

Solomiia Diakiv, compiler and editor. *Stefaniia Shabatura: Vybrana palitra kol'oriv z mozaiky zhyttia i tvorchosti* [Stefaniia Shabatura: A Select Palette of Colours from a Mosaic of Life and Work]. Smoloskyp, 2016. 256 pp. Illustrations. UAH 120,00, cloth.

Many books and collections of documents dealing with the history of the Ukrainian nonconformist intellectuals of the 1960s, the so-called *shistdesiatnyky*, have been published in the last ten years in Ukraine, especially by the publisher Smoloskyp. In spite of this laudable effort to preserve the memory of one of the most valuable movements in Ukrainian national history, many information gaps still remain. Thus, the book under review—a recent monograph that is dedicated to the artistic and civil activities of Stefaniia Shabatura—is a most welcome addition to the existing literature. Shabatura, a native of the Ternopil region, who, sadly, passed away in 2014, was one of the most talented artists of her generation. She had mastered many different artistic techniques. The section of gainly illustrations at the end of the book only partially showcases these techniques.

The book presents the testimony of Shabatura herself, interspersed with introductory paragraphs and comments by the compiler/editor, Solomiia Diakiv. The materials are organized in chronological order. And the book conveniently introduces the figures of Ukrainian cultural life and of the dissident movement in specific footnotes, which also allows non-specialists to appreciate Shabatura's dense and meaningful network of relationships. Given Diakiv's erudition, it is impossible to understand why this monograph lacks a table of contents—and even an absolutely vital introduction, which would have clarified the origin of Shabatura's testimony. From a strictly historical point of view, it is essential to know who conducted the interview and what the location and occasion of the meeting (or meetings) were. On this front, it must be said that in spite of the efforts of the Ukrainian Association of Oral History, much work still needs to be done in Ukraine with regard to the collection, handling, publication, and preservation of oral sources.

Despite this shortcoming, the book is packed with interesting information that is helpful in reconstructing the history of art of that time, the history of the period itself, and the intellectual story of the emergence of the movement for the defense of human rights and for independence in Ukraine. The chapters of the first half of the book (28-70), which are dedicated to Shabatura's family and education and her activities before her arrest, closely examine the nature of her artistic creations, revealing both their religious inspiration and their origins within popular culture. Shabatura's mother, Hanna, supported her even during her difficult period of imprisonment, and this close relationship turned out to be central for

Stefaniia. Shabatura's father, Mykhailo, died on the battlefield during World War II. Hanna was very active in the local Prosvita society, and she endowed her daughter with a conscious sense of national belonging, which protected Stefaniia from the flattery of Soviet propaganda. Stefaniia, after graduating from the Lviv Institute of Applied and Decorative Art, insisted that Hanna herself resume drawing and weaving, an activity through which Hanna expressed a form of passive resistance to Soviet cultural homogenization—the old woman was not afraid of directly confronting the Soviet power that had incarcerated her daughter, and this is seen in many of the episodes that are related in the book. The relationship between Hanna and Stefaniia and Stefaniia's friendship with female dissidents, like Nina Strokata-Karavans'ka, confirm the importance of a particular network of female solidarity within the Ukrainian dissident movement. The history of this network still needs to be duly investigated.

Two long central chapters in the book (81-122) are devoted to the trial and process of Shabatura. This time is described in detail, shedding light on both KGB techniques and the psychological evolution of the victim. Equally interesting are the parts of the book that illustrate Shabatura's long imprisonment. She defines this imprisonment as "a school of spiritual hardening" (my trans.; 123), thus confirming the role of the Gulag as a place for the formation and radicalization of Ukrainian national consciousness. Shabatura's memoirs also analyze the period and activities of the Ukrainian Helsinki Group and the years of resistance just prior to the national (and her personal) liberation. The pages dedicated to Shabatura's relationship with Vasyl' Stus are worth mentioning because of the special friendship between the two and because the compiler/editor includes some previously unpublished letters between the two in her comments (see 151-53). The book treats only one period overly cursorily—Shabatura's time at the Prolisok Club of Lviv, which quite probably was a fundamental formative experience for her; this club was one of the main centres of *shistdesiatnytstvo* ("the 1960s Movement") during the Khrushchev Thaw.

The artistic, intellectual, and civic contribution of the *shistdesiatnyky* to Ukrainian national history still requires full assessment. This book represents a small but important step in that direction.

Simone Attilio Bellezza
Università degli studi di Napoli Federico II