely different historical and cultural context, could learn more deeply this inhuman crime aimed at the total extermination of the Ukrainian nation.

And so it happened: the audience was moved so much by what they saw that I was even a little confused when, after watching, they plied me with questions. One of them asked, “How to make the whole US know about it?”

You see, the trouble is not only that the truth about the Holodomors in Ukraine was glossed over and hidden for decades – and this is one of the reasons for the weak consciousness regarding it in a global context. The trouble is also that some categories of society still, despite a sufficient amount of testimony and evidence, question the existence of this terror of the Ukrainians.

I’m not sure if it should be our top priority to make America or any other country in the world aware of the Holodomor. It seems that the task of the first importance for us, Ukrainians, is to know about this national tragedy, recognize it, talk about it, tell our children about it.

This is important for our own sake and for the memory of our compatriots, who were tortured by hunger. Especially at the time when the same power is trying to destroy and split us again.

If the memory of the Holodomor will not be sufficient for Ukrainians, it is unlikely to become important for the rest of the world. On behalf of the Ukrainian society, I would like to express my gratitude to the team of the National Museum of the Holodomor-Genocide for the noble mission they complete. Thanks to you, we remember everything and stay conscious wherever we are and no matter how much time has passed.

Olena Kalish



SPOTLIGHT ON VIKTOR MAKOHONENKO

The Ukrainian Art Center team had an opportunity to meet and interview Viktor Makohonenko, an incredibly talented Ukrainian sculptor who has been working for the benefit of the Ukrainian Cultural Center for over twenty years. We are excited to share everything we've learnt about Victor's creative path - from his first steps in art, his rebellious spirit throughout his life, to the successful restoration of the arch in the UCC concert hall.

I STARTED MY SCULPTOR'S CAREER AT THE AGE OF TWO

When I was a toddler, I found a hammer and wine glasses at home. I turned the glasses upside down and smashed them one by one, yielding a triumphant "boom!" sound. My older brother was watching me, stunned and unable to utter a word. So I kept shattering the glasses, until only one was left intact standing upside down on the table. I climbed up and tried to reach for it, but could not get it, because the table was too high. So, I started crying, jolting my brother from his shock. He ran to complain to our parents. I don't remember if I was scolded by my parents. All I know is that I didn't know how to speak yet, but I was already a sculptor. That's how I started my career.

EVER SINCE CHILDHOOD MY NICKNAME AT SCHOOL WAS "ARTIST"
I enjoyed doing Drafting and Drawing homework for my classmates until I got bored. I would actually do it for all my friends at school, and while doing so they unlearned how to execute simple tasks, unfortunately. When I stopped "helping" them, they were very angry with me. Now I understand that I did them a disservice.

I HAD TO ESCAPE FROM ODESSA TO PETERSBURG

After high school, I entered Odessa State Pedagogical Institute, the Department of Graphic Arts. I studied very well, and maybe I would have finished it with flying colors, if not for the story that turned my life in an unexpected direction. There was a girl in my class who was constantly late for lectures. It was decided to expel her from the institute. I stood up for her, and very aggressively. The girl, by the way, was never expelled, but the administration of the school was after me. After that incident, I had to face the music with Professor Zlochevsky, my teacher, the chief artist of the Odessa Opera House and a bright member of Communist party. "Either you are on our side, or we will destroy you!" he warned me. I immediately bought a one way ticket to St. Petersburg and fled there. It was my first and very timely emigration. I actually ran away from "cleansing" repressions, which then raged both in the institute and in Odessa in general.

PETERSBURG WAS QUITE MODERATE AND TOLERANT

I had no one in St. Petersburg - neither relatives nor friends. I had nothing to eat, no place to sleep. All I had was my big dream to study the art of sculpture. Uman, where I come from, is a small town with no opportunities to offer. At that time, decent art schools were only in Kyiv. I chose to go even farther, to St. Petersburg, which helped make my dream come true. Initially I



ІНТЕРВ'Ю З ВІКТОРОМ МАКОГОНЕНКОМ

Команда УАС мала нагоду зустрітися і взяти неймовірно цікаве інтерв'ю у Віктора Макогоненка – талановитого художника-скульптора, який вже понад двадцять років працює на благо Українського Культурного Осередку. Про перші кроки в мистецтві, бунтівний дух художника та успішну реставрацію арки в залі УКО читайте нижче.

КАР'ЕРУ СКУЛЬПТОРА ПОЧАВ У ДВА РОКИ

Ще геть малим я знайшов удома молоток і чарки. Перевернув їх догори дном і розбив одну молотком. Потім другу так

само – «бум!» Старший брат за тим усім шоковано спостерігав, не міг навіть слова вимовити. Так я «побумкав» усі чарки, лише одна ще залишилася стояти на столі. Я поліз за нею, але не міг дістати, бо стіл був дуже високий. Тому я почав плакати. Від мого крику в брата шок одразу минув – він побіг жалітися до батьків. Чи сварили вони – не пам'ятаю. Знаю лише: ще не вмів говорити, а вже був скульптором. Отаким чином і розпочав свою «кар'єру».

ЩЕ З ДИТИНСТВА МАВ КЛИЧКУ У ШКОЛІ – «ХУДОЖНИК»

Усім однокласникам малював креслення, поки мені не набридло. Малював, малював, а вони за той час розучилися те креслення робити. Коли перестав, вони на мене дуже сердилися. Тепер розумію, що я не добро їм робив, а медвежу послугу.

МУСІВ УТЕКТИ З ОДЕСИ ДО ПЕТЕРБУРГА

Після школи я вступив до Одеського державного педагогічного інституту на художньо-графічний факультет. Вчився на відмінно і може б так само його скінчив, якби не сталася історія, яка скерувала моє життя у неочікуване русло.

Зі мною вчилася дівчина, яка постійно запізнювалася на пари. Її вирішили відчислити з інституту з виховною метою. А я за неї заступився, причому дуже агресивно. Дівчину, до речі, так і не виключили, але мені було непереливки. Після інциденту

професор Злочевський, – мій викладач, головний художник Одеської опери та яскравий партійник, – викликав мене до себе і попередив: «Або ти будеш з нами, або ми тебе знищимо». Я одразу взяв квиток до Санкт-Петербурга і втік туди. То була моя перша і дуже вчасна еміграція. Я фактично тікав від репресій, «чистки», які тоді бушували і в моєму інституті, і в Одесі загалом.

ПЕТЕРБУРГ ВИЯВИВСЯ ПОМІРКОВАНІШИМ ТА ТОЛЕРАНТНИМ

I had no one in St. Petersburg - neither relatives nor friends. I had У мене не було там нікого – ні родичів, ні друзів. Не мав, що їсти, де спати. Мав лише велику мрію – навчатися скульптурі. Умань, звідки я родом, – маленьке містечко, де не було нагоди цього робити. На той час художні школи були лише в Києві. Петербург допоміг втілити мою мрію: мені вдалося влаштуватися до художньої



managed to study at the Academy of Arts as a free listener. I attended lectures with other students, worked in the same workshops, but was kind of “illegal.” So it was two years before I was officially enrolled. It was quite difficult to pass entrance exams on the first try, due to high competition rates.

MY DIPLOMA ART PROJECT IS NOW IN UCC

This is a plaster sculpture - a scale model of the monument to Taras Shevchenko. Then in St. Petersburg there was a competition for a monument dedicated to the poet. I did not pass that competition: the famous artist of that time presented the city with his project of a monument. But if it weren't for that, who knows, maybe today this small plaster model would be a full-fledged monument on some square in St. Petersburg.

I ALSO BECAME A RESTORER IN THE USA

Being an artist, I managed to get a business visa. Upon arrival, I began working on various restoration projects to gain experience and reputation. In particular, there was the restoration of the iconostasis in the Nativity of the Blessed Virgin Mary Ukrainian Catholic Church, LA, sponsored by a prominent architect Taras Kozbur. Another extraordinary experience was restoration of a theater in Santa Barbara, where I worked on reliefs and gilding. The arch in the Ukrainian Culture Center hall and the stage desperately needed to be restored. The hall was in decline: bare plywood and holes in the wall the size of a man. It was a self-funded project. Thanks to Khrystyna Shumkovych, who was then on the board, American designers were involved in the restoration and a team of Ukrainian artists was assembled. I did sculptural projects, others were engaged in painting.

I HAVE NEVER FORGOTTEN THAT I AM AN ARTIST FIRST OF ALL

In addition to restoration, I was actively involved in creative self-realization. The most memorable projects were large (15 feet high) bronze statues created in collaboration with famous artists Alison Saar (USA) and Joel Nakila (Philippines). I also created 20 sculptures dedicated to current HIV issues for Laguna Beach Gallery. I also worked in one of the galleries of Santa Barbara as a consultant. I did almost everything there, from photographing the exhibition to adjusting the lights.

THERE WERE MANY CREATIVE INITIATIVES

I started a dance group “Chervona Kalyna” in UCC, which remains active to this day. On my initiative Art Studio dedicated to drawing classes for children was created. I still want to gather a children's choir. This dream is yet to be fulfilled.



IN SHORT ABOUT MY CREATIVITY...

I am more interested in the result than in the process itself. I am constantly experimenting with different materials. Lately, I've been thinking about creating plastic sculptures. There are some nudes in my creative heritage. My favorite color is something between green and blue. And my favorite tool is a hammer, as you might have already guessed.

Interview by Iryna Voloshka

академії вільним слухачем. Відвідував лекції разом з іншими студентами, працював у тих же майстернях, однак був таким собі «нелегалом». Так минуло два роки перш ніж я офіційно вступив до академії. І навіть з першого разу, що було доволі складно, адже конкурси на той час були шалені.

МОЯ ДИПЛОМНА РОБОТА ЗАРАЗ СТОЇТЬ В УКО

Це гіпсова скульптура – зменшена модель проекту пам'ятника Тарасові Шевченку. Тоді у Петербурзі якраз був конкурс на монумент, присвячений поетові. Я той конкурс не пройшов: знаменитий скульптор українського походження Молодоженін, який свого часу емігрував до Канади, подарував місту свій проект пам'ятника. Але якби не це, хто знає, можливо, зараз ця невелика гіпсова модель стояла би не в УКО, а була б повноцінним пам'ятником на якійсь площі Санкт-Петербурга.



ПРИЇХАВШИ ДО АМЕРИКИ, СТАВ ТАКОЖ РЕСТАВРАТОРОМ

Як художнику, мені вдалося отримати бізнес візу. По приїзді я почав займатися різними реставраційними проектами, аби здобувати досвід та репутацію. Зокрема це була і реставрація іконостасу в Nativity of Blessed Virgin Mary Ukrainian Catholic Church, L.A., спонсорована визначним архітектором Тарасом Козбуром. Ще один непересічний досвід – реставрація театру в Санта-Барбарі, де я займався рельєфами і

позолотою.

Арка в залі УКО, сцена – це все також відновлювалося власними силами. На початках зал перебував у занепаді – гола фанера і діри в стіні розміром з людину. Завдяки Христині Шумкович, що була тоді в управі, до реставрації було залучено американських дизайнерів та зібрано команду з українських митців. Я робив скульптурні проекти, інші займалися розписом.

Я НІКОЛИ НЕ ЗАБУВАВ, ЩО В ПЕРШУ ЧЕРГУ Є ХУДОЖНИКОМ

Окрім реставрування я активно займався творчою самореалізацією. Пам'ятними проектами були великі (15 футів у висоту) бронзові статуї, створені у співпраці з відомими художниками Елісон Саар (США) та Джоелем Накіла (Філіппіни).

Свого часу я також створив 20 скульптур на актуальну ВІЛ-проблематику для Laguna Beach Gallery. Тут варто додати, що мені й самому довелося попрацювати в одній з галерей Санта-Барбарі консультантом. Я там займався практично всім – від фотографування експозиції до налаштування світла.

ЗАГАЛОМ БУЛО БАГАТО ТВОРЧИХ ІНІЦІАТИВ

В УКО я започаткував танцювальний гурток «Червона калина», який залишається активно діючим і до сьогодні. Моєю ініціативою було також створення Art Studio – класів малювання для дітей. Хотів ще зібрати дитячий хор, але, на жаль, якось не пішло.

ЯКЩО КОРОТКО ПРО ТВОРЧІСТЬ...

То я більше зацікавлений у результаті, аніж у процесі. Постійно експериментую з різними матеріалами. Останнім часом задумуюся створювати пластикові скульптури. У моєму творчому доробку багато ню. Улюблений колір – щось середнє між зеленим і сінім. А улюблений інструмент – молоток, як ви уже могли здогадатися.

Інтерв'ю українською Olena Kalish



**THOUSAND OAKS
PHILHARMONIC**

“Conducting Dreams”

Opus 57 Concert

By Maestro Maxim Kuzin

Live music is back! Concerts are starting to re-emerge for the first time since the pandemic. It's been eighteen months of cultural event starvation. Thousand Oaks Philharmonic was fortunate to have an outstanding Ukrainian-born conductor Maxim Kuzin leading their orchestra. Dr.

Kuzin serves as a Music Director of the University of California, Santa Barbara Chamber Orchestra and a Cultural Director of the Ukrainian Art Center.

Thank you so much, Maestro, for such a phenomenal concert! Your incredible talent, limitless passion, magical connectedness with the orchestra and the audience reached beyond the notes and created a glowing flow of positive energy, which communicated understandable and yet unfathomable musical narratives!

Iryna Voloshka



*З Різдвом Христовим і Новим Роком!
Прийміть найкращі побажання та щирі подяку за Вашу підтримку українського містечтва в м. Лос Анджелес.*

*Thank You and Best Wishes for the Holiday Season
and a Happy New Year!*

Дірекция Центру Українського Містечтва

UAC Board of Directors

CERTIFICATE OF RECOGNITION

During the Holiday Season our hearts are brimming over with thanks for kindness received. Expressing our deep and sincere gratitude for the dedication, hard work and support shown in the successful fulfillment of the UAC mission, we are pleased and honored to announce the names of our brilliant team members and dedicated contributors who have been awarded the certificate of recognition for their outstanding service in preservation and promotion of Ukrainian art, music and culture:

Michele Clark Budilo

Asya Gorska

Victoria Kuzina

Maxim Kuzin

Elizabeth Zaharkiv

Roman Yemetz

Luba Keske

Victor Makohonenko

Petro Brecko

Ola Rondiak

Tina Peresunko

Anzhelika Rudnytska



*Куті смачної,
Коляди гучної,
Щасливого Різдва
І на весь Рік добра!*



*Delicious Ukrainian festive porridge (Kutia),
Thunderous Caroling,
Merry Christmas
And a Prosperous New Year!*

Thank you

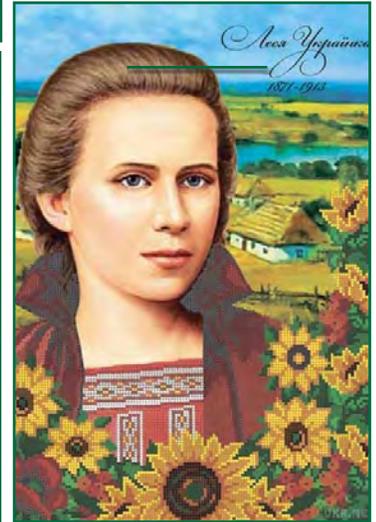
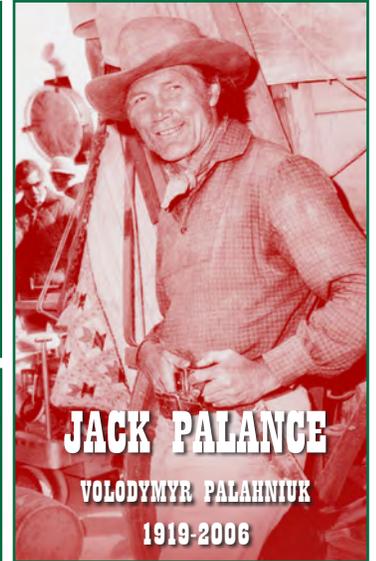
This Holiday Edition of UAC Newsletter is underwritten by
MICHELE CLARK BUDILO and **PAUL BUDILO**,
UAC long time members and supporters

With gratitude - UAC BOARD

PLEASE SUPPORT US!

JOIN US AS A MEMBER AND VOLUNTEER - CONTACT US TODAY!

LET US CONTINUE TO BRING TO YOU THESE BEAUTIFUL EVENTS AND EXHIBITIONS



Donations can be made at: www.UkrainianArtCenterSoCal.org

The Ukrainian Art Center is a federally recognized 501c3 and your donation is 100% tax deductible



THE HISTORY OF THE UKRAINIAN ART CENTER

Based in Los Angeles, California, UAC, Ukrainian Art Center is a non-profit community organization. It was initiated by Daria Chaikovsky together with a group of like minded people in 1986 to preserve, promote and develop the Ukrainian arts in Los Angeles and California. Its initial goals reflect its present plan to create a new Ukrainian Museum in Los Angeles and to develop cultural and educational programs, alongside festivals and exhibitions. Mrs. Chaikovsky worked tirelessly with the UAC Board alongside her own business, presenting folk festivals, lectures, workshops and community projects on a small scale, consistently providing a much needed resource for the local area. Over the years UAC was the main focal point for Ukrainian arts and culture on the West coast and involved people from all ages and backgrounds including non-Ukrainians. During these fruitful years, the local city council and private patrons funded its activities including regular Annual Easter Pysanka and Holiday Yalynka events, exhibitions, concerts and more, encouraging many diverse groups and individuals to explore the richness of Ukrainian Culture.

Become a Member of UAC

If you enjoyed any of UAC programs/events like Maidan, Road to Freedom, Pysanka Festival, Museum Fundraiser Auction, Magestic Woman-Lesia Ukrainka, and other events and workshops over the years, you are invited to become Member of UAC and take part in development or have the opportunity to help the organization grow. A Ukrainian background is not necessary - just a passion for and a need to learn about Ukrainian contemporary arts and folk arts. You will work closely with our artists, board directors and other members. We could use your help and expertise in running future programs. **Email: ukrainianartcenter@gmail.com | Tel: 818-635-8999**
Website: ukrainianartcentersocal.org | Facebook: www.facebook.com/UkrainianArtCenterLA "Ukrainian Art Center Los Angeles"

Newsletter

The Board worked together to create a newly formatted newsletter. Previously several editions of the UAC Newsletters were published and after a break has reemerged in its new form and is available online. The UAC is run by a newly formed Board, each bringing with them unique skills and life experience that enriches the organization with a true commitment to developing its long term goals.

'The Ukrainian Art Center News' Editorial Group:

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