

Larysa Olenych, compiler. *Iakiv Hnizdovs'kyi: "Zhyttia liudyny—til'ky nedoskonalyi vidblysk ii vlasnoi mrii"; Bibliohrafichnyi pokazhchyk* [Jacques Hnizdovsky: "The Life of a Human Being Is Just an Imperfect Reflection of Their Own Dreams"; A Bibliographic Guide]. Introduction by Nataliia Sobkovych, Navchal'na knyha—Bohdan, 2015, library.te.ua/wp-content/uploads/2009/03/2016_gnizdowsky.pdf. Rodom z Ukrainy [Born in Ukraine] 9. 189 pp. Illustrations. Index. E-book.

A *New York Times* obituary that appeared on 19 November 1985, eleven days after Iakiv Hnizdovs'kyi's sudden death from a stroke, states that the artist was known for his woodcut prints exhibited in galleries and other works represented in the permanent collections of fine museums. The obituary also notes that Hnizdovs'kyi illustrated many books, including volumes of poetry by John Keats, Samuel Taylor Coleridge, and Robert Frost (see "Jacques Hnizdovsky"). Not a single Ukrainian artist belonging to Hnizdovs'kyi's generation attained the professional level that Hnizdovs'kyi did—he broke into the world of American art and its market and remained a player there from 1949, the year of his arrival in the United States, until his death in 1985. It should be underscored that Hnizdovs'kyi felt fairly confident in that world, even though he had encountered genuine and substantial challenges (indeed, like many others of his generation). He was a postwar, displaced immigrant living far from his homeland in a newly adopted home. Over the course of more than three decades in the US, the artist succeeded in appearing in multiple individual and group shows nationally and internationally. His work entered the collections of a number of top museums; his activity as a graphic designer attracted the attention of American publishing houses; and art scholars studied his art. Moreover, he occupied a special, if not sacred, niche within the Ukrainian émigré community—fellow immigrants were buying his plentiful works en masse, immigrant presses hired him to produce book covers, and institutions commissioned him to create logos. Hnizdovs'kyi was also a truly observant and subtle author, and the essays available to us now testify that he was very well placed within the rare category of fine artist-writers. Therefore, what we have here is a case—unusual for any Ukrainian immigrant, regardless of their occupation in post-World War II North America—of a person who consciously decided to be part of two communities and to work equally within two milieux: within a Ukrainian community and within, one could say, an American market. Perhaps he did not even think about the division between these two worlds and simply created his art for his own joy.

The book under review is a valuable bibliographic resource that assembles under one cover more than a thousand sources that deal with

Hnizdovs'kyi and/or his work or are dedicated to his posthumous legacy. It opens with a preface by the compiler, Larysa Olenych (3-5), followed by an introduction by Nataliia Sobkovych entitled “Misteriia pryborkanykh liniu: Shtrykhy do tvorchoi biohrafii Iakova Hnizdovs'koho” (“The Mystery of Tamed Lines: Biographic Sketches of Jacques Hnizdovsky”; 6-39). In the latter piece, the art historian outlines Hnizdovs'kyi's life trajectory from an Eastern European village to the Academy of Fine Arts in Warsaw and in Zagreb, to a displaced persons camp in Germany, and, finally, to the US, and she details Hnizdovs'kyi's continuous evolution as an artist. (The essay is nicely illustrated with some hard-to-find early works.) Then there is the main part of the book, which is divided into several categories. “Spadshchyna” (“Legacy”; 40-78) lists Hnizdovs'kyi's graphic works and paintings (40); works featured in books and newspapers (40-63); the artist's own written pieces on art (63-73); and his works in museums around the world and in various private collections (73-78). Chapter 2, “Vystavky” (“Exhibits”; 78-119), has two subchapters and lists information about Hnizdovs'kyi's personal and group exhibitions. Chapter 3, “Iakiv Hnizdovs'kyi: Shliakh do vyznannia” (“Jacques Hnizdovsky: Path to Recognition”; 119-166), includes publications on Hnizdovs'kyi's woodcuts and paintings (146-55), on Hnizdovs'kyi as an art critic (155-57), and on his activities within the Ukrainian community (157-62). There is also a list of articles and reviews dealing with his work as a book-cover designer (162-66). Chapter 4, “Ni, velyky ne vidkhodiat” (“No, Giants Do Not Disappear”; 166-77), is comprised of a bibliography of publications on Hnizdovs'kyi that were published after his death. Included here are materials commemorating the centennial anniversary of his birth as well as humorous pieces and poems dedicated to him. Finally, chapter 5, “Bibliohrafiia” (“Bibliography”; 177), provides publications containing bibliographies of Hnizdovs'kyi's work.

It is quite unusual to see several gifts of archival materials acquired by the New York Public Library (NYPL) listed under the category “artwork of the artist in various institutions.” Although the NYPL did receive some of Hnizdovs'kyi's artwork, for the most part it got archival materials and books (numbers 334-40; see 73-75). This leads us to another issue. It appears from the information given in the volume that the individuals working on it did not have a chance to consult the Hnizdovs'kyi archival collections held in US institutions. The artist's papers are now contained in institutions such as the NYPL, the Robert B. Haas Family Arts Library (at Yale University in New Haven, Connecticut), and the Immigration History Research Center Archives at the University of Minnesota (Minneapolis, Minnesota). After this volume was published, the Shevchenko Scientific Society in New York also acquired some of Hnizdovs'kyi's papers. In addition to these archival collections, there are artist files on Hnizdovs'kyi kept at a number of US museums and

institutions. These include the Metropolitan Museum of Art (New York), the Saint Louis Art Museum, the Cleveland Museum of Art, the University of Virginia, the Frick Art Reference Library (New York), and the Smithsonian Institution (of course, this is not a complete list). By consulting archival collections, it would be possible to expand the bibliography of English-language American press publications focusing on the artist (the NYPL collection, specifically, has a well-organized selection of clippings on Hnizdovs'kyi). The inclusion in the volume of this selection of writings from American publications would immediately allow the reader to gain insight on the topic from a different perspective—to see Hnizdovs'kyi through the atypical lens of American art historians and art critics and to have a view on how Hnizdovs'kyi and his work have been accepted in the US and elsewhere by non-Ukrainians. Irrespective of this, as it stands, this reference book remains the most comprehensive information source for the works, biography, and legacy of Hnizdovs'kyi in the anglophone world.

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Work Cited

“Jacques Hnizdovsky.” *The New York Times*, 19 Nov. 1985, sec. B, p. 8.