

### **Theory and practice of the museumization of Jewish culture in Ukraine (1917-1941)**

Representation of Jewish cultural heritage in the museums of Soviet Ukraine during the interwar period originated from the revolutionary-era debates about issues of Jewish national belonging and theorization of the Jewish avant-garde artists, from the nationalities policies of the Ukrainian authorities in 1917 – 1919, and from the Soviet indigenization (*korenizacija*) campaign developed in 1923 – 1931 in pursuit of the sustainable national paradigm across the country. The confluence of these developments reshaped the museological and scholarly approach to the objects of Jewish material culture and Jewish art in the first decades of the Soviet era. The rise of the collecting and exhibiting of Judaica in Ukraine resulted in the Museum of Jewish Art opened by the Kultur-Lige in Kiev in 1921, in the Museum of Jewish Culture presented in Odessa in 1927 and in numerous Jewish sections in the local historic and ethnographic (*krajevedčeskij*) museums in the sovietized Ukraine in the 1920-s – 1930-s. Of special interest are also the unrealized concepts of Jewish museums launched by different political authorities in Kiev in 1917-1919.

In my paper, I would like to explore the multiple dynamics of museumization of Jewish heritage in Ukraine that produced new practices of consumption of the Judaica – within the rapidly changing ideological frameworks and beyond them. I argue that local pre-Soviet national and political movements - both Jewish and non-Jewish – in Ukraine created an outstanding foundation for further Soviet academic and public perception of Jewish history and culture. Reflection on the factors that shaped this complex process provides insight into the Jewish cultural transitions and center-periphery constellations in the cultural sector of the Soviet state.