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THE MUNICH ALBUM OF SOLOMON KISHYNEVSKY (1883–1884) IN THE CONTEXT OF THE EUROPEAN TRADITION AND THE ODESA SCHOOL: A PSYCHOANALYTIC INTERPRETATION OF ARTISTIC EXPERIENCE

The article explores a recently revealed album of drawings by Solomon Kishynevsky, produced during his studies at the Munich Academy of Fine Arts in 1883–1884. Preserved for decades in the private archive of the author and compiler, this album is presented for the first time as a coherent historical and artistic source. It serves as both documentary evidence of the academic practices of the Munich school and a reflection of the visual methodology of that period. In addition to the drawings created in Munich, the album also includes a selection of works produced by the artist during several months of study in Rome, offering further insight into his academic training and exposure to classical traditions.

Particular attention is given to the influence of the Munich academic tradition on the development of the methodological and aesthetic foundations of the Odesa School of Art, especially the Grekov Odesa Art School, which marks its 160th anniversary in 2025.

The article reconstructs the pedagogical context of the Academy and interprets Kishynevsky's drawings alongside his personal recollections to trace the transmission of academic realism into Southern Ukrainian artistic language. A psychoanalytic perspective is introduced, examining how repressed experiences, internal conflicts with parental figures, and childhood trauma surface in his visual practice. Drawing on Freudian concepts such as the unconscious, transference, and sublimation, the study reconstructs a psychological portrait of the artist and explores how emotional memory is encoded in academic drawing.

The album is interpreted as a visual diary of intellectual formation, where personal experience is translated into the formal language of academic composition. This transformation laid the groundwork for subsequent generations of Odesa artists. By combining historical and psychoanalytic approaches, the article contributes to understanding the artist not only as a bearer of cultural transfer but as a figure whose inner conflicts shaped his creative legacy within academic traditions.

Key words: *Solomon Kishynevsky, Munich Academy of Fine Arts (late 19th – early 20th century), art education, Hrekov Art School, psychoanalytic interpretation, academicism, stylistic continuity.*

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МЮНХЕНСЬКИЙ АЛЬБОМ СОЛОМОНА КИШИНЕВСЬКОГО (1883–1884) В КОНТЕКСТІ ЄВРОПЕЙСЬКОЇ ТРАДИЦІЇ І ОДЕСЬКОЇ ШКОЛИ. ПСИХОАНАЛІТИЧНА ІНТЕРПРЕТАЦІЯ ХУДОЖНЬОГО ДОСВІДУ

У статті здійснено міждисциплінарний аналіз нещодавно оприлюдненого альбому рисунків Соломона Кишиневського, виконаних під час його навчання в Мюнхенській академії мистецтв у 1883–1884 роках. Цей альбом, який десятиліттями зберігався в родинному архіві упорядниці та автора публікації, вперше введено в науковий обіг як цілісне історико-художнє джерело. Збірка рисунків відображає академічну практику та методику навчання Мюнхенської школи, в якій поєднувалися строгість рисунка, композиційна дисципліна та індивідуальне опрацювання форми. Водночас у цьому альбомі представлено й низку рисунків, виконаних під час перебування митця в Римі, де він продовжив навчання протягом кількох місяців. Римські аркуші вирізняються спробами стилістичного відходу від суто академічних схем, архітектурних мотивів і натурних замальовок, що свідчить про розширення художнього кругозору Кишиневського в межах європейського мистецького контексту.

Окрема увага приділяється впливу мюнхенської академічної традиції на формування методологічної основи та естетичних принципів Одеського художнього училища імені М. Б. Грекова, яке 2025 року відзначає своє 160-річчя. Простежується трансляція візуального та педагогічного досвіду через покоління українських митців, які пройшли мюнхенську школу, до локального мистецького середовища Півдня України. За допомогою реконструкції навчального контексту, візуального аналізу рисунків і зіставлення з автобіографічними матеріалами запропоновано інтерпретацію творчого становлення Кишиневського. Висвітлюються приховані психологічні мотиви, зокрема витіснені емоції, внутрішній конфлікт із батьківськими фігурами, травматичні враження дитинства, що проявляються через художню мову. На основі фрейдівських понять несвідомого, перенесення та сублімації автор статті вибудовує психологічний портрет митця, в якому мистецтво стає засобом внутрішньої інтеграції та самовираження. Альбом трактується не лише як учбовий матеріал, а як візуальний щоденник формування авторського мислення, де індивідуальний досвід художника трансформується в академічну пластичну мову, яка згодом визначила орієнтири для цілої генерації одеських митців та педагогів.

Ключові слова: Соломон Кишиневський, Мюнхенська академія мистецтв другої половини XIX – початку XX, академічний рисунок, Греківське училище, психоаналітична інтерпретація, академізм, стильова спадкоємність.

Introduction. The history of the Odesa School of Painting in the second half of the 19th and early 20th centuries is inextricably linked to the European academic tradition, particularly to the methodological legacy of the Munich Academy of Fine Arts (Yurchenko, 2020). Through the personal trajectories of emigrant artists and students from southern Ukraine who received their education in Bavaria, a distinctive school of realism gradually took shape in Odesa – one characterized by a chamber-like tone, a strong foundation in academic drawing, chiaroscuro modeling, and emotionally and psychologically nuanced imagery. «The first director and teaching methodologist of the school was F. Mallmann, a graduate of the Munich Academy of Arts,» notes L. Yu. Lyman-

ska. She emphasizes: «Graduates of the school who studied at the Munich Academy introduced into the teaching methodology strict academic disciplines: drawing, anatomy, composition...» (Lyman-ska, 2012). This clearly indicates that the institution was founded upon German academic principles, which set the methodological tone for the Odesa art school from its inception.

The figure of Solomon Yakovych Kishynevsky (1862/63–1941/42) is a unique embodiment of these influences. A student of the Munich Academy (1883–1884), he studied under von Piloty, Herterich, and Löffitz, and later became a prolific illustrator and author of numerous graphic series. His Munich drawing album, published for the first time in 2025 (Gry-

horiiieva, 2025), represents an exceptional historical and artistic document that captures not only the pedagogical model of the Academy but also the internal vision of the artist. Through close artistic analysis and the application of psychoanalytic tools – especially the Freudian framework of image, trauma, and the unconscious – the artist's biography can be read as a visual diary of inner conflict, a symbolic rupture with paternal authority, and the search for affirmation through artistic creation. This article combines a historical-cultural and psychoanalytic approach to provide a multifaceted interpretation of Kishynevsky as a cultural intermediary between academic Germany and Odesa.

Problem Statement. The study of the Munich academic tradition within Ukrainian art history remains a significant area of inquiry, particularly in relation to the formation of the art schools in southern Ukraine, including the Odesa Art School. While it is widely known that many Ukrainian artists studied at the Munich Academy of Fine Arts in the late 19th century, there has yet to be a comprehensive analysis of an individual artist's experience within this educational system that takes into account his personal, biographical, and psychic structures. The uniqueness of this primary source lies in its dual nature: it not only documents the educational process in Munich during the 1880s but also serves as a representation of the artist's inner world through visual sublimation.

Aim of the Article. The aim of this article is to conduct an integrated study of the Munich period in the artistic development of Solomon Kishynevsky, based on the analysis of his 1883–1884 drawing album. The research seeks to uncover the connection between the academic tradition of the Munich school and the formation of the methodological foundation of the Odesa Art School. It further offers a psychoanalytic interpretation of the autobiographical motifs and unconscious imagery in the artist's visual practice. By reconstructing both the educational and psychological environments, the author aims to conceptualize Kishynevsky's artistic experience as a source for shaping the local tradition of Southern Ukrainian academic realism.

Review of the Literature and Recent Studies. In the 1880s and 1890s, the Munich Academy of Fine Arts was not only the capital of the Bavarian art but also a central hub of academic education in Europe. Among its prominent professors were Carl Theodor von Piloty, Ludwig von Löffitz, Gabriel von Max, and Ferdinand Brütt (Eastlake, 2002). The influence of European academic traditions on Ukrainian art has been explored in the works of L. Lymanska, I. Omelchenko, L. Bodnar,

O. Shylo, and S. Savchuk, as well as in several monographs and articles devoted to the pedagogical system of the Munich Academy and its instructors. However, in these studies, the academic model is primarily considered as a formal educational structure, without attention to the psychological and emotional dimensions of the artist's experience.

Psychoanalytic approaches to interpreting artistic images and biographies have gained relevance in contemporary interdisciplinary art studies (notably in the works of S. Freud and R. Arnheim), yet they have rarely been applied to the Ukrainian visual material. In this context, the study of Kishynevsky's Munich album as a visual self-portrait acquires special significance.

Graduates of the Odesa school who had studied in Munich introduced a rigorous academic discipline – drawing, anatomy, composition – that aligned with the core principles of the European art pedagogy (Omelchenko, 2021). This confirms that the institution was structurally rooted in German academic culture, which continues to shape the methodological direction of the Odesa school. Academic drawing, particularly in the Munich tradition, is understood as a foundation of the artistic thinking and an analytical approach to space and form (Bodnar, 2020).

This attitude fostered what might be called the «ethos of the academic gaze,» where technical precision was combined with philosophical reflection on reality (Ostertag, 1990). Key features of Munich realism – intimacy, pastel tonalities, psychological depth, and compositional restraint – were adopted and adapted in Odesa. As a graduate of the Academy, Solomon Kishynevsky deeply absorbed this methodology. His Munich album serves as a kind of study diary, containing genre scenes, life drawings, portraits, and observations of urban life. All of this points to a profound immersion in academic practice, where «hand and gaze» are engaged in continuous ethical discipline.

Kishynevsky, like his contemporaries – including Pasternak – kept daily sketchbooks not for exhibition but as a disciplined practice through which visual observation and manual skill were trained. The drawings reflect his deep integration into the rigorous academic practice of the Munich school, where drawing was not mere reproduction, but a living process of perception. The album includes genre sketches, live models, urban types, and everyday compositions, testifying to the ethical tension between the «hand and the gaze.»

His academic experience unfolded during the golden era of the Academy's prestige, alongside renowned Odesa-born students such as Wassily Kan-

dinsky, Franz Roubaud, and Mykola Kuznetsov. At that time, the teaching staff included some of Europe's most respected masters of academic realism: Herterich, Löfftz, Piloty, von Max. These professors emphasized not only the object but also the «state» of the image, the emotional atmosphere and expressive resonance.

A distinctive aspect of the Academy's informal culture was the so-called *Komponierverein* («composition Mondays»), gatherings in Munich beer halls where students – under the guidance of teachers like Löfftz or Lizen-Mayer, performed spontaneous compositional tasks. These sessions became spaces of critique, debate, and the cultivation of individual vision. Several drawings from Kishynevsky's album document such informal settings: pub interiors, tables with mugs, groups engaged in conversation or song. These scenes visually reconstruct the intellectual atmosphere in which the artist's worldview was formed (Figs. 1–5).



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5

His memoir «My Recollections» (Kishynevsky, 2019) confirms this emotional tone. Recollections of humorous yet strict professors such as Bauer, who exclaimed, «Das ist nicht karasho! Das ist ein

Schweinerei!» (in a pseudo-Russian accent), coexist with stories of real conflict. In one vivid episode, Kishynevsky describes a street fight with fellow students provoked by a single word «Schmutzig», which resulted in their arrest and a fine of two marks each. This anecdote finds visual expression in a sketch from the album showing a street confrontation, possibly the same event.

These drawings reveal that Kishynevsky absorbed not only technical mastery, but also the personal independence of judgment, a trait that would become central to his later illustrative work in Odesa. The album is filled with everyday studies, drawn both from life and imagination: courtrooms, city crowds, men in Bavarian uniforms, figures in 18th-century costume, and scenes of urban spectacle. The atmosphere of cafés such as Stefanie, Neumayr, or Heck, centers of artistic discourse for artists like Franz von Stuck, Paul Klee, and Kandinsky – reappears in Kishynevsky's graphic storytelling (Fig. 2).

According to psychoanalyst Viktor Savchuk (Savchuk, 2021), academic training does not negate individuality but provides a structure for its expression. Kishynevsky's work illustrates this dynamic. His studies of Repin, Makovsky, Shishkin, and Kramskoi are not mechanical copies but springboards for his own authorial language. This reflects what I. Nikolaienko calls the “binary nature” of the image – between the personal and the collective, the historical and the contemporary (Nikolaienko, 2020).

Kishynevsky's graphic technique demonstrates not only an ability to depict texture and movement, but also to register psychological situations: the tension of a hand, the turn of a head, the angle of the shoulders – all signs of inner drama. In this, he exemplifies what the Munich Academy truly taught: the visual articulation of emotion. Hence, his scenes are never “merely genre-based” but always micro-narratives of affect. His memoirs preserve a central childhood event: the traumatic loss of his father's presence through the arrival of a stepfather. This psychic wound – the struggle between hatred and longing – haunts the entirety of his artistic production. Even if Kishynevsky was not directly familiar with Freud's theories, formulated contemporaneously in nearby Vienna, his work emerges from the same cultural matrix where repression, internal conflict, and silence were dominant themes.

Following Freud's model (Freud, 1910), trauma that is not symbolized returns as repetition – in dreams, imagination, or art. Sublimation is the process by which these internal conflicts are transformed into socially meaningful images. Kishynevsky's drawings of isolated male figures, often caught in moments of

introspection, melancholia, or psychological distance, reflect such sublimated tension. These men – posed in corners of taverns, at the margins of crowds, or facing away – suggest a visual grammar of loss. His portrayals of teachers in *My Recollections* offer psychodynamic insight: Iorini, the nurturing father figure, whose purse was always open to students, contrasts sharply with Morandi, the stern authority who “was respected more than loved.” These archetypes become projections of the artist's inner ambivalence toward power, belonging, and paternal substitutes.

Conclusions. The publication of Solomon Kishynevsky's Munich drawing album (1883–1884) (Gryhoriieva, 2025) offers a unique opportunity not only to reconstruct the educational model of the Munich Academy but also to understand how this model was assimilated into the artistic environment of Odesa. Through the lens of academic discipline, psychological gesture, and a highly refined drawing culture, a specific type of artistic thinking emerges – contemplative, ethical, and focused on inner drama.

Kishynevsky appears not merely as a talented student but as a transmitter of cultural codes who carried the ideals of chamber realism, precision of observation, and artistic discipline from Bavaria to Odesa. His album is not only a historical document of academic training but also a visual diary of the formation of the self. In this diary, trauma becomes an image, and drawing becomes a language of transformation. The psychoanalytic perspective allowed for a deeper understanding of the nature of imagery in Kishynevsky's drawings: not simply the registration of the external, but the projection and sublimation of emotional experience. In the portrayal of instructors, one reads an unconscious conflict with the paternal figure; in the choice of subjects, a striving to restore a lost connection with the self.

The pedagogical approach of the Munich school, transplanted into the Ukrainian context, was grounded in principles of precision, consistency, and personal responsibility. This is supported by the research of Yurchenko and Melnychuk, who emphasize the role of European guidelines in shaping Ukrainian artistic education (Yurchenko, 2020; Melnychuk, 2021). Within this framework, Kishynevsky's legacy can be interpreted as a cultural code and an archive of memory.

Thus, Kishynevsky's experience bears witness to the presence of European academic art in late 19th-century Ukraine. His album stands not only as evidence of that tradition but also as a testament to how drawing can be reinterpreted at the intersection of aesthetics, biography, and the unconscious.

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