

VISNYK

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NATIONAL
ACADEMY
OF ARTS

ALMANAC

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LVIV NATIONAL ACADEMY OF ARTS
65 YEARS

ЛЬВІВСЬКИЙ НАЦІОНАЛЬНИЙ
АКАДЕМІЇ МИСТЕЦТВ
65 РОКІВ

МІНІСТЕРСТВО ОСВІТИ І НАУКИ, МОЛОДІ ТА СПОРТУ УКРАЇНИ
ARS LONGA VITA BREVIS

ВІСНИК
Л Ъ В І В С Ь К О Ї
НАЦІОНАЛЬНОЇ
А К А Д Е М І Ї
МИСТЕЦТВ

АЛЬМАНАХ

Л Ъ В І В: ЛНАМ - 2011

MINISTRY OF EDUCATION, SCIENCE, YOUTH AND SPORT OF UKRAINE
ARS LONGA VITA BREVIS

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This "Almanac" contains a number of articles about art education, theory and practice of art, art search, art figures, cultural heritage which were published in the "Journal", from 1990. This almanac is intended to familiarize English readers as wide as possible to the history of Lviv National Academy of Arts, its teaching, research and creative work, prospects and difficulties that had to overcome.

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TO ENGLISH – SPEAKING READERS

The very almanac embodies a part of scientific articles published in “Visnyk of Lviv National Academy of Arts”. The Visnyk is an annual edition that has been published since 1990 and still remains the main representative of our educational institution nowadays. There have been published 21 annual and 8 special editions since that time. Various items on history and theory of art, professional training, individual professional experiences of prominent artists and pedagogues as well as national and world cultural heritage are elucidated in the editions. The chronicle of Academy events is also published systematically in these editions.

The 65th anniversary of foundation of Lviv National Academy of Arts was a stimulus for the Academy Administration to edit a selection of these articles as “Almanac” to popularize our Academy among English- speaking readers. As far as the analysis of mentioned editions of Journal are presented further it is necessarily to inform our readers in short about events in Academy life- the Academy that operates in one of the most beautiful cities of Europe. The first written mention of Lviv goes back to 1256 and archaeological relics date back from 5th century A.D.

In 1994 Lviv State Institute of Applied and Decorative Arts was converted into Lviv Academy of Arts which in 2004 was provided the status of National. The Institute as a Higher Art School was opened on the basis of Government Resolution in 1946. The first graduates of the institute in 1953 were 88 experts in monumental and decorative painting, decorative sculpture, art textile, applied graphics, art ceramics and art wood ware. The configuration of art specialities was spreading and here dynamics of public inquiries of art branch was taken into account. At present Lviv National Academy of Arts consists of four faculties (the faculty of Applied and Decorative Art, the faculty of Fine Art and Restoration, the faculty of Design, and the faculty of History and Theory of Art) and takes a leading position in many directions of professional art education in Ukraine and Central East Europe.

Our educational institution lived through a lot of dramatic events in its history which were the result of varied political and ideologi-

cal collisions under the totalitarian rule in Ukraine. Various bureaucratic directives have been influencing the educational process for several decades till the end of 1980ies thus regulating creative freedom and withdrawing pedagogues from modern achievements of world and national cultural heritage. Numerous restrictions in style likes, source guides in search of modern art language and, in contrast, forceful implementation of ideological “method of social realism” made it difficult to train students to become integral and original creative individuals. Nonetheless a major part of teaching stuff managed to direct their pupils to true aesthetic art values. Such famous artists and pedagogues as Roman Selskyi, Yosyp Bokshai, Ivan Severa, Carlo Zvirynskiy, Mykhailo Kurylych and others succeeded in bringing up more that one generation of artists who determined the ways of Ukrainian national art development in the context of world art culture for further prospects. These were Emmanuil Mysko, Dmytro Krvavych, Yevhen Lysyk, Zenoviy Flinta, Danylo Dovboshynskiy, Yelyzaveta Faschenko, Myron Yatsiv, Volodymyr Patyk, Lyubomyr Medvid, Marta Tokar and others that in a short while “took over the baton” in formation of integral creative, intellectual and public platform among the students. This important pedagogic aim is implemented by younger pedagogues generations at the end of 20th- the down of 21st centuries. 1137 students are gaining art education studying at 14 profiling chairs, the faculty of Design in Sevastopol, in Kosiv Institute of Applied and Decorative Art that became the Academy subdivision in 2007.

It is for the first time in the history of the Academy that all educational structures in the Academy are supervised by highly qualified Doctors of Arts, Ph. Doctors in Art, professors and associate professors. Each of them is individuality in their own branch of art and makes all efforts for the teaching stuff to improve theory and practice of educational process, to bring in master-classes, to work out authoring schedules providing them with manuals and guidelines. In this sphere the following works are worth mentioning: Costume Design in 20th century Ukraine by O.Korovytskiy and Z. Tkanko, Colouring of Textile Materials by Means of Vegetable Dyers by Z. Semak and B. Semak, Colour Studies by T.Pechenyuk, History of Glass and Art of Eastern Countries by M. Studnytska,

Furniture Designing. Body Products by Z.Dyachun, Problems of Creativity in Studying Process by V.Perepadya, Lviv Huta Glass of the 2nd Half of the 20th Century by F. Chernyak, History of Ukraine. An Object of Scientific Knowledge as a Means of National Upbringing by V.Badyak, An Icon in Sacral Interior: Historical Authenticity and Modern Replicas by R. Studnytskyi, Traditions and Modern Designed compiled by the Chair of Interior Design. The Academic Council of Lviv National Academy of Arts has pronounced "Principles" and awards the titles of Private Associate Professor and Private Professor to stimulate teacher's work and their creative achievements. Since the time this has been introduced (2004) over 50 people were awarded the corresponding "Certificates ". To assist students and teaching staff there are open the scientific library and museum and their reserves are expanded and updated by works of teachers and lecturers. In particular these are works on Ukrainian manuscript book by Ya. Zapasko, Lviv art surroundings by O. Holubets, Founding of Lviv Academy of Arts and Ukrainian Artists Union by V. Badyak, Artistic education in Ukraine in the middle of 19th c. till the middle of the 20th c. by R. Shmahalo, Ukrainian national wear and old clothes by H. Stelmashuk, about such artists as E. Mysko and L. Kuzma by R. Yatsiv, M. Boychuk's school by Ya. Kravchenko, Ukrainian gonfalons by R. Kosiv, women movement by O. Rybak, golden cut and Non-Euclidean geometry by O. Bodnar etc.

A number of publications, especially of a teaching assignment, were published due to foundation of publishing editorial department in 2002. The very departments provides the edition of Visnyk of Lviv National Academy of Arts as well as a series Academy Names where memorial documentary materials about an Academician Ya. Zapasko, a painter R. Selskyi, founders of Academy of Arts in Lviv are included. To popularize creative works group and one-man exhibitions are organized not only in Lviv but in other Ukrainian cities and abroad. Their list is endless. Jubilee exhibitions accompanied by edition of great albums by L. Medvid, O. Minko, M. Opanaschuk, M. Shymchuk are perceived as significant events.

Their scientific and creative potential the profiling departments

implement in their professional directions searching for variety of forms and means and attracting or cooperating with other art groups including foreign ones. Above all it concerns the Chair of Costume Design whose fashion shows are not of everyday occurrences as it has recently happened to Lublin designers, the Chair of Art Glass that artists of huta glass from different countries are interested in, the chair of Art Metal that proves its gift at various blacksmith performances, the Chair of Restoration which together with Polish and German specialists joined the restoration of number of cultural heritage objects etc. Increasing contacts in the creative collaboration takes complete legal consummation to the mutual merits of national and world culture in form of awarding the title of Doktor Honoris Causa - Honorable Doctor of Lviv National Academy of Arts. That title of honour together with a diploma and corresponding attributes were awarded to a maecenas of Ukrainian origin M. Markovych (Germany), a painter Yu. Novosilskyi (Poland), a graphic artist Shuifa Xe (China), and a glass artist I. Shuhayek (Czech Republic). According to its strategy the Academy keeps its pro-European vector under modern circumstances and remains open for communication with colleagues from around the world. The special edition of Almanac in English includes the most interesting articles which were published in Journal of Lviv National Academy of Arts. This Almanac is an evidence of that fact that great team of professors, teachers, post-graduate students and students of the Academy tend to live in open and harmonious relations with artists and intellectuals outside Ukraine, the relations based on high spiritual and aesthetic culture.

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THE TWENTIETH ANNIVERSARY OF “VISNYK OF LVIV NATIONAL ACADEMY OF ARTS”

Editorial board of “Visnyk of Lviv National Academy of Arts” has a good reason to mark a small jubilee of the 20-th anniversary of its activity and issue of the 20-th number of “Visnyk”. The event has not whole planet meaning, but for artistic education institution interested in searching and growing gifted personalities is remarkable. Its importance is evident if to pay attention to genesis of Lviv state institute of applied and decorative art (LSIADA), on which basis Lviv academy of arts (LAA) was founded in 1994 and which in ten years have got status “National” (LNAA), quantity of students and teachers grown in two times, including training since 1989 historians of art, art critics. Growing positions of the department of the history and theory of art gave a reason for opening postgraduate study, special soviet for defense of a thesis. The results of defenses have to be published in scientific editions such as “Visnyk”. High attestation commission (HAC) of Ukraine, in whose competence is recognition of thesis and conferment scientific degrees, taken into consideration proper level of publications in the 1997 and in the 2000 included it to the list of professional issues.

High level of trust impresses and at the same time binds editorial board, according to the demands of HAC it staff has to consist of not less than five doctors of the history of art, including three that are in staff of academy, not to weaken demands to authors who want to publish their materials in this issue, which is necessary for getting scientific degree and title. It's good to mention that sometimes happened so that some authors especially artists are sure that their articles are excellent that's why it's impossible to make any corrections.

Such situation happened with emotional portraitist, professor M.Tkachenko, he was indignant of the opinion made by V.Ovsiychuk of his article “Tendencies of the development of amateur painting of Lviv region”. Author of opinion noticed that M.Tkachenko making evaluation of creativity several gifted self-

taught persons used epithets that suits to outstanding masters of painting. Polemic was finished with non perception of the opinion and strike refuse of V.Ovsiychuk to make in future any analyses of M.Tkachenkos' articles.

In this discussion it was necessary to find "the golden mean", to make corrections of objective necessity and to save authors manner and character of the text, which deals with interesting problem of amateur painting. As well as at the beginning of the development of "Visnyk" now in the process of preparing different materials for publishing and trying to agree them with standards of HAC, it's necessary to overcome confrontation of the authors. Fortunately or not the reader don't know all this details and difficultness of our work, especially work with full of ambitions authors when we try to make clear that science and emotions "speak" different languages. It's not caprices of editorial board but standards of HAC. They become each time more strike, that is aimed to escape periphrastic, plagiarism, compilations, reiterations etc.

In the instruction of HAC dated the 11-th of September, 1997 is point out that articles have to possess new facts, include analysis of last studies and publications deals with the problem, unsolved problems have to be marked, also aim and tasks have to be formulate, material have to be finished with proving of the results and perspective of development of this direction.

In foreign issues is practice to make foot notes to every mentioned fact (statistic information, citation, study etc.). It's very difficult work and not everyone can do this - to write an article using new interesting information and important facts and to draw up an article using exact understandable requisites that could be interesting for the reader. That's why some authors try to publish their materials neglected standards.

Possibly that for someone it looks strange but editorial board of "Visnyk LNAA" agree with HAC standards. It's caused by big number of scientific issues in independent Ukraine, that why it's difficult to control, the only thing we can do to inform well what, where, when was published. We are not sad that Soviet times are in past when all aspects of life were under the pressure of strike regulation, especially humanitarian course of disciplines. It was very dif-

ficult to publish materials in countable scientific issues. That's why publications in simple informational-methodic bulletin "Pamyatky Ukrainy" ("Monuments of Ukraine") were taking into consideration by HAC in defense of the thesis. Transparency in publishing was evident, there were several issues with information about published articles of different branches of science — "Knizhnoie obozrenie" ("Book review"), "Druh chytacha" ("Readers friend"), "Litopys hazetnyh i zhurnalnyh statey" ("Chronicle of newspaper and journal articles"). Only bad or lazy scholar didn't orient in this controlled scientific surrounding.

Contemporary situation is different: it's necessary to work hard with all sources of information for having a little bit shaped imagination about the subject you are interest in. Publishing institutions, scientific issues in Ukraine are hard to be count. Founders are generally interested in profit: you pay money (or no as in "Visnyk LNAA") and text will be published. Due to such position the scientific level of publications became weaker. That's why HAC since the 1-th of February 2009 started re-registration and analyses of the professional correspondence.

In this context we've got an idea to do review and analyses issues of "Visnyk LNAA" published during twenty years. It's not a deep study and evaluation of achievements, but an attempt to look over the genesis of the issue, its appearance, growing and development.

Interest to publishing in LSIADA appeared in the circumstances of crisis of totalitarian regime, when the censorship under the order of the communist party became lighter under the influence of the "peresroyka". The first issue under the title "Art and perebudova" was published in 1989 by Minvuz USSR [1]. It was very modest and included several studies of scholars of LSIADA. The circumstances was so that for publishing next issue we have to wait for a long time, that's why our educational institution have got an aloud to publish itself issue in volume of 6 quires.

There is no sense to retell the history of development publishing in art educational institution, but in the 2002 editorial and publishing department was founded [2]. At the way to aim there were internal factors that helped (crisis and broken of the Soviet imperia) and the main external factor was becoming E.Mysko rector of the

institution. He was excellent sculptor and he evaluated high “printed word”. On the 5-th of June, 1989 rector promulgated order “About publishing annual *Visnyk* of the institute” and members of the editorial board: professor E.Mysko — editor-in-chief, professors Ya. Zapasko (Doctor of the history of art), D.Krvavych, senior lecturer, V.Ovsiychuk (Candidate of the history of art), M.Vendzylovych, V.Perepadya, V.Babyak — secretary-in-chief (Candidate of the historical science) [2,81-82].

From the initial staff still are working V.Badyak and V.Ovsiychuk (Doctor of the history of art, professor). Pro-rector V.Perepadya and senior lecturer B.Kurlishchuk were taken turns.

Next year the first number of “*Visnyk* of LSIADA. Fine, decorative and applied art: history, theory and practice” was published in the publishing house of Lviv university named after I.Franko “Svit”. The appearance of the issue was very poor — newsprint, modest cover — but it was not important at that moment when the prohibition for educational institution for publishing was not in remote past. That’s why publishing of the first issue was an outstanding event.

E.Mysko in his address to the reader stressed: “Starting publishing *Visnyk*, dedicated to art, especially applied, decorative and fine, that is a basis of artistic culture, we evaluate as an attempt to make possible bit in to the rebirth of national culture based on the principles of democracy and *hlasnost*” [3,4].

For the second issue gifted and prolific graphic M.Yatsiv proposed special cover, which was in use until 2002 (13 issue). In the 1995 there was made a correction of the title of the issue, it have got a name “*Visnyk* of Lviv academy of arts”. It was caused by founding on the basis of LSIADA Lviv academy of arts and opening new departments, which were not included in previous name.

The propositions to give the issue a short laconic name were at the start of publishing, it could make easier the process of bibliographic description, making catalogues and use long complicated name gives the chance for mistakes. But some of founders insists at the long name of the issue from which everyone could see all arts teach in the institution.

In the six issue editorial board stressed: “Change of the name is

essential but the main principles of the edition aren't change that allows to call this issue logical continue of previous numbers of "Visnyk". New name, "keeping faithfulness artistic subjects, allows to make wide content, character and directions of published studies, to include materials which aren't deal art, artistic creativity directly". To this group belong studies of problems of history, philosophy, politology, economy, literature, languages, physical trainings and so on. It helps to represents all sides of valuable Academy's life, including educational, scientific and creative processes.

Publishing of the first numbers of "Visnyk" was full of organizational and technological problems. Written materials of the third number lay in publish house "Svit" nearly two years. We can't obliged editor-in-chief H.Lutsaku, professional which helped a lot, but publish house had its own plan for publishing production and printing such small quantity of material was not in time. In Lviv regional printing house, where "Visnyk" was printed out, was given an advice to prepare original bloc in Academy without assistance.

Several issues were printed using rotoprint, starting the 1996 we use computer typesetting and good quality offset paper. At the end of the century, when the quantity of materials grown in three times, appeared an idea to change cover. Project of students A.Lesiv and R.Romanyshyn was chosen (issue 14, 2003). Soon LAA have got "national" status, so it was necessary to change the cover one more time. Next design of cover proposed professor L.Medvid. Like previous cover this was made using two colors, which is effective and cheap.

On the occasion of getting LAA national status, rector and the editor-in-chief A.Bokotey, analyzing up to date situation in Academy and perspectives of its development made an accent at the 15 years of publishing "Visnyk": "It's our great achievement and we have to support and improve scientific quality of issue. Hundreds articles and studies are placed on its pages, are full of interesting ideas that are good to be use in the educational process. It'll be good if editorial board will be more active in drawing more authors between leading teachers-artists, expose widely problems of artistic education, critic, theory of art, especially contemporary tendencies and trends. More attention have to be paid to the selection of scien-

tific studies, their subjects, quality of analytic interpretation, touching problems" [5,11].

This position is still actual. For putting into life this important intentions we need strong will, exactingness, keeping strike principles without which serious scientific studies are imposable.

Since that time we published next five issues of "Visnyk" and several special issues of "Visnyk" where selected studies dealing with determinate subject were placed in. Analysis of quality and quantity of publications affirms the dynamic of the development academic chronicle, which the "Visnyk" is, also it expose making deeper and wider its problematic, introduction more understandably and more actual chapters (rubrics). If in the first issues of "Visnyk" there are articles volume in 2-3 pages, now (according to demand of the editorial board) the volume of articles is not less than 8 pages.

Art is leading subject of "Visnyk" how it was declared in starting issue. Six materials are placed in the first chapter "General problems of art development" of the first issue. The studies deal with artistic culture of Western Ukrainian region, forming Ukrainian dress in the XV-XVII centuries, design of sarcophagus of Yaroslav Mudryy, printed cloth of Kyiv Rus, chess ornament in folk textile and history of Byelorussian manuscript art. Small volume of "Visnyk" and not large number of articles caused such materials assortment in one chapter.

Mentioned chapter will be actual till fourth issue (1993) and under this title eighteen articles about artistic culture and ideological pressure in Soviet times will be published. One more time such chapter in which stressed on the questions of history, spiritual and national education will appeared in the ninth issue (1998). Mixed content of the chapter don't mean diverse content of the articles authors of which are prominent investigators of art and historical heritage. Attracting ones' attention articles of Y.Zapasko (issues 1-3; 5; 6; 8; 9; 12) — great specialist of Ukrainian manuscript and book engraving which arguments were influenced on decision of president of Ukraine to announce 1998 the year of 1000 anniversary of annals and book printing in Ukraine. This epoque document exposed deep effluence of our spiritual culture, centuries-old tradi-

tions of Ukrainian written language, historiography, language, literature, book art. Ukrainian book went through difficulties caused with subjective and objective circumstances which impeded forming a real pattern of its development and decline [6,3].

In the next numbers several articles under the common title "Historical aspects of culture" was approbated (issue 5), of following socially important materials were combined into chapters of "moral and philosophic" direction dealing with problems of spirit, culture, art, history, education. Between authors it's good to mention studies of M.Rohovych "Philosophic basis of public law culture of Ukraine (XVII-XVIII centuries)" (issue 6) and "Methods of classification of science and treating of the culture in the philosophy of Francis Bacon from Verulam" (issue 9), E.Mysko "Art as a mean of forming Christian moral" and O.Rybak "Ukrainian feminine emancipation movement: European context and typological identification" (issue 8), V.Badyak "National education: actuality and problems" (issue 9).

In spite of wide aspect of touched problems of culture, in described chapters there are many instructive conclusions, parallels between our days, forming creative potential. Development of creativity as well as art problems in general are running through the content of "Visnyk". In its first number seven materials formed into the chapter "Methodic of training artists" were published. Further chapter with some corrections, extension subject matter of studies and giving up publication of educational-methodic character was formed in to the basis chapter "Artistic education", which starting 2000 (issue 11) opens the numbers of "Visnyk". This transformation of quality was caused by materials of the chapter "To the chronicle of Institute" (issue 4), its growing in the next numbers (5 and 6), especially in the connection with founding on the basis of LSIADA Academy and celebration in the 1996 the 50-th anniversary of founding this educational institution.

Jubilee was marked with better printed number of "Visnyk" dedicated to this event, content included articles about history of institution, its departments, artistic personalities, memorial pages presented in studies and memoirs. Published materials of 27 authors mostly teachers or students in the past of academy are logical

continuation of materials of the conference of professors, teachers and students of institute dedicated to the 45-th anniversary of its foundation organized on the 27-th of September, 1991 [7]. To counterbalance Soviet statements about “blossoming of art in the renewal country” and treating the educational institution in Lviv as “smithy of talents” true history of founding and development of institution and treating the jubilee, without superfluous euphoria was presented. It was stressed, “that educational institution was founded by Bolshevist regime”, there were persecuted freethinking, artistic innovations, provided “socialist” methods in creativity and education, destroyed national outlook, culture, with the help of teacher of educational institution [8,3].

For this idea little known material of Lviv regional committee of communist party “About mistakes in work of Lviv state institute of applied and decorative art” worked, on which the decision of the 27-th of February, 1959 was based on [9, 111-118].

This documents were prepared and published with comments by author of this article. Preparing materials to the 50-th anniversary of the first graduation from the Lviv institute, author have find several documents that expose dramatic process of the period of Stalin repressions in Western Ukraine. Traditionally as its victims students K.Zvirynskyy, V.Patyk, Ye. Lysyk were presented, they were expelled from institute as “formalists”. Soon they were reinstated and each of them became prominent artist.

At the same time, in the 1949-1950-th seven students were arrested “for anti-Soviet”, “nationalist manifestations”. Now we know that several of them were put into the Siberian concentration camps, and nobody of them turned back to the alma mater. But for example, Ya. Omelyan now Honored Artist of Ukraine, asked to aloud him to study [10,14].

A little bit strange was that fact that nobody remembered this repressive resonance event in the institution. About arrested and expelled Iskiv, in 1990 in the documents only surname without initials was find, E.Mysko was sure that he did turned back from prison. This version was actual until author of this article didn't find that Dmytro Iskiv (1929) by origin from Radekhiv region wasn't put into prison and have finished the department of Ukrainian lan-

guage in Lviv university, worked in the Sokal regional newspaper. He is well known person in Sokal, where he lives and works successfully as poet and journalist. Author several times had a telephone conversations with Dmytro Iskiv, asked him to write some material about that period and sent some photos, but he only promised.

This facts don't mean that system changed the position and didn't put student into prison, how it was done with many persons, whoes destinies were broken down. How many destinies were destroyed out of prison "under the star of Soviet power"!

For Ukrainians the problem of historical memory is still actual as well as honouring persons who made a lot for Ukrainian culture. In "Visnyk" it is stressed that Lviv authorities, leaders of creative intelligentsia didn't done enough for this.

Jubilee dates, outstanding events prompted to get a look in to the history — "teacher of life" as ancient Greeks sad, it helps to make future perspective more comprehensive.

Mostly this subject was continued and developed in the 17-th number of "Visnyk" (2006) in special chapter "Pages of history and contemporaneity" dedicated to the 60-th anniversary of LNAA. In ten articles, author of the first was rector A.Bokotey, contain interesting and necessary facts and thoughts about the history of development of the institute, its achievements in creative activity and international contacts (it's mentioned in the article of pro-rector O.Holubets), in sculpture (I.Samotos), dress design (O.Korovytsky, Z.Tkanko), sacral art (R. Vasylyk), textile (H.Kusko), scientific and methodic commission (A.Maksymenko), publishing (V.Badyak). The content of the articles mostly deals with attempts, propositions, efforts to find means and methods of development in the circumstances of free economic relations, competition, contacts with foreign countries.

The article of Yu.Osrtovskyy "Ten years of the department of restorations of art" is very interesting. This department like several other was opened in times of Ukrainian independence, and didn't has ideological luggage of the past, but has desired possibility to practice free, to get experience, and to evolve according to its own strategy of development.

This situations is the same in the department of LNAA in Sev-

astopol, founded in 1999. About its growing and development is written in the article prepared by dean S. Tumakova and director of the department Ya. Myskiv. "This institution is object of a great necessity as well as artistic museum named after M. Kroshchyskyi, Sea museum-aquarium, National museum-preserver of history and archeology "Khersones-Tavriyskyi" and re-build church of St. Volodymyr, it will help the city with dramatic and heroic history to get new intellectual temporal appearance. Military subject have to go to the background, leaving in the memory of inhabitants true and respectable pages of history, avenues and squares, where till our days were dominated oppressive column of seamen in black pea jackets, its have to be fill with good dressed people of different age and gender, interiors of buildings have to impressed with excellent design of world standards, created by imagination and talent graduators of the department..." [12, 457].

Kosiv institute which is since 2005 in the structure of LNAA doesn't put such global tasks, but struggles to hold artistic reputation of the unique Hutsul region, giving it new features which is also very difficult. This ideas were discussed at the conference organized in the institute in the 1998 dedicated to the 120-th anniversary of founding Weaving industrial professional school in Kosiv. The 14 thesis were formed in to the separate chapter and published in "Visnyk" (issue 13).

The picture of artistic education including all aspects — geographical, regional, chronicle, time, professional and amateur creativity - was represented in "Visnyk" in the 75 articles prepared by 80 authors. Spheres of interest were very different — problem of composition in paleolith art (M. Bezpaluk, issue 10), pictorial studies in antique times and artistic education of T. Shevchenko (R. Harbuz, issue 12, 9), process of growing "artistic vision" (D. Kravych, issue 10), academic artistic education in Europe (H. Novozhenets) and design education in Ukraine (B. Kurlishchuk, issue 11), European space of high education (A. Maksymenko, issue 15), fashion and design education in Ukraine (Z. Tkanko, issue 19). 13 publications as a result of dissertation study of Ukrainian artistic education in Ukraine belong to R. Shmahalo (issues 3; 5; 6; 8-10; 12-15; 18; 19).

At least we have got various evaluations, recipes, propositions in this extensive field of creativity which is connected with basic studies with educational plans that helps to grow and to develop young gifted person to form like original individualist without of which the artist can't evolve. We agree with position of R. Yatsiv, who stressed that "educational programs have to be supple, for student not to feel like a vessel for filing with information, but to be copartner in creating his own personality" [13,8].

In this necessary educational deal there are some aspects exposed in the second "basic" chapter of "Visnyk" — "Theory and practice of creativity". Chapter was growing spontaneous without understanding its importance at the beginning. Materials of known technologists LNAA O. Holovni about artistic knitting, Z. Semak — assortment of dyes, Ye. Arophikina — peculiarities of Bukovyna region "peremitky" prompted to make up in the third number in 1992 a chapter "Problems of creative practice". Surnames of this author will be present in next numbers of "Visnyk".

Materials about balance between handicraft and artistic peculiarities in ceramic (V. Hudak) and problems of preserving church artistic heritage and new conception of Ukrainian church (S. Ivaseyko) were published in the fifth issue caused to appeal to the "theory of creativity". Next versions of the title convinced of its necessity and optimal formulation. This chapter includes in all numbers more than 100 articles nearly 100 authors who exposed own and somebody else's experience, studied heritage of different cultures and epoques.

First of all it's necessary to say about practical workers. Monumental painter M. Krystopchuk made an approbation of good illustrated materials (issues 6; 9-11) dealing with the problem of synthesis of techniques of wall painting, murals at church symposiums and published manual of this subject [14]; glassworker F. Chernyak illuminated the history of Lviv glassworks, dynasties of glassworkers of Lviv (issues 13-14; 19), and than accumulated and supplemented materials he published in the book [15], that will be interesting and necessary not only for professionals of this rear kind of art; master of metal plastic O. Bonkovskyy shared his impressions of international forums of black-smoothers, his work in the work-

shop “Iron Eden” USA (issues 11; 13; 17); painter V.Moskalyuk nosed after changers and transformations in monumental art starting old times, especial attention was pay to drawing especially coloured (issues 8;10; 13). Value of investigations and sketches of objects of folk architecture, everyday life and household, wooden churches, defensive objects of Carpathian region made by M.Kozurak aimed at museumification, protecting measures, active popularization objects in tourist routes (issues 11;12; 16; 18;19; 20). Publications of painter A.Slobodyan mostly are dealing with theoretic aspects of creativity, which is analyzed in the process of forming artists personality, plastic and psychological work of “lightness and darkness” as philosophical aspects of depictive expressiveness of pieces (issues 11; 14). Theoretic, philosophic and psychological aspects of creativity could be find in publications of P.Holovchak (issues 10; 11), H.Novozhenets (issues 14), O.Khmelovskyy (issue 15), I.Shumskyy (issue 17), I.Prokopchuk (issue 18), P.Lyashkevych (issue 19), S.Konovets (issue 19), O. Zhmurko (issue 20).

In spite of numerous list of materials of this chapter it's necessary to mark firstly that its “theoretic” part have to be more numerous and more fundamental, secondly - “theoretic” materials mostly are prepared with “practical workers” — artists, but not with “clear” scholars of art.

Chapter dealing with art critics takes third and the largest position in “Visnyk” — 146 articles of 158 authors. Most of them are specialists in the field of the theory and history of art — post graduators, participants of doctoral studies etc. This chapter was approbated in the third number (1992) based on the articles of V.Belik, L.Shpyralo, H.Stelmashchuk about cloth and was titled “Art critics studies of cloth”.

This oldest sphere of peoples every day life was marked with the chapter “Aesthetic of cloth” in the 10-th number (1999) and nearly in each issue such articles were published in, now there are nearly 50-ty publication on this subject. Between them it's necessary to mark constant author — Candidate of art criticism in this field, professor Z.Tkanko (issue 3-5; 7-9; 11;13; 15; 17; 19; 20), including several articles prepared with director of the department professor O.Korovytsky. To this authors belong popular educa-

tional manual, professionally evaluated in "Visnyk".

Starting the 11-th number this chapter was titled "Art critics studies" and exposed all the varieties of art — its trends, kinds and tendencies of different epoques, regions of Ukraine and creativity of masters. Articles are dealing with embroidered cloth and towels, ceramics and pottery, jewelry and skin design, artistic textile and carving, memorial sculpture and carpet art, metal plastic and museum collections, book engraving and grotesque art, Soviet politic poster and art of Ukrainian Diaspora etc.

At the back ground of varieties of art critics studies are distinguished articles subject matter of which are religious aspects — it's nearly 70 articles and documents. Interest to this problems caused by long time forbidden of such kind of studies by antireligious communist regime, so this eagerly interest evolved and was realized with studies of many authors due to this knowledge became deeper and wider about this great layer of civilization, big part of which belongs to Ukrainian culture.

Strong generators of this process were crisis and falling dawn the regime and going out of underground Ukrainian Greek-Catholic church, several memorial dates and events dealing with marking the 2000-d anniversary of Christianity. It was reflected in "Visnyk" in special chapter, where the letter of Pope Ivan-Paul II to artists (issue 9; 10) was published and with several publications in the next 11-th number. Articles of M.Haykovski based on the documents and professional arguments dedicated to the passing and funeral ceremony of metropolitan Andrey Sheptytsky, Jesus Christ as a person, symbols sin and salvation in the Holy Writ are of a special interest. Also very deep materials dedicated to iconographic prehistory of the icon of Savior were prepared by father of my-trat I.Muzychka, who is a big specialist of problematic of Catholic Church in Western Europe. This icon "became a mean of getting near for West and East and have got almost ecumenical treating in relations of two sides spiritually formed together during thousand of years, and during next thousand were looking for means to became foreign each other" [17,13].

Collections of Ukrainian icons are unique in the world heritage of sacral art, that's why many scholars and photographers are of a

great interest of this material [18]. Among them it's good to mention the founder of the department of sacral art in LNAA professor R.Vasylyk. He is author of several articles about problems of icon (issue 11), liturgical aspects of Mother of God icons (issue 10), decoration and ritual things etc. (issues 7-12; 17). Also R.Vasylyk works in the field of icon painting, he painted several icon-rows, especially to the churches of St.Volodymyr and Olha in Lviv, majestic icons of Holly Virgin Protection for the monastery of Studyt statut and church of Holly Virgin Protection in Lviv. "Artist have brought brightness in to the contemporary icon painting, holding at the same time canon and respect to old masters" [19,236].

About icons, their framing, icon-rows, gonfalon, history of several sacral art pieces in church and monastery complexes of Lviv region, Carpathian and Trans-Carpathian region, Slovakia one can read in the materials of M.Pryyma, V.Typchuk, D.Yankovska, D.Vasylkiv, M.Pelekh, L.Yatskiv, Ya.Shtefkova, N.Mykhaylyuk and many others (issue 10; 12-14; 16; 19; 20). This studies make clear some questions of the history of church life and art.

Art critics interpretation of wall painting of the 20-th century in Ukrainian churches of Transformation of God in Yaroslav (Poland) was made by H.Bartish (issue 4), in Romania by V.ZHyshkovych, Mother of God Birth in Stebnyk (Lviv region) by V.Ovsiychuk (issue 12), St. Volodymyr and Olha (Lviv) R.Kosiv (issue 13). But S.Ivaseyko stressed on difficultness in Ukrainian contemporary sacral art, especially in image making [20].

V.Typchuk tries to make clear problem of influences of Boyky and Hutsul traditions in church architecture (issue 17). Synthesis of artistic design in church architecture in Zhovtantsi (Lviv region) and discussion of artistic image of Galician churches were interesting to R.Studnutyky (issues 16; 18;20). Attention was also pay to memorial plastic of Lychakiv cemetery in the articles written by S.Lupiy (issue 16), P.Bodnar (issue 20) and symbols of decoration of Jewish cemeteries of Galicia are analyzed in study of N.Levkovych (issue 18).

"Artistic personalities" — fourth according to its importance chapter of "Visnyk", holds materials about 84 personalities prepared by 87 authors. It's a kind of encyclopedia of artists. At the

prehistory of this chapter was article of M.Tkachenko "Creative contribution of graduates of LSIADA in the development of contemporary Soviet painting" placed in the first number of issue (1990). Tribute to existed system in the title and in some places of text don't low cognitive evaluative qualities and facts about creative heritage of outstanding personalities such as I.Lytovchenko, I.Skobalo, V.Kushnir, I.Kholomenyuk, V.Patyk, S.Koropchak, H.Vashchenko, D.Dovbushynskyy, E.Medvetska, M.Kypriyan, Ye.Lysyk and several other who "demonstrated their artistic skillfulness at the important architectural objects, made several great monumental pictorial complexes and prepared artistic design of many theatrical performances" [21,49]. So we have collective portrait of artistic personalities and author of the article M.Tkachenko — graduate of the 1953 — is one of them.

Portraits of personalities as a kind of studies were approbated in the fourth number (1993) with publications of V.Ovsiychuk about M.Petrahnovych, O.Rybak about I.Mirchuk and S.Lupiy about Yu.Mykhayliv. They were prepared not to any anniversaries or events. It was a way to fulfill "white spots" of history of Ukrainian culture, especially biographies of forbidden personalities unknown for average Soviet intelligent person.

In the seventh number, dedicated to the 50-th anniversary of LSIADA, were marked founders of this institution who left remarkable traces in its history. Among names we marked R.Selskyy who is mentioned with one of his gifted students M.Krystopchuk, and also M.Vendzylovych, Ye.Lysyk are mentioned in the articles of O.Bodnar and V.Ovsiychuk.

Richer "bunch" of artistic personalities were gathered in the sixth number (1998) — there are eight dealing with some dates, events or without such objective courses. More complete are portraits of "boychukist" O.Kravchenko (1903-1985) in memorial materials of his son Ya.Kravchenko, "formalist" - teacher K.Zvirynskyy (1923-1997) in studies of H.Novozhenets, painter and historian of art T.Maksyska (1932-1987) in memorials of P.Kravchenko, master of "peasant plastic" on emigration H.Kruk (1911-1988), whose creative heritage was carried to Lviv — is taking about in three small reviews.

The newest portrait in “bunch” is of M.Bidniak (1930-2000), Ukrainian from Canada, who returned back to the Motherland, phenomenon painter, icon painter, graphic artist, who painted using his mouth, he have lost in the age of fifteen hands and one eye. There is now sense to retail the “portrait”, but it’s good to mentioned that for its preparation were used materials dealing with his personality placed in newspapers, magazines, journals, information from catalogue where the main periods of his life and creativity were exposed, but most of all facts which were gotten in numerous conversations with artist were used in. During one of such meetings gifted graphic artist M.Ilku have made friendly grotesque of the artist and author of this article. Meetings with M.Bidniak always were very interesting, always an expectably different, sometimes oppressive in the cause of his disability, lost contact with Motherland, it was difficult to name exactly the territory in the Northern West of Poland where the tragedy have happened. Separate publications were dedicated to the 70-th anniversary of the Artist [21]. Phenomenon of M.Bidniak hides in his munificence. He as f.-m. I.Muzuchka, financed in difficult 1990-th publication of the ninth number of “Visnyk”, which included coloured illustrations. Editorial board marked as good this innovation and in future realized this idea using cost of authors of the articles.

One personality of a unique gift and munificence is sculptor and rector E.Mysko (1929-2000), to his 70-th jubilee the tenth number of “Visnyk” was dedicated. On its title page for the first time was written as a slogan aphorism “Ars longa vita brevis” (“art is eternal but life is short”) this element of design in still used. We don’t have idea how clearly this aphorism is for him. On the 31 of October 1999, when the jubilee bustle and public troubles lied down (21 of May), educational process have got normal rhythm, became possible to take planed for a long time interview with E.Mysko. Prepared material based on the recorded on the type recorder questions and answers were read by rector and he agreed to make this publication with “diplomatic” title — “The best work is forward”.

Opinion about personality was enriched with publications of pompous titles: “Mater of portrait genre” O.Holubets, “Artist of

a great gift" V.Otkovych, "Sower at the field of national culture" R.Zaharchuk-Chuhay, "Art - patience and love" I.Muzychka. Last of the mentioned authors is one of the chiefs of Ukrainian catholic university named after St.Klement the Pope in Rome starting first days of Ukrainian independency became friends with E.Mysko. Both were between initiators of many good projects which worked for spiritual enrichment, national idea and practice.

Traditionally authors of publications wished to E.Mysko good health, inspiration for creativity and growing talents. Wishes were very actual, E.Mysko during long time struggled against illness, but on the 12-th of March next year to our great sorry fatal moment have come. He didn't seen number of issue, which he signed for publishing, honestly — we were not in time with printing.

Editorial board honoured the memory of the chief with portrait in mourning frame (issue 11). Such common to mankind practice in "Visnyk" was started with necrology of M.Yatsiv in the 1996 (issue 7), for the first time the portrait was included — in the necrology of the director of the department of the Pre-Carpathian University M.Fiholya (issue 10, 1999), who after the defense of the doctor thesis became a member of editorial board according to the decision of Academic council of LAA.

One more time we mention sacramental "sorry", but in this issue there is not only portrait of E.Mysko — in mourning frame portrait of M.Bidniak. He have gone to the eternity on the 28-th of November 2000. Both were prominent artists, good friends and are buried at the Lychakiv cemetery that is logical and symbolic.

E.Mysko have made excellent portrait of M.Bidniak and did a lot for his strengthening in Ukrainian surrounding, made possible his pedagogical practice with students.

To our awfully sorry but the 11-th number included necrologies not only mentioned personalities, in 2000 also died such artists-teachers as S.Koropchak, M.Lozymsky, M.Padovsky.

Anniversary of death of E.Mysko was marked with conference in LAA. Its materials were - greetings with wishes of fruitfulness work from the leader of Lviv regional state administration, opening address of rector A.Bokotey, papers—recollections of native people and relatives of the deceased, leaders of educational institu-

tions A.Chebykin, K.Susak, I.Nebesnyk, B.Kotsay, and “bunch of memoirs” of academician M.Mushynka from Slovakia on the matter of death of E.Mysko, about which he was informed too late were published in “Visnyk” (issue 12).

Minor and intimate mood have publications of H.Kusko dealing with premature death of her husband, artist and teacher S.Babkov (issue 16), V.Ovsiychuk — about sculptor, scholar and friend D.Krvavych, who died two years ago and “place, he placed in life nobody fill in” [22,155]. With photo-necrologies and short mourning memoirs for “eternal memory” were honoured K.Zvirynskyy (issue 8), Ye.Fashchenko and I. Hutorov (issue 9), M.Tkachenko (issue 10), M.Ilku (issue 14), M.Krystopchuk, V.Podolskyy (issue 17), M.Haykovkyy and Ya.Zapasko (issue 18), Y. Sadovskyy (issue 19), B.Romanets (issue 20).

Special attentions is pay to personalities who have died long ago, in this case interest is directed on their biography and creative heritage, for making clear separate problems of creative activity, for example in such way were analyzed heritages of L.Dolynskyy (issue 8), O.Kulchytska (issue 8; 10), Nykyfor (issue 11; 13), I.Kushnir (issue 16), R.Lisovskyy (issue 19).

But in the chapter “Artistic personalities” dominate articles about creativity of alive artists who reached jubilee date and that was the cause to make analysis of creativity and clarify creative intentions. Filling in this chapter with good proper materials is mostly merit of editorial board, we were the initiators of preparations of such articles and asked specialists art critics to write and for a long time it was necessary to mention about deal and to control the situation if we want to be in time. Mostly we struggle to reach the aim because we know that it will be not only pleasant for the person who celebrate jubilee, but in such way we take care about holding information and facts which could be forbidden while the time, we wrote new pages of the history of culture. Its deals with materials placed in the 10-th number of issue such as about D.Dovbushynskyy (prepared with H.Novozhenets) and V.Odrekhivskyy (Ya.Kravchenko), A.Bokotey (O.Holubets, issue 14; O.Fedoruk, issue 19), I.Samotos (I.Holod, issue 14), O.Korovytskyy and R.Vasylyk (V.Badyak, issues 15; 18), M.Andrushchenko (L.Medvid, issue

16), Z.Tkanko (R.Zakharchuk-Chuhay, issue 17), V.Ovrah and V.Cherkasov (S.Lupiy, issue 18; 20), F.Cherniak (M.Chyzh, issue 19), T.Saliy (O.Holubets, issue 20), Ya.Omelyan (B. and N.Novosyadly, issue 20).

It'd be good to named firstly authors who cooperate with our annual and have prepared professional materials. They are L.Voloshyn due to her material about L.Medvid (issue 12), B.Drobotyuk (issue 17) and I.Klymko (issue 19), L.Shpyralo-Zapotochna — articles about I.Bodnar, I.Hapyak, O.Minko, M.Krystopchuk, M.Bezpalkiv (issue 12; 13; 14; 15; 20). Materials are marked with erudition, vocabulary expressiveness and analytics.

Big part of material placed in the chapter "Social questions" (issues 13-16; 18). Under such general title are gathered very different articles which deals with wide spheres of social life, which in the beginning issues were organized in to the "general" chapters. This articles were written by professional historians, philosophers, philologists, economists. Their ideas would be necessary for professional art critics. There are materials of I.Kostyuk (issue 14; 18), M.Alexandrov and L.Ribun (issue 15; 16), V.Badyak (issues 13; 16), O.Rybak, M.Kichurchak (issue 18), and also M.Rohovych "The word about Ihor regiment: myth or legend" with a sad material of editorial board — sympathy (P.S.) with the authors death (issue 14).

In the 19-th number instead of previous title of the chapter was proposed another one — "Cultural heritage". Most of this materials (O.Ovrakh, O.Melnyk, M.Sydor, V.Badyak, M.Kozurak) warrant this change. The 20-th number of the issue added to this group eight materials.

At least the last chapter of the issue is "Reviews, critiques, critique". In the scientific issues reflecting of this questions belong to the category of prestige. There is now matter that they are published at the end of the issue. It's significant that in "Visnyk" only in the 11-th number (2000) such chapter appeared as approbation of three materials. Generally this group includes 15 publications, in this number three materials of H.Stelmashchuk (issues 11; 14; 16). Good review of foreign and Ukrainian studies of fashion was done by O.Tkanko [24]. For authors who want to work in critique genre

it'll be good to read materials of I.Kostyuk and M.Kryvolapov [25]. This genre is difficult for beginners as well as for experienced scientists. Ones wrongly supposed that the main task of the review is to criticize published material but it's the best way to have bad relationship with authors. That's why authors mostly making review try to retail the text with only positive comments that have no deal with objectiveness. In this case it's good to mention demands of one of the Moscow journals, which had very professional editorial board, to the review of a book: 1) not more than 12 pages of text; 2) what place takes this book in the historiography of the studied problem, its novelty; 3) don't retail, but analyze.

If the editorial board of "Visnyk" would be so strike in demands, this 15 reviews wouldn't be published. Preparation professional (to be critic but not criticaster) review needs more knowledge than author possesses, struggle to find truth and to have positive attitude, for this intelligent author has to be thankful.

Now we'll mention publications gathered in to the groups under the common subject matter but which where not gathered in to the chapter. They are "Artistic dedications to Shevchenko" (issue 1), "From the history of handicrafts" (issue 3), "Artistic Lviv" (issue 6), and also "Memoirs pages" (issues 7-9).

The seventh number was dedicated to the 50-th anniversary of LAA. That's why editorial board asked everybody who studied or worked here to remember that times and to write some memoirs. But only four persons agreed to prepare texts. They were Ya.Zapasko (he was rector during 1958-1971), D.Vorotyntsev (pro-rector of the administrative and supply department during 1968-1983), senior lecturer S.Melnychuk (graduador of the 1966) and professor I.Hutorov. Professor M.Chalyy gave us an abstract of his "Reminiscences" [25].

Punished V.Patyk gave the interview, because "he can't write". During first conversation he was outspoken, talked a lot, but asked to show him written version. He read material and "sharp angles" of the interview disappeared. His thoughts were interesting with unexpected point of view on the past and contemporary situation in the Artists union, some persons, which treat themselves as very gifted and had contemptuous opinion of others and at the same time

liked to drink a lot. Final is well known. "Who I am to talk about this...I don't want me to be call the cleverest one", - V.Patyk was telling taking away some facts and names. Interview became shorted, reader didn't see this, but as a good lesson was placed in the chronicle of LNAA (issue 7).

The author of this article wanted eagerly to make interview with one more punished person — K.Zvirynskyy, very intelligent person, good company and "he can write". Our relationship has old history and was good. We agreed to have a meeting, and when it became real to sit and to speak, he told that some person from Kyiv have made interview and it's not good to repeat. I haven't seen this material anytime...

Special role in preparation "Memoirs pages" belong to professor S.Koropchak [26]. He was looked after preparing his text to publication, blamed at editorials "executions", because his text was "traced" and "spoiled". When the situation became critical, I asked him: "You are a professor of painting?" — "Yes" — he said automatically and full of honor. — "And I'm professor in writing" — I stressed. — "Have I made any advices you how to paint?" — "No", - he said. — "So why do you give advices me?!" That conversation had influence. When publication appeared in "Visnyk", he tried to show it to everybody and boasted "how good it is".

Observations of S.Koropchak of Y.Bokshay are of a big scientific value [27]. He wanted to be print third part of his memoirs full of anecdotic stories gathered by author in his trips and plain airs, he liked to retail this stories many times. But it was imposable to publish such text full of unprintable expressions. S.Koropchak lived alone and after his unexpected death in closed room of his work-shop, I have an idea to publish this text, but it was too late - his notes were thrown out.

One of the most active students, graduator of the 1954, in our days academician L.Zhohol reaminate some episodes of after war students life and its atmosphere [29]. Professor O.Pylyev, graduator of the 1953 didn't write memoirs and didn't give interview, but he told about that period a lot of serious and anecdotic stories. It was very interesting for author of this article who studied history of this artistic institution in Lviv and its first graduators [10; 30].

It's necessary to pay some attention to the final chapter "Academy's life. Chronicle of events". The events are fixed in this short but important chapter. This material is necessary for scholars who studied history of educational institution and its prominent persons. I know as historian with own experience when you are looking for necessary document and have find some information in which facts differs from well known you have got a problem to make clear — where is truth? Publication information about remarkable events, representing the monuments, defense of a thesis, publishing a book, organization of a conference, exhibition and so on, makes pleasant to alive authors.

Editorial board have taken a decision to publish shorthand record of the next in turn session of Academic Council of LNAA dated 30 of August 2006 where the title "honorary professor" was given to patron of Ukrainian culture, doctor from Dyuren (German) Mykhaylo Markovych who was born in Lemky region. One of his last philanthropic step — making a monument for well known primitive artists Nykyfor (Drovnyak) in Lviv (issue 17), materials of session of the 14-th of May, 2008 on which was conferred to the professor-emigrant of Krakiw academy of arts, who is one of outstanding contemporary painters, lemko by origin Yuriy Novosil-skyy honourable title of doctor "Honoris causa" (issue 19).

The chapter "Chronicle" starts in the fourth number with rubric "To the institute chronicle" (Academy), where "Report" of State examination commission about defenses of diploma works, European league of artistic educational institutions and manifest "For artistic education in Europe", travel professors and teachers staff to Rome at the celebration of the 100-d anniversary of birthday of patriarch Yosyf Slipyy, opening Small academy of arts in Pidbuzh (Drohobych region) etc are represented.

"Chronicle" includes also sharp actual ideological and politic problems: publication the resolution of the Academic Council of LAA (June, 1998), in which it was demanded from Supreme Soviet of Ukraine to include to the project of Act of education in Ukraine constitutional statement of title position of Ukrainian language, its compulsory studying at school and at the high school; address to the compatriots (December, 1998) to struggle against or-

ganizing new imperial burden — Inter-parliament assembly of SIS under rule of "old brother", critics of unauthorized declarations in Moscow of the head of Supreme Soviet of Ukraine O.Tkachenko dealing with usefulness of "common economic space" of Ukraine and Russia, "common currency", "common Black sea fleet" etc. (issue 9).

Participation staffs of Academy and College named after I.Trush in epoque event in the history of Ukrainian state — Pomaranchева (orange) revolution - is immortalized in the 15-th number of "Visnyk" in orange cover on the 74 pages of text plus coloured photos under the slogan "Voice of Maydan". There are several addresses to authorities and mass media, Artistic union, documental evidences of participants. This materials are written like prose and poetry and it was made as well as with group of people, so as scholars, students or post graduators. There were any demands to text, and its volume and subordination! Participation of artists in this national action was especially useful in preparing visual agitation, finding effective creative means, for example "Canvas of freedom".

Five years passed, but when you are reading the rows of "Voice of Maydan", you returned back to the days full of hope and danger, days of Ukrainian revolution and feels that staff of academy was among its active promoters. "When I was doing home — student O.Boyko writes — I haven't feeling of fear, I was sure what will be in future. Victory! Only victory, because there are a lot of us, and its imposable to conquer us!" [28,407].

Finally we have to sum up the most important features of the 20-th numbers of "Visnyk of LNAA". 546 articles of different scientific value were published, they were written by nearly 580 authors of different scientific degrees and who were struggle to get some degree — academician, doctors of science, post graduators etc. Its geography is not only whole Ukrainian, but it includes Russia, Poland, Hungary, Italy, it means that "Visnyk" has de facto international status.

In the process of analyses issue it was marked activeness and professionalism of authors, for whom we are waiting in the editorial department, whom we are asking to work together in the intention to make "Visnyk" the best, the most objective and the most

complete. At some moment there was order of rector to workers of museum and library to give to "Chronicle" information about exhibitions, new books etc. But personally it was obliged nobody, so it finished nothing.

Viewing of "Visnyk" will be not full if not to stress on problems and ways of improvement its effectiveness: for the first not each of members of editorial board are published in. Possibly it could be a deal of honoure and professional oblige of each of them (may be not for every issue) to prepare publication of a high quality like example for young authors: for the second, it's a problem of theoretic quality of articles. Its looks like nobody in academy is interested in the problems of the theory of art, but we have special department.⁹ For the third all that was taking about deals with critic analyses of works on which is stressed on. Knowledge of historiography of art, culture ensure strong basis for professional studying the subject, helps to be correct in statements and honoure achievements of persons who worked in this sphere before.

And at last it's necessary to speak about special issues of "Visnyk LNAA" which there were published eight numbers. The first was published in the 1999, where materials of scientific and theoretic conference "Artistic school at the dawn of third millenary" (September, 1996). Issue was composed with one of organizers of the conference R.Shmahalo, who was organize of materials of two next conferences where problems of "Artistic education in state cultural politics in the 21-st century" (May, 2007, special issue 4, 2007) and "Artistic metal in Ukraine: past, present, future" (special issue 5, 2008) were discussed.

Under the protection of editorial board materials of conferences organized in Uzhorod and Kosiv were published: at the basis of Trans-Carpathians artistic institute were organized "Erdeli readings" – March 2006 (sp. is. 2, 2006), May 2008 (sp. is. 6, 2008), May 2009 (sp. is. 8, 2009) and at the basis of Kosiv institute of applied and decorative art – "Kosiv artistic school: history, peculiarities, perspectives", October 2007 (sp. is. 3, 2007); "Traditions of ethno-culture as special cause of the perspectives of development of Kosiv institute of applied and decorative art" March 2008 (sp. is. 7, 2009).

Materials of the conferences includes articles dealing with studies with special subject matters or analyzed regional peculiarities and were written by 158 authors. The evaluation of artistic creativity in the past, analyzes contemporary situation and perspectives are traditional triad which characterized work of all conferences and needs special attention, analyzes and conclusions.

But most important aspect deals with organization, preparation and publishing the materials named "Specials issues". Organizers of conferences prefer to prepare materials their self with what we agree. But in the process of preparation materials organizers are not very attentive with quality of texts that's why specials issues includes nonprofessional articles. There were situations when editorial board refused in publication of some materials but they finely appeared in the issue. Usually there are many problems and mistakes with bibliography and text design.

We asked HAC to explain us how is good to work with special issues. According to the last demands if "special issue" is something different than "Visnyk" it's necessary to register and escape away from problems and confusion.

This positions gives us causes to refuse in future to prepare and to publish "special issues". This kind of publication is absolutely real to publish using costs of organizers of conferences or authors.

Publication materials of conference in separate issues under own covers free of HAC demands enriched scientific studies, participants who are not interested in the defense of thesis but have good bright ideas or want to work in the field of publicistic popular genre surely will find a reader.

"Visnyk LNAA", its 20-ty numbers and special issues with problems, strong and weak sides without a doubt is a remarkable phenomenon in art critics, cultural and scientific opinion of contemporary Ukraine, which gave a possibility not only realized intellectual potency for young scholars, who are starting their career but also for well known scholars, to make reconstruction of important and dramatic pages of Lviv national academy of arts, native artistic culture, its personalities including emigrants.

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Анотація. Розкривається історія заснування та випуску наукового щорічника "Вісник Львівської національної академії мистецтв", його основних тематичних розділів, що присвячені художній освіті, теорії і практиці творчості, мистецтвознавчому пошукові, мистецьким постатям, питанням суспільствознавства та культурної спадщини, акцентується увага на здобутках і проблемах, що знайшли відображення на сторінках видання.

ART EDUCATION

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BASIC INFORMATION ON THE HISTORY OF DRAWING DEVELOPMENT

This article is the author's attempt to perform a brief analysis based on well-known facts of drawing development starting with its service position till its independent importance. It is also an attempt of fixation of two main principles of art in chronological order and particularly the art of drawing which have been formed during the ages.

The first principle is of imitation or representation of object reality (the art of objective information).

The second one is of visualization of images of spiritual contemplation and objectification of general ideas of abstraction (the art of subjective information).

«He, who masters drawing, masters priceless treasure...». It is impossible to deny an axiom which was set forth so simply and laconically by great Michelangelo. Everlasting experience and present time have definitely proved the fact of drawing being a fundamental and constructive basis of any work of art-architecture, painting, sculpture, literature, music, theatre, filmdom, video art, art of virtual space and design.

Drawing has been playing the so-called service role for a long period of time and that role consisted in spadework carried out in artists' creative laboratories. Drawing existed as a subsidiary material for creating works of other kinds of art. Moreover drawing was always used as a training one being one of the principal means of figurative world perception. Model staff was studied with the help of drawing and also first plastic idea that found further embodiment into other kinds of art was affirmed. It is obvious that essential qualities of preparatory and training work with such approach as drawings proper were in shadow of a long figurative process. It was only in the 20th century that together with its secondary service role drawing has finally established the role of independent kind of

art with its figurative peculiarity that includes a number of graphic techniques joined together by unique final result.

It is to be emphasized that a notion of drawing itself has been recently formed. For a long period of time the history of drawing development can be analyzed basing only on images of different character which were done in various materials on different surfaces and performed different functions just because a line which is a main portraying means was the base for all these images. The research material consists of pre-historic ochre paintings drew on rocks and in caves, images engraved on bone and bronze, mural paintings in palaces and tombs, images on metopes, ceramic wares and funeral steles.

That concerns frescoes, paintings, relieves, wallpapers, ornaments, embroidery, wood carving, enameled and mosaic images. A common line can be found in preparatory drawings on plaster and in cartoons for frescoes and stained glass.

The history of development of drawing is studied in the very article as only a European phenomenon. The author did not aim to analyze a drawing development on a global scale as it is a separate vast object that requires more extensive research.

Goldschneider L. Michelangelo. Drawings. London, 1966.

The history of drawing development is fixed by linear images on parchment and paper, architectural schemes and projects, illustrations and decoration elements, compositional schemes and sketches.

The beginning of a line proper as a main means of image lies in unattainable depth of ages, the place where the starting point of drawing development is found.

Nowadays it is impossible to determine motifs which served a primitive man for drawing on different kinds of images. But the fact that a drawing appeared in pre-historic time as a service one is doubtless. It is known that in Paleolithic age preliminary sketches were made before a painting was drawn on the cave walls. Sketches on stone slabs and pebbles found near mural images certify that fact. Scientists have proved the identity of character of drawings and architectural findings confirmed the necessity of experimental images. So in pre-historic times there existed a preparatory process the base of which consisted of the so-called experimental images

which for their part were the background for appearance of such notion as drawing.

The culture of Ancient Egypt is of great interest. It is a common known fact that a canon marked to a greater extent by limit form generalization, monumentality, and aesthetics provided the basis for Egyptian art. But before such image produced in the technique of stone carving or painting appeared a number of drawings on papyruses or lime slabs were developed. Artists reproduced their observation of real objects in these paintings. Among preliminary drawings of that time there were a lot of such ones which exceeded the limits of established forms and norms. The territory of preliminary drawing was a fertile ground for the development of various drawing methods and techniques.

Egyptian school which trained architects, artists, and sculptors distinguished itself by clear methodic rules. It was the very school where the bases of training drawing were laid. Studies were conducted with the help of charts where a detailed and successive process of image making was drawn on. Methodical charts provided for a gradual growing of complication of each task.

Methodology of training drawing studies of Egyptian school was laid into the basis of Ancient Greek art school but the character of drawing changed substantially. The Greek school laid the basis for a studio and studying of a model as a necessity caused by an attempt to transfer obvious connection of things. Visual material and Greek treatises on human body proportions prove that fact. More dynamic and terrestrial image changed a static, generalized, and directed into space one that of Ancient Egypt. At the same time a three-dimensional image started actively to develop together with a two-dimensional one. One more figurative means joined the line. That was light and shadow. Famous Apollodorus' drawings demonstrate first attempts of object modeling of three-dimensional form. That was the beginning of new epoch-the epoch of representing an objective reality, the epoch of imitation till the illusion of real volume was created in full by means of a line and light and shadow, the epoch of art of objective information. The development of this process favoured most art institutions in Thebes and Ephesus the methodology of which was based on natural history data and espe-

cially that of geometry.

It is worth mentioning that Greek school made a meaningful contribution into studying not only outer form of an object but an inner one that is the structure of tectonics. The Greek school began to study in depth human anatomy and a new variety of training drawing- an anatomic drawing appeared.

The development of sciences, in particular geometry, laid the ground for appearance of a system of image of three-dimensional space. It is obvious that Ancient Greek theory of perspective differed from the modern one founded by Filippo Brunelleschi. One may presume that Greeks used a special theory of stereo perspective which let visualize the volume and create illusory space. Such version is proved by the analysis of Pompeii frescoes which were in fact copies of Greek originals. All the known today data of Ancient time affirms that the basis of Ancient Greek art school consisted in the method of scientific understanding of art which influenced to a great extent the change of conception of drawing.

Drawing proceeded to perform its preliminary and to a lesser extent its training role in Ancient Rome epoch. Romans did not make any considerable changes into working out methods and modes of drawing. The history shows only a great copying process of the best samples of Ancient Greek art. The exception is the line of Fayum portraits. A live, distinct, and laconic line that lies in the basis of the image affirms the considerable skill of the master.

In the Medieval times heavenly world became the art subject. Drawing was widely used for manuscripts illustration, producing the cartoons of stained-glass, tapestries and paintings. The so-called contour drawing was especially developed. A maximum acute manner of drawing started to prevail. A line as a principal image means made the proportions of an object longer. A limiting conditionality of image means and distinct symbolics laid the grounds for creating a number of art works incredible in strength. A stained-glass developed greatly in the medieval epoch the constructive and figurative basis of which consisted in two-dimensional line.

The Medieval drawing as well as the whole art of this period got out consciously of the way which led to representing a real object. But starting from the end of the 13th century the position of drawing

changed considerably.

Great changes in artistic process took place in the epochs of Proto-Renaissance and the Trecento. Drawing as a way of studying a mode began to occupy a dominating place in an artist's works. The principle of imitation and representation of object reality was being renovated and affirmed.

The Renaissance period was the period which favoured most the development of art of objective information. Drawing took the central position in studying a model, a sketch, and a study for painting composition for a long time. The category of time is noticed sharply at the turning point of middle Ages and Renaissance. The feeling of perpetual fluctuation of natural landscape, the change of human countenance is reflected in speed of the movement of artist pen. It was the exact way of forming of taste and aesthetics of the so-called incompleteness which in its turn became a sovereign quality of drawing improvisation. The improvisation reflected not only personal world but also an outer dynamics of surrounding one. Drawing started to fulfill the function of the means of real objective world cognition. Drawing was developed in two ways. On the one hand it was an attempt to be close up to painting, combining different techniques including colour, working out a three-dimensional space environment, being isolated from an abstract white background. On the other hand drawing underlined and cultivated on the contrary its peculiarity, its bases, and in the first place a formal expression of a pure three-dimensional line.

A number of manuals and treatises were written in the period of Renaissance. There one could find practical pieces of advice and instructions on drawing studying. The most known are as such "Instructions on dividers and ruler measurements" by Albrecht Durer, "Three books about painting" by Leon Alberti, and "The book about painting" by Leonardo da Vinci. Scientific and theoretical grounding of drawing as well as the grounds of perspective as a system of three-dimensional image are presented in these works. In such a way an artistic principle of imitation and representation of objective reality gained a firm ground for further development. Drawing of a model became a principal means of reality realization and the ways of its representation on the plane. The concep-

tion of an artistic work was designed in the number of drafts and sketches. Well-known works by Leonardo da Vinci are the confirmation of a priority place which drawing occupied in the period of High Renaissance. With the help of drawing Leonardo cogitated and worked exploring the world. The prominent Italian accompanied his scientific search with drawings of different mechanisms and schemes which were transformed into a distinct artistic image. That fact led in its turn to broadening of subjective, artistic and technical peculiarities of drawing.

At the same time artists were admired by drawing being a form of creativity which could implement important creative ideas. The so-called independent drawing, which did not play its service role for other kinds of art any more, began to generate. Drawing ceased to be only a technique but instead became a particular form of creativity. It was collected, presented as a gift, sold, and commissioned. Drawing was formed as a separate artistic phenomenon with its way of world perception, its artistic language and various forms of applying.

Despite the fact that Renaissance established new high position of independent significance of drawing it continued simultaneously to play its service role. Drawing became a subject matter in art institutions in many European countries.

A new special system of teaching of drawing was developed in the 17th century. That system was called academic one and the basis for it was taken from Brothers Caracci Bologna academy (1585). Bologna school kept to the status of a professional and free lance which was an immanent feature of Renaissance aesthetics. The very school also stated the necessity of theoretical and practical mastery of different styles and cultivated a compulsory initial study and fixing of artistic ideas with the help of drawing. Special educational institutions- academies of art and schools of art were formed in many European countries under the influence of Bologna academy. There were worked out educational and methodological manuals for teaching of drawing in detail. Drawing was studied as a basis for architecture, painting, and sculpture, and as well as a medium for particular ideology.

Such artistic academies of 17-18th centuries are worth mention-

ing: Paris Royal Academy of Painting and Sculpture (1648), Rome Academy of Arts (1660), Vienna Academy of Arts (1692), Berlin, St. Petersburg, and London Academies.

In the second half of the 17th century France became an artistic centre of Europe alone and that was quite naturally that Paris Royal Academy of Painting and Sculpture got the status of a trendsetter of training process. Drawing was studied as an independent fundamental subject that underlain in all kinds of art. A number of articles were published and public lectures were conducted on the question of teaching of drawing. These promoted the development of various drawing methods.

A positive thing in academic studies that took up the position of representing of objective reality was highly qualified education and absolute mastery. But gradual "immunity" stimulation till the least attempts of revelation of a creative individual in the process of studying were made finally led to actual canonization of approbated manners and methods. That was the reason that at the end of the 19th century the academic system with its basics principles ceased to respond to demands of time. A man of the end of the 19th century started realizing that he occupied a completely different place and other connections with reality which differed from the previous epoch's ones.

The basis of the artistic system which was called to life by Renaissance period and which existed till the end of the 19th century was laid in human addressing the reality, being the centre of Universe, a complete and perfect trust in visual perception, and thus perception of the world. All these facts determined the main figurative principle of art of this period and it was to imitate and represent objective reality up to virtuoso imitation and illusiveness.

Till the beginning of the 20th century there was created the only object dimensional concept of world perception based on the peculiarity of a human eye structure.

Inventions of sciences especially of mechanics and optics made it possible to create equipment which fixed a real existed object instantaneously. So time had paved the way and new philosophy notions and a little black box, a camera, became the final stage of artistic process which had been forming for ages. A central prin-

ciple- the so-called realism that went back to caves of pre-historic epochs was decomposed into its components. They were formalism and conceptualism that sent the strong impulse for appearing of new movements and art trends.

An artist was not satisfied any more with reality representation in its prior forms as such method did not make it possible to express in full its new outlook. "The centre of gravity» of an image changed its position. A chosen and transformed into an image object within a real world and an image which expressed artist's feelings and outlook was not the very centre. A feeling itself and a new outlook that were expressed then with the help of specially constructed and organized object created by an artist himself became that new center.

Artistic principle of imitation and representation of objective reality was changed into a principle of visualization of images of spiritual contemplation and objectivity of general ideas of abstractions. The epoch of art of subjective information started and that intensified greatly the subjectivity of an artist and favoured the appearance of exceptional personal concepts of reality.

The 20th century had finally affirmed a position of the drawing being a prerogative of art that did not represent but interpreted the world.

The basic sense of new development of drawing at that period was distinction from representing a concrete single reality (a human being, a phenomenon, an event etc.) but visualization of images of inner and spiritual vision instead. The world known before became anglewise in its own way a terra incognita and artists started mastering and studying that world on their own from the very beginning.

Drawing in which a new principle was laid could be realized due to a new artistic form, development of which became a separate task in the 20th century. H. Matisse stated: "Everything is to be done anew- a form as well as a colour"⁵. The main principle of art of the 20th century was clearly defined by P. Picasso: "I depict the world not in a way I see it but in a way I think of it". [3]

Objectification of ideas and notions made the sense of art of many epochs and peoples (Neolith, Ancient Orient, the art of Africa, Mexico and Northern America). This art always demanded

special forms which differed from these really existed. That is why Archipenko, Picasso, and other prominent artists that brought about formation of new artistic principal appealed to the cultures mentioned above not once.

A peculiar feature of a new drawing was traced and it could be defined as intellectualism. Distinction from concrete real object became a basis for new forms creation. Deformation and reformation of plastic form of the world was laid in the basis. Acute subjectivity of each master's vision based on the variety of artistic traditions led to a great number of new forms.

An essential feature of a new drawing was confirmation of construction- an inner carcass. An open construction and a graphic anatomy of a studied object were inherent in works of lots of artists. Archipenko, Petrytsky, Leger, Klee, Tatlin were the leading representatives of this trend. A form and a construction are in fact identical in their works.

Rhythm took an important place in a new drawing. Multiple repetitions of the same elements and regularity of the very repetition gave an unprecedented sounding to the form.

The peculiarities of new artistic form and new drawing line can be studied in detail in Picasso's works. This personality became a style creating and a style changing focus of all verges of the 20th century artistic culture.

The usage of new artistic principle led to creation of depicting means of own value. Two-dimensional line and three- dimensional line became such ones with their expressiveness, emotional bulk, laconism, and exceptional purity. A line became not only the means of own value but it became an end in itself, a creator of a form proper.

Japanese engraving was an impulse of line cult. The very engraving was presented to Europe at the end of the 19th century. Picasso stated that a line is the only means of image that did not imitate the nature.

One more feature of drawing characterized many works of art of new trend. That was a laconism of image. An image was often a formula that author deduced on the basis of an object. Formulas-drawings were of different content and character. Matisse's plastic forms as the author stated himself are the most pure and immediate

implementation of his feelings that occurred after mastering of various model aspects while drawing⁷. Due to laconism, spaciousness, exactness and expressiveness formulas-drawings became an index of overmastery.

In the 20th century one more characteristic of drawing which was inherent only in engraving appeared. That was a serial drawing. An attempt to show the attitude towards the world, to represent its regularity, to transfer own subjective attitude made an artist create extensive cycles of drawings. Taking a concrete motif as a basis an artist developed this very motif and created a number of variations and metamorphosis under the influence of a whole flow of feelings and associations that emerged. Matisse compared that process with “a painted film feelings”. [5]

Another important feature of artistic form of the 20th century was a definite feeling of plane. That feature was always present in drawing because of the peculiarity of drawing but now it became fully represented. It was explained by the fact that abstracted forms on the contrary to objective spaciousness grew fundamentally into tectonic field of format. A white background became an important means of creating two —dimensional plane in drawing. A line acted in this direction too and was perceived not only with form connection but independently as well. One more figurative means favoured plane confirmation. That was a spot character of which changed too. It did not just model the volume but marked it without breaking the plane. A spot could be seen more often on different plane levels sometimes even without taking part in volume modeling.

A new structure of space appeared in the 20th century. Such qualities of space as wholeness, metric measurement, and three-dimension which were inherent in traditional drawing were changed with new ones. A new drawing created not a concrete space with real correlation of objects but a space of artistic action which is constructed only subjectively. It could be synthesized by two-dimensional and three-dimensional image in completely different correlations. A new drawing represented the fact that a space is created on the plane which in its turn was included into a space. In such a way an image was seen from different angles in different time dimensions. Summing up all spacious and time structures that appeared

in the 20th century one can differentiate two main types of these. The first one joins a different spacious and a different time and arranges separate elements making them a single whole image. The second one creates and organizes the so-called problematic space of memory and associations. Later on new peculiarities of spacious and time structures commenced in drawing transfixed throughout all kinds of art without exception.

The 20th century has to the greatest extent pressed and speeded up time fluctuation that stipulated the consciousness of conflicts, dissonance, contradictions, and feeling of extreme tension and protest. These processes generated deep expressiveness, open emotionality and disgracefulness in all kinds of art. They were the qualities that formed and developed the drawing of this period. That was the traditional way of drawing development. Variety and multiformity became the specific feature of that development. All these gave grounds for self-assertion of drawing as an independent kind of art.

Together with new principle of art development and development of drawing in particular a traditional one evolved too. The principle of imitation or representation of objective reality kept on cultivating in artists works as well as in educational institutions. The methodology of mastering that principle continued being worked out by a great deal of European educational institutions. That is why it is worth mentioning well —known drawing schools which gained a world importance Antony Ashby School and Shimon Holoshy School in Munich. The basis of method of these schools consisted in structuring of three-dimensional form that was based on the simplest geometrical bodies. Copying methods of any models were excluded. Gradually all European academies (except St. Petersburg one) established the Munich method as a principle. In the second half of the 20th century famous Barcsay's and Bammes' methodical works on anatomical drawing with many illustrations were published. They suggested more improved mechanically structural and plastic systems that could be used in constructing a human figure in three—dimensional space.

So the end of the 20th century has summed up the fact that the basis of further drawing development as well as the whole art in general previous experience laid in two main principles. The first

one was the principle of imitation or representation of objective reality (the art of objective information) and the second one was the principle of visualization of principles of spiritual contemplation and objectification of general ideas-abstractions (the art of subjective information).

The artistic process of the end of the 20th century and the beginning of the 21st century gives the possibility to state the autonomous development of both artistic principles as well as the beginning of a process of their interpenetration and final synthesis. It is obvious that we will observe the new synthesized art principle formation in the near future. That principle will determine further

drawing development in its service and training roles as well its being an independent kind of art.

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Максименко А. Основні відомості з історії розвитку рисунку. 2001. — Вип. 12. — С. 211-225.

Анотація. У пропонованій статті зроблено спробу, ґрунтуючись на відомих фактах, провести стислий аналіз розвитку рисунку, починаючи від його службового становища аж до набуття ним самостійної значущості. Фіксуємо два головні принципи мистецтва рисунку, які формувалися впродовж віків: суть першого — наслідування або відображення видимої реальності, другого — реалізація образів духовного споглядання, об'єктивізація абстракцій. Творчий процес кінця ХХ ст. дав можливість констатувати і самостійний розвиток обох напрямків, і їхнє взаємне співіснування. Напевно, початок ХХІ ст. буде позначений повною взаємною інтеграцією двох напрямків у новий великий синтезований мистецький принцип.

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EUROPEAN ACADEMIC EDUCATION OF THE XVII-th CENTURY AND ITS INFLUENCE ON THE SYSTEM OF PREPARATION AT KYIV-LAVRA ICON PAINTING WORKSHOP

In the XII-th century when Byzantine painting continued to dominate almost on the entire European continent including Italy itself and was quite monolithic if not to say a monotonous phenomenon, the processes determinant for the art of future centuries began to originate. The Renaissance was about to come.

Florence, the city-banker, the “incubator” of geniuses was in the epicenter of events. Not only was the greatest money concentrated here but also the most prominent personalities came from here and expressed themselves in different spheres of human activity, in particular in art [1].

A bag full of money may have such a property that in its lavish beams different muses develop, and first and foremost, the muses of fine arts. Or else, it might be vice versa, a bag full of money grows in the presence of muses. In any case, the extremely mysterious phenomenon called the Renaissance was born in Florence.

The Hungarian researcher Laslo Makkai gives such a curious fact. When at the end of the XIII-th century the painter Chimabwe (1240 – 1302) painted the icon of the Virgin, it became a real sensation. The thing that struck the Florentines most of all was the fact that the Virgin Mary’s face looked true to life. The fame of this work spread so far that the king of Sicily deliberately came to Florence to look at it [2, 18]. When we start observing closely the reproduction of this icon by Chimabwe now, we shall hardly comprehend the reason for his contemporaries’ admiration. However, such innovations became a real discovery of that time and it was only the beginning, because later on Chimabwe’s apprentice Jotto introduced many other innovations which were unknown to the painting of that time. Not only will he begin to introduce spaciousness into his pictures employing the elements of perspective and

light and shade modeling of shape but also he will try to reproduce the real form of objects and people in the dynamics of everyday situations conveying individual features and even mimicry. So he will begin what future generations of painters will take up, develop and bring to perfection.

This process developed rapidly like wild fire, as it can be said, since what is the worth of three centuries on the scale of many-thousand history of humanity? Only several generations of the Renaissance painters found and worked up the ways of reproduction in the two-dimensional plane of the illusion of the visible world with which the ancient world was unfamiliar, for we know that the Antiquity was their ideal. After this, i. e. from the end of the XVII-th century till today, nothing unknown to the Renaissance artists was said in the realist painting. It is possible to assert that the interpretation occurred later on the basis of the discovered.

The fame about the achievements of Italian artists caused the painters from all Europe to come to Italy like to "the Mecca of art". Even the Dutch craftsmen having considerable achievement in the realist painting travelled there continually. The Italians could learn something from them. Such a "trend" continued by inertia even when Italy lost its leadership in the world artistic process.

The methods of education in art improved alongside of the growth of achievement. The old system of workshop training was gradually supplanted with the new one — academic. What made it different?

The system of workshop training, that is craftsmanship, had existed since ancient times and was characteristic of any handicraft profession to which painting was referred at that time. Its special feature was that studying took place in the process of practical work. Parents apprenticed their juvenile son to the craftsman at whose place he lived and there he helped with work examining with attention this kind of work and learning it this way. Very often they had to do not only professional work but also some household work. In the course of maturing the craftsman entrusted the apprentice more complicated and important operations. Having achieved certain age and skill the apprentice started working independently, opened his workshop and took apprentices. So continued the cycle the beginnings of which dated from the old times.

Almost all the greatest Renaissance painters went through such school or similar one. Thus handicraft professions had been received till the beginning of the XX-th century. It is evident that this system had the advantages which secured its prolonged inalterable existence. Nevertheless, it was something between studying and hiring. In the book about Michaelangelo the researcher of his work Bruno Nardini quotes the letter to nephew in which he reproached him for recommending a careless apprentice. "This boy would do nothing, — wrote Michaelangelo, — but draw all days long" [3].

The imperfection of the system of workshop training in which work was considered important and studying took place in the meantime is reflected in this quotation like in the drop of water. Besides, having their own professional secrets, experienced craftsmen often did not make haste to reveal them to their apprentices as their future competitors.

The modern times put forward new requirements. First of all, new painting demanded good preparation in drawing because drawing always formed the basis of realist art. Not only did the Renaissance master craftsmen remember to repeat it but also the painters of future generations did it till the middle of the XIX-th century and in the epoch of the Renaissance it became the call of time. Probably owing to the fact that the great invention of the Chinese — paper, was spread in Europe at that time. However, we shall not assert that it became the main reason for the origin and development of studio drawing. As is generally known, such a result was not achieved in China, the motherland of its inventors.

Though paper was quite expensive and still cheaper than canvas, this enabled to use it for exercises in drawing. The important property of paper was that it was possible to paint on it not only with the quill and brush but also with sanguine which could be erased and corrected making the drawing more precise. Besides, it was not only possible to hatch the drawing but also to shade it with sanguine which gave a subtle gradation of tints and allowed to reproduce the volume and plastics of objects.

Drawing became everyday practice. Apprentices drew with enthusiasm not waiting for instructions from their masters. They used basic data and their free time for this. They drew the fres-

coes of sculptures. At least Benvenuto Cellini (1500 — 1574) wrote about that in his biographical book. Owing to drawing the apprentices learnt to reproduce the volume and structure of objects, the construction and texture of material. However, the knowledge of anatomy was essential for the reproduction of the shape of human body and the knowledge of perspective was indispensable for the representation of objects in space. All this demanded detailed studying and quite prolonged exercising.

That is why the question of the methods of teaching drawing started to be actively discussed at that time. In particular in the treatise “Three Books on Painting” the architect and theoretician of art Alberti (1404 — 1472) expressed an idea that drawing should be learnt like writing: it should begin with elementary exercises and the tasks should be gradually complicated in order to reach perfection [5].

The first academies of arts originated in Italy in the XIV-th century. The Academy of St. Luke in Rome (1577), the Academy of the Brothers Karacci (1588) and other were among them. Probably, the name “academy” was taken to underline the educational direction of this institution after the model of those establishments which were organized to study scientific subjects a century ago. Just then the curricula of the Academies of Arts started to form and existed without any essential changes till the XX-th century. The system of the Karacci Academy was accepted as fundamental in all state academies. Drawing was the main subject of studying. The studies started with copying the specimen, then followed the painting of simple objects from nature, geometrical bodies and sculptural forms with the transition to the representation of a human being and finally to the creation of multifigured compositions. With the exception of painting technology, plastic anatomy and perspective, other theoretical disciplines were taught, mostly the humanities which were to expand the outlook of the future creators of paintings [6, 69].

France was the first to adopt the system of artistic education. The Royal Academy of Painting and Sculpture was opened in Paris in 1648. Some time later academies were opened in Vienna (1662), Berlin (1696), the Academy of San-Fernando in Ma-

drid (1758). The Academy of Arts in London (1768) was opened shortly after the Petersburg Academy. Certainly apart from them there were other private schools of art but when we talk about the higher state institutions they were formed in the capitals of large states of that time as it can be seen from the given enumeration [7, 38]. Only the royal or imperial treasury could afford such luxury as maintaining the schools of art of the highest level. The sovereigns met such expenses because the preparation of own artists was the matter of state and national prestige. Small states and dependent nations could not afford this. That is why the paths of life of their greatest artists lay across foreign countries. Such fate befell not only the Ukrainians, Serbians and Lithuanians but also other European nations from Portugal to Norway.

Let us go back to Ukraine before the XIII-th century. At the time when the young Florentine Chimabue fulfilled revolutionary artistic plans Kyiv was in the smoke of conflagration after the recent invasion of Batyi. This tragic stage of our history determined an uneasy course of our culture for many centuries. The Byzantine painting which acquired the features of outstanding originality came to a standstill. Though economic activity and cultural life got settled, the neighbourhood with wild field and political dependence on other nations did not give an opportunity for full development.

Here the phenomenon which surprised Platon Biletskyi attracted attention to itself. At the time when politically and economically independent Moscovia strengthened and found fresh power, the art of dependent Ukraine left the Russian art considerably behind [8, 9]. It is evident that different factors including somewhat closer connections of Ukraine with Western Europe played their own part.

Pavlo Alepskyi, an observant and knowing the ropes in art person, was surprised by the high level of Ukrainian painting while travelling throughout Ukraine. Though we lack the evidence in confirmation of such appreciation, many factors affirm that those were not just compliments to the orthodox brothers. Yet it is known that Russia borrowed from Ukraine numerous human resources for its economic and cultural development during Peter's reforms. The painters were not the exception here. As the famous Russian art critic O. Benua considered, "Ukrainian environment of that time

was far more cultural than the Petersburg of that time and even the higher strata of Petersburg's society" [9, 10].

If the level of painting had been high, accordingly it should have been based on the high level of professional training. Certainly, it was yet workshop training, but as is generally known craftsmen maintained connection with foreign art centers because their apprentices made a two- or three-year journey to other countries to bring their craftsmanship to perfection. What countries did they travel to? Undoubtedly, Rome was the centre of attraction for artists but the shortest and easiest sea-lane which used to connect our lands with the ancient world was blocked by the hostile Islamic civilization in the middle of the century. Only the northern way through Poland and other Central European countries was left. The way was rather far and our countryman not always managed to cope with it and, probably, therefore they settled closer.

Once again let us go back to the evidence given by P. Alepskyi who wrote that cossack painters imitated the beauty of painting by French and Polish painters. It is true that neither in Warsaw nor in Krakow there were such Academies of Art then. They existed neither in Prague nor in Budapest, though there were their own schools of art. The closest Academy was in Vienna where, for example, the famous Ukrainian artist Luka Dolynskyi studied (1745 – 1824). As is generally known, just the XVII-th – XVIII-th centuries became the period of rapid development of academic education in art [10, 369]. It is evident that while studying there Ukrainian artists not only brought new tendencies in art but also had to undergo new methods of schooling. Let us think to what extent such methods could be adopted in Ukraine at that time.

Kyiv-Lavra workshop of icon painting at the end of the XVII-th – the first half of the XVIII-th century attracts the greatest attention of the researchers out of all existing craftsman and monastery schools. Not only its role in the school of painting rouses this interest but also the fact that certain documents about its activity, in particular a heap of students' drawings, the so-called kozhbushky, from this period reached our times, which is an exceptional luck for our history abundant in conflagration and destruction. On the basis of their analysis we can have a more exhaustive notion about

the state and methods of education in art of that time than some records or even curricula could offer. An art critic P. Zholtovskiy did great work on the research of kozhbushky. He reproduced almost three hundred drawings out of a thousand and a half in the album-catalogue which was published in 1982 [11].

The first and the most essential conclusion that we can draw is that the existence of such works means that those were exercises done only for the purpose of studying. The fact gives evidence that there was certain school because anything like this could hardly intervene under conditions of craftsmanship. Judging by the published documents, 20-30 schoolboys of different age groups: senior, junior and grown-up apprentices, could study at the Lavra School of Painting. All of them were supervised by skilled monks-painters. The apprentices came from different social strata and lived at the expense of the monastery. Probably the length of studying fluctuated from 5 to 10 years. Copying different Western European text-books and tables left as legacy by Antonyi Tarasovych, an outstanding graphic artist who had collected them for 20 years of staying abroad, formed the basis of studying.

Later this collection was replenished by new incomings. They included special educational literature pertaining to the fundamentals of academic artistic literacy, first of all, Ancient Art and Anatomy, art albums with the graphic reproductions of pictures by famous European artists. It is evident that the need for such literature even at that time was great because it was published and spread in European countries quite actively. Mostly German, French, Dutch, English editions appear in the list [12, 72].

Imitating specimen was normal legalized practice in all academies at that time. For example, the engravings from the books by Preistler served as the main model for copying in the Petersburg Academy which imitated the Parisian Academy in everything (6, 118). Due to copying the students mastered not only the fundamentals of painting technique and the way of doing work but also learnt to see and convey proportions, to feel the gradation of tints etc. Copying was the first stage in the succession of clearly defined future stages of studying at the academies.

Then followed drawing of geometrical bodies and simple objects

from nature, where the peculiarities of structuring volumes on the plane, the regularities of light and shade modeling were exercised. After this they proceeded to drawing more complicated shapes, mainly antique sculpture. It was an intermediate stage before the beginning to draw a human being [6, 66].

Unfortunately, the process of studying at the Lavra School of Painting was based only on copying. They had been copying for the whole period of studying though there was difference in the degree of complicity for different age-groups. It was stipulated by certain reasons and it was beyond the power of monks-teachers to change anything even if they wished to. Preservation of pagan deities in the form of antique sculpture within the walls of the orthodox monastery and copying them was hardly admissible.

Ivan Sabluchok (1735 – 1777) could venture upon such a thing within the walls of Kharkiv Collegium, this semisecular and semiclerical educational establishment. Sabluchok (Sablukov) – one of the pioneers of academic education in Russia, was deported from Ukraine together with Anton Losenko. On coming back to Ukraine after graduation from the Petersburg Academy of Arts, he tried to organize a school according to the academic principles of studying. Characteristically his undertaking coincides in time with the period of vanishing of the role of Kyiv-Lavra School of Painting in artistic life of Ukraine. Maintained by the tsarist government, the Petersburg Academy of Arts prepared human resources of new model who later made Russian art famous. It was difficult for Ukraine as well as Poland quite powerful in the not distant past to compete with Russia in this matter.

As to the Kyiv-Lavra School of Painting its level was determined by many factors of the outlook character rather than technical. There were no obstacles in conducting artistic studies, so to say, in a Dutch way of deep studying “nature morte”, which is a very essential element in the curriculum of an academic school especially at the early stages of studying. We cannot see it in Lavra’s drawings.

Architectural veduts do not occur. The views of towns as well as landscapes are mainly the copies of engravings or very simplified representations obviously not made from nature. It is a pity because

such drawings could serve as a valuable source of studying not only the questions of art and pedagogy but also the questions of architecture and material culture of that time.

Nevertheless, there occurs a number of drawings which were undoubtedly drawn from nature and are not the copies. The drawings of cossack's head in particular can be referred to such works. This work as well as caricatures and cartoons was carried out in the spirit of academic school.

There is one more special feature characteristic of kozhbushky which distinguished them from academic studio drawings. This is the use of certain materials for drawing. The students of the school of painting used the grisailly technique in combination with drawing with a quill which was a traditional technique characteristic of ancillary drawing rather than studio drawing. It is good for hatching but of little use for elementary training because it does not allow to erase and correct the drawing.

Pencils that were the main instrument of drawing at the academies of that time had exactly this advantage. This name is used here conventionally because pencils had not yet existed until the end of the XVIII-th century. These were pieces of conglomerate: sanguine, black shale or graphite which were inserted into special pencil holders for drawing. Lead and silver pencils existed but they were of little use for studying drawing.

Sanguine, the material approved by the artists since the beginning of the Renaissance, was the most popular. Its deposits were in the Alps. For example, with sanguine were drawn almost 90% of drawings recently represented in Lviv on the exhibition of Daniel Hodovetskyi (1726 — 1801), the famous German graphic artist of Polish descent who taught at the Academy of Arts in Bern in the 90-ies of the XVIII-th century. The sanguine was esteemed in other academies of that time as well.

Why are there so few works made with pencil among the drawings of the Lavra School of Painting? There could be many reasons and the most banal one was the absence of these materials. Such a specific article as sanguine was hardly tradable to be bought on the market in the quantities needed for the school of painting. Special delivery was needed. For instance, at the Petersburg Academy this

problem was solved by buying poods of sanguine and thus their needs were provided for many years [13, 16]. The matter with shale (Italian pencil) was the same. As to different kinds of artificial substitutes of own manufacture it could be dry Indian ink briquettes of which were made of rubbed serge stuck with mucilage. It had its faults. This material was somewhat coarse for work on the paper of small formats [14, 123]. In the School of Painting drawings were made on the sheets of small size though obviously there was less inconvenience with paper. There were quite many paper mills in Ukraine at that time and they produced paper of different quality.

Summing up everything above said, it should be accentuated that gradual decline of the Lavra School of Painting in the second half of the XVIII-th century was caused by objective reasons primarily by the loss of Ukrainian independence. D. Antonovych was right when he said that destructive blows of the Moscow government transformed Kyiv from the state of an outstanding centre into an out-of-the-way province in terms of art [15, 292].

Ukraine had to wait for a century and a half for the coming of Mykola Murashko, who supported by the Ukrainian patron Mykhailo Tereshchenko, made the first steps towards founding the modern Ukrainian School of Painting.

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Гарбуз Р. Європейська академічна освіта XVII ст. і її вплив на систему підготовки у Києво-Лаврській іконописній майстерні. 2000. — Вип. 11. — С. 298/308.

Анотація. Розглянуто бурхливий процес Відродження, складовою якого були нові живописні напрямки в іконописі, що відійшли від візантійських канонів, появу європейської академічної мистецької освіти XVII ст., її вплив на систему підготовки у Києво-Лаврській іконописній майстерні, що переважно зводилася до копіювання й не була тоді узаконеною практикою в усіх академіях. Проте ця практика набула зтяжнього характеру, що привело до застою на тривалий період, зрештою занепаду Лаврської малярні в другій половині XVIII ст., лише на початку XX ст. з приходом у творче середовище М. Мурашка зроблено перші кроки у створенні новочасної мистецької школи України.

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THEORETICAL AND PRACTICAL ISSUES OF CREATIVE WORK

A definition of modern artistic processes and related with them necessity in certain prediction of their further development, especially of such type of applied and decorative art as ceramics, raises in front of us an issue on detailed study of its every form in the aspect of sophisticated dialectical mechanism of interrelationships.

There was a time not very long ago, when spears had been breaking in discussions “whether applied and decorative art is art at all”. Of course, this term has tightly inscribed into scientific turnover, however, peculiar for it tendency in the most various part of handicraft does not remove it from the agenda, especially when it comes to specific features of ceramics as a field of applied and decorative art, which may define it as an artistic base, i.e. determine it as an art. Here the question arises — to what extend artistic specialties in a historical aspect related with handicraft or prevail over it — in particular case in ceramics.

First of all we need to indicate that works of ceramics, just like other types of applied and decorative art, are characterized by organic inclusion of experience, traditions, tendencies and culture of ancient epochs and peoples. Saved to our time archeological ceramic items, created, just like today's, to satisfy home, cultural /esthetic/ needs, witness to primordial exploitation by people of natural depths — discovering and possessing by them of ceramic materials, which with times determined the ascertained handicraft skills of ancient potters, their experience, gumption and artistic taste. These are the positions ceramics enters the people's world from, effecting it in especially raised way both in esthetic and common to mankind meaning. Moreover, it influences in ecological way, since ceramics (we mean exploitation of natural depth) may assist in renovation of interaction between people and nature. In this view ceramics, both ancient and contemporary, reveals itself as some source of familiarization of nature by human.

Ceramic engagement, the same as applied and decorative art, means getting into a deep domain and great historical and social work. Creative process of a ceramist, just like any other artist, involves a large scope of comprehending of life dialectics. This includes conciliation with yourself, people, neighbors, world; mercy — some kind of “esthetic religion”; and carrying of those necessary for people duties, which are in power only for certain individuals. Since these phenomena, according to the history, come from the depth of ages, from people’s creativity, they are incarnated with ecological conscience.

Art, just like handicraft, and working with it, as well as understanding it, help creating and strengthening harmonious relationship of a human with another human, nature and the entire environment. Breaking of that everlasting balanced unification with nature is as unnatural as breaking of immemorial national customs of spiritual culture. Besides, every creator knows that by carrying practical searching for realization of the contemplated ideas you discover inside of yourself features, about the existence of which you couldn’t ever imagine. And those artistic nuances are specific for ceramics.

Here we should note that in some ceramic works elements of nature are applied more naturally and artistically fulfilled. However, as in ancient times as today very often we can find artistic works, where elements of nature are so stylized, simplified and abstracted that they can be apprehended only by historical semantic and symbolic associative “reading” as a whole.

Ceramics is one of the primary creative work from the oldest natural materials, which, being close to people, day by day arises as usual, understandable and available thing, but due to transformation by a craftsman demonstrates its solely esthetic nature. As a form of creative activity, ceramics absorbed a range of features consonant with figurative art and architecture. Here we can reveal some expressiveness and emotionality of perceiving, ability to express a defined figuratively visual theme or its associative solution, which must very finely, accurately and originally match capabilities and specifications of the selected material. As an example we can take ceramics of Rubel, Lezhe, Picasso, Miro etc. Among architectural features peculiar to ceramics we have to mention accuracy of geo-

metric forms and succeeded proportions, distinctiveness of lines, silhouettes and colors, and finding of harmonious segmentation of an object, which demonstrate refinement of massifs and volumes stipulating general harmony of works. All this together contributes to implementation of certain architectural elements by generalized apprehension of ceramic works. In addition, ceramic works are characterized by traditional usage, functionality, constructiveness and figurative plastic solution. This is where handicraft and artistic bases of creation of ceramic stuff are combined. Very important aspect is that even small in size ceramic objects must make an impression of pompousness, solemnity, majesty, that is monumentality.

Certainly, an important feature of ceramics stipulating emotionality of its apprehension is that it is man-made, which makes it humanized and records creative pulse of its creator. This is a path of spiritual return of a human to the primary vivacious nature. A significant and substantial aspect here is observation, providing knowledge, understanding of natural phenomena, and resulting in action in form of self-expression.

Contemporary ceramics acquired artistic features of such imitative arts as pictorial art /coloration/, tints, tonality, contrast defining emotional effect, influence on an observer and sculptor /spatiality, depth, fullness and hardness of a form, /graphics,/ sharpness, clearness, emphasis of silhouette draft/ as well as design and engineering /constructiveness, tectonics, proportionality and interconsistency of components in the whole structure/ which together have determined expressiveness of a composition, semantic /associative/ project. All this at modern stage has greatly extended a range of technological searches and figuratively plastic capabilities of ceramics.

The invention by itself, as well as application of potter's wheel, is so organically associated with the world rotation around the axis that by figurative base it assists in implementation of sensual content in creation by a potter of an object on the wheel. Associatively, this is a deep meaningfulness, both external and internal, a spiritual and physical move of everything existing — the Earth, planets, people, personal "Me". Probably, that's why exclusively wide range of application is intrinsic for handmade pottery ceramics — from

simple applied objects to architectural and decorative, which sometimes have the most significant role in the ensemble. And in such wide scopes ceramics is able to express nuances of feelings, poetic emotionality and pregnancy, sensual spirituality, artistically figurative and plastic fullness, and subtlety.

Forms are the primary elements. In ceramics they are mostly sharp; involve geometrical constructiveness, its direct or indirect expression, attesting at the same time design traditions, which may be viewed in more ancient ceramic pieces. Transitions of forms, in particular components of ceramic objects, most often are smooth, soft, ductile, rounded and harmonized with senses, feelings and seeing of both old and modern art. Because a form appears from combination of creative processes, which follow sensing of material, seeing and professional skill.

Decoration and ornamentation are the secondary elements. Their oldest technique involves scrabbling, which variety includes impressing, dents, punching, stamping etc. Among elements made this way we can outline such geometric elements as straight, curved, broken, waived lines, points, circles, curves etc., which in ancient times had certain meaning, and semantically rich in content solar filling. With mastering of technological peculiarities of clay such types of decorative designing of ceramic items appeared as burnishing and cornice and flandered painting. Among decorating elements there are already mentioned geometrical ones, floral and imitative /figurative/ elements, containing also zoo and anthropomorphic components. Observation of environment and manifestation of interaction with human and community lead an artist under influence of knowledge and understanding to creative activity in such or another forms and materials. Therefore, the issue on formation by artists and plotters of their actuality is especially attractive. Yet, historical and contemporary ceramic stuff is actual and artistically interesting. By earnest work, an artist embodies a part of "heart and soul" into his works, which convincingly and emotionally display objective reality in original artistic forms.

Ceramics mostly touches a mode of life, surrounding, and therefore conceals intimate and spiritual element in quite poetized form. Its generalized as usual form, due to decorative elegancy, contrib-

utes to heightening of emotional excitement and influencing environment. That essential philosophical aspect in arts affirms that an artist using ceramic materials may express a lot. In figurative method he can transmit his inner feelings, associations, the way of accepting of the surrounding, worlds and nature, form moods, effect audience, stop it and make it focus and think.

Ceramics, just like any creative thing, may and must take from nature and living environment a certain “section”, a layer of their cognition, opening and enriching by artistic expression a particular item and the worlds as a whole. Thus, an artist also in ceramics by his creativity in intrinsic for him forms continues a known creative dialog between “Me” and “World”. Because, just like for art as a whole, according to the pointed remark of the Austrian writer Stefan Zweig his way is to be at constant beginning of artistic searching and finding, which means for an artist joy and happiness, a certain reward he finds in extremely hard self-sacrificing work during evisceration of a thought and tension of all spiritual and physical power. But this process is reversible. Only in creative work an artist gets like energized with deep adoption of new worlds, abilities, and a desire to express them. An artist has to feel in his work a moment he finds what he was looking for. This may be achieved, just like everything we are talking about, by sincerity, kindness and truth. Because this is the only way an artist may transmit and output himself and his time.

Professional ceramics may and must enrich other forms of art and its designation. Ceramics comes in its formation from folk potter's ceramics, and at the same time it feeds on it, acquires strength, energy, vitality from it, embodies in itself “body” and “blood” of people's mode of life, warmth of home comfort; and therefore it can influence emotionally and concentrate spiritual ground of a human. Its means are wealthy — hand modeling, crockery modeling, hand and machinery form modeling and decoration, casting, creation of various surfaces, including colorful and patterned, engineering constructions, and, of course, fusion and peculiarity of different sculpture plastic elements, painting and graphics. Besides, ceramics as a historical phenomenon hides in itself ancient, new, traditional and variable like a spring transformation, renovation of its figuratively

plastic capabilities, constantly stays in motion and development, altering and positively effecting other types of art, their interconnection and environment as a whole.

Just artist's work in ceramic materials defines in advance a complete giving them up one's sole, consonant with the pulse of nature perceiving it. And even though everything is carried "automatically", arbitrarily and subconsciously, this all contributes to the fact that an artist at the end provides the item being created with a correct artistic organization. The main thing here is a historical and creative following of traditions and tendencies of folk and classic art, which may be applied in new modern conditions of household and life as a whole for the purpose of expression of art links with people's world conception. An important and significant role in this process belongs to experiments carried by an artist in his studio, which may be compared to laboratory researches of a scientist. Because an artist-ceramist with ceramic materials as a part, and environment elements forms his "nature", trying to elevate it to certain available for the artist esthetic world — a "beauty absolute" promoting improvement of him as an individual, and thus, a society in general and evolution of its spiritual world. For an artist in a narrow meaning it is important because it assists in disclosing of new possibilities of a material he works with. Here up-to-date figurative plastic means of other forms of art for the purpose of expending of expressive plastic forms are not "taken into service" by ceramists enough yet. Because artist's items, which are creations of art, must emit in new expositions an emotional effect that gets embodied in ceramic materials, transformed by the artist sources and forces of nature. Just an artist continues a primordial and constant way of renovation and communication between a human and nature, part of which already mentioned ceramic material is.

All the above allows to state that ceramics is one of the forms of creative /artistic/ activity contributing to traditional handicraft and incarnates ability to express /even indirectly/ social and cultural processes in ethnographic, philosophy and literature. Therefore, ceramics is able and designated from the remotest times in different historical and mass layers to form and convert life mode and environment, filling them up with esthetic climate.

Today's dynamic development of society and all fields of people's activity mutually enrich an artist, stimulates him to express modernity, surrounding world, sophistication, all-roundness and depth of feelings, concerns, imagination, thinking etc., with acceptable, unique and "monopolized" only for him means. Artists-ceramists to some degree may show it with ideological associative expression in forms and ornaments of their creations. And since they possess a wide thematic palette of expression, and technical and technological means for its implementation, creations due to this are characterized with broad range of creative interpretations.

Justification and durability of existence of artistic ceramics creations, just like of any art, in historical chronological space is defined with a degree of artistic interpretation of surrounding activity. Here a logically close issue is that by technological extension of expressive /figuratively plastic/ features of ceramic material an artist spiritually enriches historical and cultural customs, laying a path for modern and future not only ceramics but culture of his nation. In a complicated kaleidoscope of solution of those tasks elements of connection with flows, a place of ceramics in a structure of modern cultural life, and its interconnection with professional art are concealed.

In contemporary ceramics enriched with historical and international experience it is possible to achieve organic fusion of the creative heritage of historical traditions with today's artistic needs, expression of thoughts and expectations of certain creative individuals and the people as a whole, organic unification with works of figurative and applied and decorative arts both in interior and exterior, as well as social home and artistically figurative esthetic approaches and likes of contemporaries.

Consecutive solution of the raised here issues will contribute to deeper cognition and creative development of today's tasks of artists, researchers and scientists in a perspective of joint professional growth in the field of cultural and esthetic processes of society.

A core of future possibilities of ceramic development in historical and chronological aspect is that with material-elements of "live" nature, /diverse clays for ceramic production,/ artistic thinking, imagination and handicraft skills of an artist in highly organized handicraft and artistic forms it creates peculiar to its second nature,

another world, raising itself at that as a certain fusion of home and decorative architectural /monumental/ applications, which in such or another way touch different sides of activity of contemporary artists.

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Гудак В. Про вдосконалення фахового процесу в мистецькому вузі. 1999. — Вип. 10. — С. 99-103.

Анотація. Доводиться нагальність потреби вдосконалення фахового процесу в художньому навчальному закладі, рушіями якого повинні бути різновиди народного мистецтва України, досягати яке треба за допомогою літніх практик, науково-творчих конференцій, курсових і дипломних робіт, збір і використання історико-етнічних джерел, а також через організацію музею-аудиторії, відновлення випуску стінгазети первинної організації Українського товариства охорони пам'яток історії та культури з публікуванням матеріалів про виявлені старожитності, осіб, причетних до важливих історико-мистецьких подій. У сучасному світі, враженому матеріальним і духовним "чорнобилем", єдино можливим порятунком може бути оновлене культурно-духовне життя, яке здатне мобілізувати до активної дії, вплив виховання тощо, і важливою складовою частиною якого є мистецтво.

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OKHRIM KRAVCHENKO (1903-1985)

The creativity of Lviv artist Okhrim Kravchenko has recently been discussed in a number of articles [1, 117-119; 49-53; 46-50; 146-153; 14-14]. He was not the “fortune’s pet”, he was not awarded honourable titles or prizes. He became member of the Artists Union at the age of 60, having been labeled “boichukist” and “formalist” by fighters for the “soviet realistic art” as far back as the 30-s of the 20th century and living with it for the majority of his life. However, he was always honest in his life and creativity, working “for himself and having not any intention to appear at exhibitions and compete with ‘genii’” (from the letter of Oksana Pavlenko to O. Kravchenko dated 15.03.1978) [2]. His artistic heritage, a collection of 300 paintings, approximately 200 drawings, water-colours and pastels, an album of sketches mostly created in post-war Lviv, is a true testimony of his devotion to the traditions of unjustly persecuted school of Mykhailo Boichuk during the times of the Soviet regime. Thus, having at my disposal my father’s hand-written memoirs and reminiscences, so dear in my memory, I intend to relate to less-known events in his life, connected with Naddnyprianshchyna and Halychyna.

I’m leafing through the pages of his biography. With time, the words of a long known story are perceived differently, like the one, “In the year 1917 the news reached our village (Okhrim Kravchenko was born in the village of Kyshchentsi, now Fastiv District, Kyiv Region): no tsar! Next was the Revolution with a rifle on its shoulder. The first germs of Ukrainian freedom got swollen and stiff. In January 1919 I put on a war greatcoat. The First Artillery Regiment of the Sichovi Striltsi Group of the regular Ukrainian Army under the command of Colonel Mykhailo Kurakh, fights with the Cavalry of Kotovskyi; typhoid, train, hospital near Radzevyliv; captivity near Tulchyn... The soul, singed by the fire, was getting sadder and sadder. Through wild grass and back yards I was making my way home...”

The days of the revival of Ukrainian State were numbered. The Red Terror was not to wait long for. But the boy wanted to live, study and paint. He attends a painting school for workers and peasants in Bila Tserkva (1920-1921), studies in Kyiv Artistic-Industrial College (1921-1924). In 1924 he enters the Department of Painting in Kyiv Arts Institute.

His great interest in and abilities for monumental painting prompted his enrollment in the group of professor Mykhailo Boichuk (in the home archive there is a photo of the young artist's student work "Stripping cannabis", done in egg tempera on the wall of the workshop, Kyiv Arts Institute). Here we read his impressions of the celebrated artist, whose activity was mentioned in the works of renowned critics of the time, Andre Salve and Guillaume Apollinaire [3,9]: "Mykhailo Lvovych preferred practical work to moral preaching. To bring up a painter-collectivist (in those times it was a name for monumental art painters), he would divide his teaching work into several stages. First, he tried to make a painter realise the properties of the material, then only the ways of organising it. The system of the organisation of the items on the surface was the essence of professor Boichuk's pedagogical process. His second pedagogical slogan was to direct his student's thought rather than teach while showing the simplest ways of mastering the material. His experience in his mind, Mykhailo Boichuk aimed at getting even his youngest students to analyse artistic pieces with a pencil in their hands, look for the principles of arraying as well as the ways the artists managed to solve applied, surface and architectural problems; to notice details of lines, forms and light, - all this went hand in hand with his motto 'not to teach but direct' [4, 444-451].

Analysing Mykhailo Boichuk's educational activity and his influence on his students, Victoria Lebedeva, an art critic, writes, "Boichuk's students were mostly peasants in the past, who hardly had any substantial knowledge in art or could pride themselves on being intellectuals; they actually were closer to folk artists than professionals. Putting them onto the professional artistic ground, he at the same time was making use of their specific inborn abilities." [5, 361].

Here are the reminiscences of Ivan Vyhnanets about Mykhailo Boichuk's workshop. "One couldn't but feel the specific atmos-

phere in his workshop, like once in a far-away past between a shop foreman and his apprentices... His apartments, situated in remote Tatarka, then in Pidvalna, and recently in Bankivska, abounded in various samples. Some of them hung on the walls; others, like a precious treasure, were stashed somewhere away in numerous coffers and trunks and only taken out for studying in the workshop or be shown to a special visitor... The process of studying went alongside with numerous discussions in the workshops, auditoriums and private apartments." [6, 19-24].

Father recalls, "Not only once did I have the opportunity to talk to Professor or hear him talking with others. Analysing artistic works, he would emphasise their formal and technical achievements, or define the formal trend of the work on the basis of various mostly contrasting pieces of either Egyptian culture, or Giotto di Bondone's frescoes, or Ukrainian icon painting underlining professional, technical and cultural achievements of individual painters."

However, the best proof of his educational methods is the training process going on inside the workshop. The walls themselves were the object of the work. First, they were peeled off the old plaster, and then sketched with real-size objects, thus getting them prepared for future frescoes. "It was the place where all kinds of paints were produced, tempera in particular, which was next to impossible to get at that time." [7, 19-24].

I often saw Father grinding pigments. He worked in the ancient technique of egg tempera avoiding industrially produced paints. Preparing the catalogue of his personal exhibition held in 1984, I asked him to give me a detailed explanation of the process and technique of the paints preparation. Here it is, though a technical, (studied in Mykhailo Boichuk's workshop), but at the same time creative side of his work, "I work with paints which I prepare myself, they are dry mineral pigments. A pigment is ground with water on a marble panel using a grinder. Then, in a certain proportion, I add an emulsion of an egg yolk just before the beginning of painting, once more ground with a palette knife, - and the paint is ready. Then I draw an object with coal on a glue undercoated cardboard, panel or canvas. Then I try an underpainting in one hue. For the underpainting I use either soot or sienna. The paint then is

of brown-greenish hue. I also use green soil. The underpainting is graded in dark, light and the lightest tones. It is actually the underpainting where I get three main aspects: the drawing, the form and the tonality. After the underpainting is ready, I put down three main colours. This is how we get a restrained and subdued colour scale. I use ochre, soot, pure vermilion. If I need, I may take flamed brick, grind it, add zinc white or white lead and thus get the paint. I never use pure pigment, only in combination with other pigments. This way I create the colour and the hue I need at the moment, as well as the amount I exactly need."

In his early works, such as easel paintings *The House of My Childhood* (1924), *At the Swingle* (1929), *The Old Mill* (1930), his diploma work *Potato Digging* on a wall of Kyiv Arts Institute (the sketch of the work, dated 1930, has miraculously remained safe) or in a number of coal drawings and a series of sketches dated 1927-1930, it is strongly felt that Okhrim Kravchenko perceived monumental art as the main trend of Ukrainian artistic culture of a new type of development [8, 301]. A widely accepted idea of the 1920s was that "it was the fresco which was to enable a consistent development of the topic rather than one specific episode, or to present facts in their dialectal development" [9, 74]. Besides, the language of monumental art is condensed and exact, like the language of a dexterous orator" [10, 27].

Deeply enchanted by folk traditions and high mastery of ancient Ukrainian monumental painters, Okhrim Kravchenko craves to preserve their purity and the ingenuousness of their artistic world view and world perception and combine them with the aesthetic norms and demands of modern art while following the instructions of his beloved teacher, "to contemplate with a palette in your hands" [11, 17], and whose ideas were full of faith and optimism, like "he who is afraid of becoming influenced with the past, does not understand the main idea of our time" [12, 3].

In 1930 Okhrim Kravchenko graduates from Kyiv Arts Institute, has his internship in one of Kyiv orphanages in Bichna Karavayevska Street together with his fellow student Hovorukha-Otrok. He thinks of going to the Caucasus. However, at the beginning of August, before the actual departure, he is suddenly arrested and

sent to Lukyanivska prison (following a report of Mehed, a student of architecture). He spends ten months there, in a cell “where there were sixty imprisoned, though during the tsarist times there had been twelve beds.” After the ten-month investigation he is charged with “anti-Soviet activity” and sent to “northern lands for three years.” From Kyiv he is deported under guard to Butyrka, a prison in Moscow (a coal drawing on his foot cloth, *onoocha*, of its inside yard has been preserved until today), then to the town of Kotlas on the River Northern Dvina. It was the year of 1931. Here, in Kotlas, which was a ‘transshipment point’ for the convicted and the ‘*kurkuli*’ (peasants who had been rich and for this reason convicted after the October Revolution) to be sent on, to the depths of the woods down the River Dvina and the River Vychehd to ‘develop’ northern lands, under strict and constant surveillance of the State Political Department (ДПУ) he does house-painting, paints streamers and portraits of the ‘leader of all times and peoples’. Later, together with the Hrynevych brothers, Ivan and Volodymyr, who temporarily lived there after the concentration camps, he paints the inside of the clubhouse of railwaymen. A few coal paintings and pencil drawings, *Beggar*, *Former Kurkul*, *Queuing for Beer*, a series of glue paint paintings, *Loader*, *Girl* and a water colour *The Homeless*. The *Riff-raff*, which were highly evaluated by Pavlo Yukin, an art critic from Moscow, also exiled, have been preserved since that time.

In the autumn of 1933 Okhrim Kravchenko returns to Ukraine. He is denied a living space in Kyiv, so he leaves for his native village of Kyshchentsi. To his astonishment, he can hardly recognise it! “The village was overgrown with wild grass, no fences around the houses, no stables, no barns, and no cattlesheds. Everything had been burnt in winter. I felt awestruck. Not a soul in the streets — all the dogs and cats had been eaten... I didn’t find Father at home, he had died of starvation... I looked in at my brother’s Volodymyr. Once healthy and slim, a holder of the St. George Cross, he now was a crooked ghost of a man. His wife was drying out half-rotten pumpkin peels. She said she would bake bread out of it. It was just horrific and unbelievable.” That was what Father would tell me in 1972, sitting at his easel while painting his canvas *Sorrow*.

Famine in Ukraine. A two-metre woman, symbolic Ukraine, is in the centre of the painting, wearing a black mourning shirt, her waist wrapped with an embroidered sash (a national Ukrainian embroidery in the form of a long towel used as a decoration at home or serving ritual purposes). In the background, like on ancient icons, you can see starving bony exhausted people, their eyes sunken, engaged in routine work: they are digging out graves and mourning their dead kids with bellies swollen of hunger, and thinking whether to kill their starving bony kettle to continue their sorrowful existence. There is a red glow over the horizon which barely enlightens the background. A true Hagiography! The few-colour palette of tempera painting: green soil, white lead, soot and spots of red-brick tone of the pattern against the white and black clothes emphasise the tragedy of the image. This painting was never to be exhibited at that time. The only ones to see it were the author's nearest friends; normally, the painting was covered with a piece of cloth for it not to be seen by anybody malevolent. It was only twenty years after it had been created that the painting *Sorrow. Famine in Ukraine* was first exhibited in Ukraine. Posthumously ...

Another arrest in 1935. After the fifteen-month investigation the artist is deported to the Urals, to Sverdlovsk, Kazan, Kuibyshev. A number of paintings of that time have been preserved until now, them being water colours, pencil drawings, sanguine, coal, and chalk paintings. In 1940 the artist creates a psychologically powerful *Portrait of Mother*, which he did from memory. To describe it, I will quote Kateryna Bilokur's words, "Man is eyes, and then goes everything around them."

"Just before the beginning of the war the artist is allowed back to Ukraine. "The war caught me in Kryvyi Rih," he reminisces.

Working as a painter at the town council, Okhrim Kravchenko draws portraits of Symon Petliura, Yevhen Konovalets, and Stepan Bandera for them to be printed. He illustrates a collection of poetry *Kobza* by Mykhailo Pronchenko [13]. Later, by request of Dmytro Horbachiv, a leader of the Organisation of Ukrainian Nationalists, group "East" [14, 203], he designs a monument in honour of the victorious battle of the Cossacks near Zhovti Vody in the form of a tetrahedral pyramid with cast-iron side reliefs. Although

everything had been brought to the site, the idea was doomed never to come true, for arrests and executions of Ukrainian Nationalists got launched at the beginning of 1942.

To avoid being arrested, the painter makes up his mind to get to Kyiv, he earns a bit by painting icons in churches (the village of Bokova, Chyhyryn Region, Lozovativskiy District). Spending the winter in Chyhyryn, he paints a few watercolours, among them House in Chyhyryn, House in Winter, Ruins in Chyhyryn, an oil portrait of a young girl and a portrait of a bandura player in pencil.

He reminisces, "Kyiv, with Khreshchatyk in debris, is very unfriendly..."

In the summer of 1943, while looking for a job and having no identification on him, O. Kravchenko gets caught by the police and finds himself at the job centre housed at that time on the ground floor of the Arts Institute (oh, dame Fortune!). It was the place detainees were deported to Germany from.

"At the moment I was lucky to see Petro Kostyrko, architect, going down the stairs and getting me out of trouble..."

"The Petro Kostyrko who, by the way, helped a lot of people to find jobs, get painter identification cards to safely move around the city during the occupation time in Kyiv. However, it didn't last long..."

Following his own decision, Okhrim Kravchenko moves out to Lviv in 1946. Here he spends forty years of intense and persistent activity. The activity in which he strictly keeps to the principles and traditions of Mykhailo Boichuk's School and succeeds in preserving them from the middle of the 1920s up till now.

For ten years (1946-1956) Okhrim Kravchenko is engaged in pedagogical activity in newly organised educational establishments. He delivers lectures on Wall Polychromy at the College of Applied Arts and the Institute of Decorative and Applied Arts; Drawing at The Institute of Printing; Graphic Arts at the College of Crafts for Printing Workers. Those are tough but happy years. Those are the years when Okhrim Sevastyanovych, an educator by vocation, not position, a professional and intelligent person, an erudite, does his best to convey his knowledge to his students. However, having been accused of 'formalism' (the persecution started as far back as 1948, when "professors Hutorov and Liubchych spotted formalism

in my teaching. The order said, "To dismiss from the position due to lack of lecturing hours."), "boichukist" Kravchenko was made to discontinue his pedagogical activity to please 'the fighters for the realistic Soviet art'.

Since the middle of the 1950s the artist often goes to the Carpathian Mountains. He spends much time in Kossiv, Yavoriv, Sokolivka and Richka. The elderly people who are still alive remember "Okhrym the Painter", who decorated their churches.

His easel paintings of that time depict the mode of life of Hutsuls, like in *Hutsul Melodies* (1957). *Grandpa Paliy* (1959), *A Hutsul Legend* (1959). He creates works based on historic facts, like *Bohdan Hmelnytskyi at the Walls of Lviv* (1956). Besides, he recurrently applies the motif of Taras Shevchenko and his poetic pieces, like in the coal drawing *Taras Shevchenko* and the canvas *I Was Thirteen*, where he successfully combines poetic lines of the Great Kobzar and his own childhood reminiscences. He creates a series of canvases devoted to the motif of Motherhood. The canvas *Motherhood* (1959) was called *Ukrainian Madonna* by Kuzma Katayenko, a writer from Kuban.

Since 1960 and till he retires, Okhrim Kravchenko works in Lviv Television Plant, participates in designing TV sets *Verkhovyna*, *Trembita*, *Ukrayina* (though the last two were not stock-produced). The emblem of the Plant which he designs, *ЛТЗ* (Lviv Television Plant), has long been a decoration of Lviv TV sets.

Since the beginning of the 1960s O.Kravchenko works mostly in easel painting. He is not entrusted with creating large monumental paintings following 'esthetic considerations'. His works are specific. They are laconic and clear compositional interpretations in the manner of conventional plane representation. He masterfully combines elements in their volume and plane dimensions with the applied ones. He works in a restrained palette characterized by a skillful unison of colours and hues, subtlety of contrasts, and delicate gradations of the main colour. Which is more, the artist works in the ancient technique of egg tempera, avoiding industrially produced paints. This is why "his canvases remind ancient frescoes in their texture." It was Pavlo Tychyna, a poet, who was wise enough to notice this specificity of O.Kravchenko's works at the artist's

personal exhibition held in 1967 in Kyiv.

Being a connoisseur of his nation's past, O.Kravchenko applies the motif of Ukraine's Cossack history to his works. These are his canvases *Mamai the Cossack* (1965, 1974, 1981), *Listening to a Duma* (Ukrainian Ballad performed to bandura, a national Ukrainian musical instrument) (1967), *Victory* (1968), *A Cossack Was Leaving for the War* (1968), *There's a Fire on the Hill* (1969), *Holota the Cossack* (1978), *Bohdan Hmelnytskyi Riding a Horse* (1983). His painting *Listening to a Ballad* (1967) is believed to be the most prominent among the other works. He depicts three experienced Cossacks who are listening intently to an old Kobza player. He may be singing about the events they participated in, or they may be recalling their brethren who were killed 'on the Tatar steppes and Cossack's routes' or they may be thinking about future 'bloody fights'. They are listening to the duma as if it were something clearly understood and inseparable of them. It actually gives the right to the forth out of them, the oldest and the most experienced one, to waggle his finger, which is a characteristic movement of somebody older, before a younger Cossack's nose meaning 'Listen!'. This movement fills the canvas with the unforgettable and the least prosaic sense, which, if left out, would have made the painting a commonplace illustration to a History textbook [15, 117-119].

Another Father's dream was to create a portrait of the last Ukrainian Hetman, Petro Kalnyshevskyi in Solovky, a monumental memorial image. Judging by the sketch, it was supposed to be an ancient old man in grayish and greenish tatters with long nails like talons on his hands and feet; ignored, but not broken down, and spiritually strong. His eyes, wide open and piercing, are so much convincing!

Going on with Shevchenko motif, the artist creates the canvas *Shevchenko Among Peasants* (1968), as well as makes use of the images from the poet's works, like *At the Landlord's Serfdom* (1965), *Love Them, My Brown-eyed Girls...* (1968), *Katerina* (1973).

In the artist's works devoted to the Hutsuls life one can trace elements of light humour, love and affection which help him depict moments of Hutsuls life, habits, traditions and rituals of this

singing and blooming land, like Haymaker (1964), To the Market Place in Kossiv (1965), Decorating a Tree (1967), Wedding Band (1968), After-marriage Wealth (1968), a series Three Band Players / Violin, Cymbals and Tambourine Players (1967-1969), On Sunday Morning Digging Herbs (1983).

Interesting are the portraits he created, like the portrait of writers Vasyl Stefanyk and Kuzma Katayenko; professor Mykhailo Boichuk, scientist Yaroslav Novytskyi; besides, his auto portrait, the portrait of his wife and son, made in the 1960s-1979s.

The every-day life motif of his works accentuates on the artist being a psychologist and therefore his ability to perceive and depict this only ever moment, so unique but so much typical for the very image, when you can't help feeling the truth of what you see. These are his works Drinking Beer (1961), Spinner Lady (1971), Ploughing (1976), To the Director (1976), On Collective Farm Fields (1981), On the Pasture (1983), In a Restaurant (1984) and others.

Almost all his works are characterized by one and the same feature (be it easel painting or fresco). In his every work the artist makes use of a specific, though typical thing, be it women collective-farm workers dealing with beets and watched by both their foreman and a party leader (Hoeing Beets (1961)), or violin, cymbals and tambourine players are performing a merry kolomyika song (Wedding Band (1968)), or a boy shepherding his sheep (Shepherd (1960)), or a few fellows are playing dominoes in a city's park (Playing Dominoes (1964)), or tired passengers have fallen asleep on the train (On the Way (1974)), or two old ladies are catching up on the latest village news (Friends (1980)). This technique helps the artist depict people in their characteristic postures and at the same time underline a certain gesture or facial expression. Simultaneously, he manages to pick out the moment in the event when every person is active which enables him to successfully attain a natural composition which is highly important in the technique of conventional plane representation. It creates the atmosphere of psychological tension and the liveliness which, if neglected, will destroy any artistic piece! The artist's works are easily perceived when on the wall, they are taken there for granted, since they are static in-

tegral compositions full of their inner life and done in soft subdued palette. This again testifies to his being loyal to the principles of a monumentalist painter.

There is one more thing. A number of his works depict an apple tree with its ripe fruits in the center of the composition. We read the following words in the History of Ukrainian Art, "It is no accident that in the system of M.Boichuk's theory an important place is taken up by an apple tree and figures rhythmically situated on both sides. He perceived them as a symbolic 'tree of life'" [16, 111].

Doting upon the crown of this tree, Father keeps in touch with his adherents, the ones who survived and the ones so few. He often meets Serhiy Kolos, a former professor of Kyiv Arts Institute, Petro Kostyrko, an architect, Dmytro Antonenko-Davydovych, a writer, Onufriy Biziukov and Kyrylo Gvozdyk, his fellows from the Institute, corresponds with his older associates Antonina Ivanova and Oksana Pavlenko. Vadym Cherkas, Volodymyr Fedko, Halyna Zubchenko, Liudmyla Semykina, Ivan Ostafiychuk, Volodymyr Urishchenko, Ivan Kozlyk, Bohdan Romanets, and tragically deceased Volodymyr Morhun would frequent at his studio, which took up a tiny little corner in his two-room apartment in Lysenko Street, 26 "to introduce themselves to the monumental painting in the technique of egg tempera," as well as many others, even older in age, "who took the fate of real Ukrainian art close to their hearts," among them Bohdan Horyn, a man of letters, scientists Volodymyr Osadchyi and Yaroslav Novytskyi, poets Ihor Kalynets and Hryhoriy Chubai, an archeologist Ihor Hereta.

"Our Ukrainian nation is rich in talented people. However, we are not always able to appreciate everybody's gift. Besides, it is not uncommon among us to underestimate ourselves in showing the potent side of our talents. Which is a pity, of course..." This idea often sprang up in Father's head after attending exhibitions and discussions with Lviv painters.

Time flies. The artist persistently works days and nights as if trying to make up for the years gone. Even when his hair became milk-white, he would not ever put on the air of pompous solidity. He had one more gift his fortune gave him. It was his everlasting youth, the youth of his soul and his thought. Father used to quote

the words of Eugene Delacroix, a famous French Romantic artist, "An artist needs to live about eighty years to learn how to paint." And once, while working at his canvas *Sadness*, he suddenly knitted his brows and bitterly added, "And still, it is not enough," as if having a premonition of something unknown and mysterious...

On June 11, 1985 a personal exhibition of Okhrim Kravchenko, aged eighty, was held in the halls of Lviv Branch of the Painters Union. To a great extent it was his final account (of both his creativity and his life), though at the opening he looked full of life and energy, quiet and slightly smiling. This was the image of the artist to remember by everybody present.

I'm leafing through the books of opinions from personal exhibitions of Okhrim Kravchenko. There are so many of them, excited, thankful, contradictory, and frankly angry. I read, "A man of a great talent, a highly original and popular in his character painter," (S.Telniuk, writer, Kyiv, 1967), whose art "... is like a reminiscence or a song about our past, our history, our contemporaneity." (V.Vitruk, collector, Lviv, 1969), where you can hear a wonderful Ukrainian singing of a girl, fairy tales of our Grandmas and our national humour," (an illegible signature, Lviv, 1974), and, to put it in a nutshell, "the artist writes his nation," (A.Hrytsai, academician of the Academy of Arts of the USSR). "It is such a pity that Lviv public places are not decorated with Your frescoes. We all have an example of modesty, hard work, and fortitude to follow." (Lesia Krypyakevych, painter, Lviv, 1985).

In 1987 Okhrim Kravchenko's posthumous exhibition was held in Ternopil, Ivano-Frankivsk and Chernivtsi which heard many of his admirers say warm words about his creativity as well as the School of Mykhailo Boichuk, which he was faithful to throughout his life. And still, a true word about the artist will only be possible to say when a monograph on his creativity is published and when the principles of monumental art take up their proper place in the creative activity of Ukrainian monumentalists.

Professor Mykhailo Boichuk would say in his lectures, "When winter is coming to its end and flowers start appearing in early spring, they are not many; but we know that spring will come and there will be thousands of flowers!" [17, 445].

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Кравченко Я. Охрім Кравченко (1903-1985).
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Translated by Oksana Molchko

Анотація. Стаття розкриває життя і творчість художника О. Кравченка, до якого останнім часом привернута увага, бо в минулому він не був "обранцем долі", його не вдостоявали почесних звань і нагород, членом Спілки художників України став у шістдесятилітньому віці, більшу частину свого життя носив ярлик "бойчукіста", "формаліста", який причепили йому поборники "мистецтва соціалістичного реалізму". Художник залишався чесним у житті й творчості, його мистецька спадщина, що засвідчує вірність традиціям "бойчукістської школи", складає понад 300 малярських творів, близько 200 рисунків, акварелей та пастелей, альбоми ескізів і зарисовок.

THEORY AND PRACTICE OF CREATIVE WORKS

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COLLAGE IN TEXTILE: FROM TECHNOLOGY TO OPERATIONAL THINKING

The realias of contemporary Ukrainian decorative art practice more and more confirm their positions as an inseparable part of Ukrainian image-formation. Exactly “modern image-formation” — the process where the classical linear principles of existence are violated, where certain inoculation and mixing of formally technological qualities take place, though the most important thing is left intact — i.e. the creation of images on all the levels of psycho-semantic and emotionally-creative organization.

Fortunately, it is not necessary to convince anybody, that the present professional textile, which belongs to the leading parcel of decorative art, is also involved into the process of native image-formation. The state of affairs is quite different. While struggling for the right for such an acknowledgement, this professional art in the course of the last decades has lived through complex transformations, which can be compared to nothing else but artistic innovations of advance-guard at the beginning of the XX th century. Thus, aren't we the witnesses of analogical processes, when the necessity of confirming the new quality of art activates the search of new co-ordinates of its existence, becomes an important component of many experiments (both technological and form-creating) in the contemporary art of textile. It's noteworthy that the last decades of the XX - th century have passed for the home artistic textile under the slogan of active participation in the world-wide process of advance-guard textile development, with its numerous innovations so far as material and technology are concerned. The consequence of which is the broadening of the professional artistic textile in Ukraine at the turn of the centuries. The traditional forms of textile art (tapestry, carpet, panel) have been replenished by new ones, among which there are assemblage, installation and volumetrical

and spacious objects. All this we observe not only in the expositions of Lviv annual textile art exhibitions and the personal ones, but also at the All-Ukrainian triennale of artistic textile, which have been taking place since 2004 in Kyiv. And it is the observations over the results of modern textile art practice that urge for discussions concerning the motivation and peculiarities of such development.

Do our analogies with the advance-guard of the XXth century have any grounds? The answer to this question will be the appeal to the key, in our opinion, notion of “collage”, which, on the one hand, according to the researchers of contemporary art (k. Podgy, T. Brokelman, K. Bobryns’ka) [1], influenced the formation and development of modernistic, and later on post-modernistic thinking, on the other — has the immediate relation to textile. As collage in its primeval technological quality being interpreted as technique, as a means of connecting multifarious elements and materials, has asserted itself first nowhere else but in textile, where it has formed the basis of different techniques for fabric and manufactured articles decorating (textile applications, patchwork-articles of everyday use, and others). It is not by chance that the first collage attempts of the famous artists Sonya Delone, who was using in her creative method the ideas of artistic metaphysics of the beginning of the XXth century, were inspired by the patchwork-blankets, and a series of L. Popova’s collages — by the embroidering of the Ukrainian village Verbivka.

In spite of the fact that the similar attitude to collage is preserved up till now, we are interested in the phenomenon of its acceptance at the beginning of the last century, when new principles of modernistic art were being confirmed, as to the possibilities of collage not only artists, but also scholars turned. Incompleteness and fragmentation of this technology materials and elements becomes the incarnation of “an endless formation”, of “the creative flood”. Collage assumes upon itself the role of philosophical interpretation of multitudes, mobility and the endless change of real space. The definition of “collage space” appears in art, on which the space concept of cubism and futurism, photo-montage and constructivism are based.

It is “collage space” that allowed artistic innovations of the XXth century to escape the problem of the existing reality reflection, and helped to create a new subjective entity instead. In the collage

space everything can exist. Forms and images, which don't have any analogies with reality, may harmoniously coexist in collage. Their choice preconditions the creation of many-layered sense environment. [2]

In classical kinds of art (painting, drawing, sculpture) cardinal changes take place so far as the special organization is concerned: a complete or partial giving up of the direct perspective, unmotivated marking out of separate objects and their displacement, using of fragmental objects, the playing with scales, stylistic discord. All these are the components of collage thinking. As for the old kinds of decorative art, in which textile occupied the central place and was served by the plane surface environment, the innovations of this kind were accepted grudgingly and only partially. Space structuring of a textile creation (a carpet, a tapestry, fabric, panel) always presupposes the means of marking out of the major elements of objective or ornamental world, the employment of certain scale and stylistic displacements, making use of fragmental images, opposition of texture qualities of one or several materials — of all those, that makes the basis of the newest art collage thinking. Though the form-creating innovations of the beginning of the XX-th century left textile beyond the scope of its attention, as well as all the rest kinds of decorative art, which at that time was mainly considered alongside the term “applied”, or the one “for household use”, thus it fulfilled certain functions, but did not create an artistic concept. And one should not confuse the tasks of the then “modern” art, which sketched the pretensions of life restructuring, which brought it closer to advance-guard, the aesthetic utopia, orientation to artistic organization of the living environment, the combination of artistic and production activity, which gave birth to design, the raising of decorative art, putting into shape of interior”³. The use of collage in the the-then textile works was considered only as a technical component. As for “collage thinking” by means of textile materials, the latter was traced in cases of including textile fragments alongside other materials in the collage works (Arpa, Shvitera, S. Delone, J. Sttena, and others)

Among the important moments of innovations of the beginning of the XX-th century was also the turn to the sources of art,

which had, in Gadamera's opinion, to renew that state of art, at which a work of art "among the world decomposition" became to a certain extent the confirmation of order"⁴. For the artists for such sources serve the art of primeval elements, that is, primordial elements, among which there were — pure color, a geometrical form, a line, natural materials. Somewhat later — in the 50ies — to the list of such primordial elements of artistic textile fibre is included, the thread and the fabric itself. Probably, the turn to the "primeval sources" of textile art assisted the latter for being included into the context of modernistic concepts, that formed the basis for "the art of fibre" and "the art of fabric", which began to step into the world since the middle of the century. As we see, it is exactly this span of time that became defining, as far as the actualization of textile is concerned ("of the movement of the fabric art") in general artistic innovations, to which now not only foreign, but also home scholars appeal. [5] But the basis for this step was laid by the artistic tendencies of the beginning of the XX-th century, among which, in our opinion, the phenomena of "primordial-elements art", of "collage thinking" and "collage space" were of crucial importance.

As it is in the context of "primordial elements that a specific type of collage appeared, which has existed for a rather short period of time, - it is the abstract collage, in the basis of which lies the structuring from "pure", devoid of objects elements, - plane, color, line — arranged in certain compositions. It is to such collages that Sonya Delone and Dzhakomo Balla were greatly attracted. [6] In lampshades and hinges for windows S. Delone used applications from fabric or paper of various geometrical forms and bright, contrasting colors, which have been organized with the help of those light and coloristic theories, by which at that time Robert Delone was infatuated in painting. [7] The authors of abstract collages were the first to give up the plane and to go over to the three dimensional constructions. Some persons consider the appearance of abstract collage as the then experimental basis of painting. Though in it its own problematic, connected with the search of primeval most fundamental components of art, which was giving birth to the new perception of fabric, that is, the material of art. Thus, as it was mentioned before, in the middle of the XX th century the new

perception of the material of art is being also born within the frames of the world artistic textile, which entered the radical innovating movements of the artistic culture of the modernistic epoch. Textile fibre, and later on fabric as well become the incarnation of those “primeval elements”, which form the new artistic aesthetics. At that time the phenomenon of abstract collage is actualized again. Let’s recall the collage applications of K. Zvirynskiy, which appeared at that time as the reaction to the urgent European artistic tendencies. In order to understand the innovations of the textile art of that time, it is necessary to dwell on the peculiarities of an abstract collage. At first sight, the central element of collage thinking is absent in it — the combining of elements of different qualities, which belong to different semantic or stylistic cultural contexts. Similar to the abstract colleges of the beginning and the middle of the XX th century, the textile abstractions work with the identical textile elements — fibres, fabrics, the compositions of which are built according to the principle of homogeneous modules combination, and not on the principle of different realities opposition. But in such a way the distinctions between the devoid of concrete objects textile collages and those of painting become invisible. Similar to cinematics of the strokes of brush in the devoid of concrete objects paintings, in textile “the primeval elements” principle works: woolen (povst’ — milling) and flax (the glue technique) fibres, the stitches of a thread (the needle technologies). In our opinion, “povst’” as the basis for creative thought realization, embroidery in its contemporary understanding and “glue technology” are now nothing else but the means of “the primeval elements” in textile.

The trends of the world advance-guard textile came to Ukraine in the middle of the 80-ies and changed the picture of the home artistic textile development. The latest testimony of this process is the II-nd All-Ukrainian triennale of artistic textile, that was exhibited in the Central exhibition halls of the House of an Artist in Kyiv in November 2007, which presented genre and spectacle as well as material and technological diapasons of this art. The main feature of the contemporary textile is the fact that new coordinates of its artistic space have been once and for all determined, where side by side with traditional forms of textile (tapestry, carpet, panel,

lizhnyk) actively work creations, which have been considered for a long time in the context of contemporary Ukrainian art in general: collage, assemblage, volume and space construction, installation.

Nowadays the important moment of collage aesthetic affiliation to textile is the fact, that it is collage in its new philosophic understanding that directs the creative research to the new feeling of the material. An artistic fabric as the art of various textile materials — is first and foremost the sphere of primary “unprocessed by reality” planes, textures, where collage space is working to the best of its expressive abilities. And it is manifested not only in textile collage panels and “patchworks”, to the same extent it concerns the modern tapestries, the space environment of which is solved according to the principles of the same polysemantic collage. For example, in the exposition of the above-mentioned the II — nd All-Ukrainian triennale of the artistic textile politykhs and decorative panels were presented, where free and batik painting was combined with other means of surface decoration: print, knot coloring (shibori), stitching, application. The use in these works of collage principle allows the author on the image-bearing and emotive levels to create a complex throbbing environment, within the confines of which a certain filled with sense action is developing. As for the contemporary Ukrainian tapestry, it is after a certain period of crisis is asserting its positions in different branches of art: from design to fine arts, returning its eternal essence of the “painting with threads”. The refined color variations of textile plane actively develop the form-creating concepts of modern, devoid of objects, natural and figurative painting. Similar to the modern painting everything can be found in tapestry: an active plastic texture of various textile materials, a fine graphic work combined with the changeable dissolubility in colorful masses, and a complex multilayer polysemantic collage space, the variability of which is based on the variety of modern textile technologies and materials.

We have already got accustomed to the fact, that in the context of active mastering of forms-creating and technological innovations of the world textile art, the artistic textile has left the confines of a two-dimensional plane and involves to its palette untraditional materials. Exactly these trends facilitated the assertion in Ukraine

textile of such an artistic form of creative self-expression as assemblage. In its essence assemblage as an artistic phenomenon is also based on the collage space environment with the only difference, that the environment is three-dimensional. Working out the technology of the space collage in relief and sculpture, its founder K. Shvitters at the beginning of the XX-th century meant to abolish the borders among different kinds of art, to create the universal intact work. Perhaps because of this assemblage does not join the traditional art-criticism diagrams of analysis and assessments (material, technology). And perhaps because of this it disappeared as quickly as it appeared on the artistic paths of Europe exactly at this time, that is, in the first half of the XX th century. Though its ideas are very actual now in the context of modern art, when the artists (and not only those who work with textile) blend different techniques and the language of expressiveness, when instead of rational structuring of the work of art the principle of associative and playing combinatorics is used. Now assemblage is one of the most popular forms of textile work at all Lviv, Kherson, and now Kyiv exhibitions. Through the elements of non-art (real materials and objects), which become the integral parts of a work, the disrupted space of the aesthetic is created, where the chance is reigning, which, in the author's opinion, is not at all haphazard.

It is understandable that the frames of the article cannot include all the peculiarities of the modern textile art in Ukraine development. But in the context of the considered questions, in our opinion, of interest is the definition of the noun "belatedness", which flows out from the postmodernist conception of the modern art. This definition is very topical for all contemporary Ukrainian art, [8] which united in itself the elements of national revival, modernism, neo-advance-guardism and post-modernism. [9] The encyclopedia of post-modernism interprets the term "belatedness" not only as "the canonic "Acknowledgement" of the author, the genre ... a durable time later after the fact itself", it is also "the feeling, that you have come ...to the cultural scene the due time later or after all the "meaningful changes" [10] have been made in it. In Tracy Clark's opinion, "belatedness — is an important idea in the frames of post-modernism because of the two reasons. In the first

place, it gives rise to doubt the “canon” and its worshipers. In the second place, belatedness is turned to the genres and themes: about which those who inhabit the post-modernism landscape may write that there is nothing to write about as everything seems to have been written about”. [11] Nevertheless as it was already mentioned above, post-modernism combines classical and modernistic features, eclecticism, collagism, an interest to the content saturation of the work. Thus, the idea is confirmed, that it is not the question of the time when the genre or the theme appeared, in our case — of the new forms and concepts of artistic textile art, the question is in the understanding of their qualities and abilities to broaden the sense saturation of the work as well.

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Анотація. На підставі спостереження практики сучасного українського мистецтва текстилю проводиться дискурс щодо мотивацій особливостей його розвитку, де колаж посідає, на думку автора, ключове місце в пошуку нових координат і нового сенсу існування цього виду професійної творчості. Основу сучасного формотворення текстильного мистецтва заклали мистецькі тенденції початку ХХ ст., серед яких визначальними були модерністська концепція “мистецтва першоелементів”, а також феномени “колажного мислення” та “колажного простору”, закорінені в текстильній колажній техніці.

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PLASTIC AND PSYCHOLOGICAL EFFECT OF LIGHT AND DARK AS A PHILOSOPHIC NOTION IN DEPICTIVE EXPRESSIVENESS OF ARTISTIC CREATIONS.

Art bears the relation to reality as well as other kinds of manifestation of purposeful person's vital activity such as work, science, experience, and thinking. Since time immemorial creative activity of artists was directed onto formation of independent essence of objects representation, their outer and inner figurative significance.

It is the figurative and artistic form that reflects the nature of person's creative activity. The essence of this notion is confirmed in P.Coelho's narrative titled *The Alchemist*: "I as well as everybody perceive the world the way I want it to see but not the way it really is." [1, 113]

Creative idea forms ideas, improves their qualities on a level of social ideas and psychological and philosophic notions. Functioning of art object create and display an image of reality in descriptive image but does not depict reality and does not illustrate its importance. The whole development of art in context of world culture is a striking instant. Let us study separately the essence of such notions as idea-image-form.

The notion of idea is a synonym to *eidos* and *idea* that indicates aesthetic and contemplative nature of ancient thinking where logic determinations are in indissoluble connection with sensuous images [2,207]. When one speaks about an idea of artistic work one understands that these are realized emotional and aesthetic feelings of an artist materialized in proper descriptive and figurative means and elements.

The notions of form-image are integral components of development of students' way of thinking in practice of artistic and aesthetic education. They are used in two meanings on the level of notions. These are figurative and artistic form and that fact indicates their gender relationship and difference in content. The notion of form one should study as manifestation of inner and outer features of ob-

ject displayed. Figurative form is the product of artist's imagination and the way of reality perception. The figurative form is naturally based on thinking direction and emotional and aesthetic reality perception from general one (abstract, imaginative, symbolic) to partial one. The very partial perception acquires symbolic significance which is represented in painting by means of colour, light, texture, form, rhythmic, and especially by juxtaposition of light and dark with compulsory prevailing quality of main descriptive means and elements. Evolutionally figurative form as means of reality perception precedes the comprehension of artistic form.

The artistic form is an outer look of artistic work. This is the figurative form materialized by figurative elements of painting [2, 425].

The artistic form in art is only the ground for associative psychology and establishing the correlations between material and inner elements, that is abstract, such which are the result of imaginative distinguishing of the most important features of concrete reality and significance of a form- a sign and a symbol. The act of image creating and visible form manifestation of the most complicated conceivable, psychological, and philosophic notions is the stimulus and the aim of art. The variety of figurative form manifestations in historic and time dimension determine their prevailing psychological trend in wide range nowadays starting from visual imitation of reality to the utmost abstraction.

The boundary point of image creating is the eternal coexistence of two contrasts [1, 78]. That boundary point itself is the starting one in reality perception where light and dark are means of form creation and philosophic notion of these two contrasts that are used in art. They are an integral part of artistic method of perception and creating in such kinds of art as graphics, painting, sculpture, design, theatre, cinema and others.

It is suggested to study the scheme of graphic and content structure of philosophic notion of light and dark on the basis of author's experience, analysis, and theoretical studies. That is done taking into account the categories of creative work (cognitive, psychological, associative, and aesthetic) in structuring of artistic work using light and dark.

The best graphic illustration here is a Ukrainian Christmas oc-

tagonal star in the centre of which there is a big circle and eight beams-corners complete small circles. Each of the circles has their own outer and pithy characteristics. The graphic image of the star has an illuminated left side and an obscure right side. The form of the octagonal star is full of ancient symbolic meanings and comparisons of Indian and Christian mythology. German psychologist of the previous century Wolfgang Bauer paid great attention to these symbols. In his Encyclopedia of world symbols he states: "When our soul starts understanding symbols, a concept too difficult for clear understanding comes into being"[4,21]

An author's graphic and content structure of philosophic notion of light and dark is suggested. The Ukrainian Christmas star and the analogue of clover leaf as an ancient Hutsul symbol of Universe where the sun is in the centre are bright illustrative examples.

One can see the light that generates life. Light gives us the opportunity to reveal the beauty of the world, the flourishing of movements and warm and cold colours, and their harmonious correlations that spiritualize the world of nature. On the level of philosophic notion in figurative meaning the notion of light is one of the main elements in work of art where the play of light and dark creates equivalent composition rhythm. One can regulate the expressiveness of depicted image in art emphasizing the main thing in plot evolvment. The meaning of light was and still is the source for inspiration of artists of all genres for ages. The main aim of any work of art is its emotional and psychological distinctness reached by contrast.

Let us study what is contrary to light. The answer is vague. It is either shadow or dark, either object shadow or dark space of surroundings. The term dark is chosen which corresponds to the content of our scheme of light and dark. In fine art dark space is used by an artist to intensify and determine the compositional emphasis of light. Therefore quantitative and qualitative application of figurative elements and means is caused by ideological and meaningful loading. Having studied the importance of light and dark one can observe on the scheme that while merging of contrasts the confrontation of light and dark appears. From the big central circle there appear beams-circles that form eight symbols that look like as if

small circles full of symbolic importance. Three circles of symbols of life, harmony, and spiritualization are depicted. On the right side of the star there are identical circles that symbolize death, drama, and eternity. Vertically in upper beam-corner there is indicated a circle that symbolizes confrontation. A circle that denotes the symbol of psychology is located in lower angle. Eight symbolic circles that surround the central one sun-like have meaningful filling built by means of line, spot, circle, and tone. Let us illustrate graphically each of circle-symbol. Examining the upper circle-symbol of the star in the middle of which broken constructive line are filled with dark and light tints one can see a circle that symbolizes confrontation that is Mars, a God of War — the synonym of St. Mark Presuming. A circle in the lower corner filled with wavy lines and dark tint symbolizes psychology or psychological situation. It is the symbol of desirable welcoming energy that is the symbol of water by means of which St. John the Baptist christened Jesus Christ.

Such images in art occur in icon painting and works of Renaissance painters. The icon of the 15th century Epiphany (village of Raduzh, Pobuzhya) is monumental and laconically completed in its composition. Jesus stands on the stone in white loincloth in the midst of beryl green reach of the Jordan depicted by wavy lines contrary to garnet bank made of great clumps. The fresco of the 15th century Christening by Mazolini depicts the Jordan with the help of wavy light lines.

The confrontation and psychological situation are portrayed with linear means, contrast of form, spots, texture, tone, colourful means, and culmination of events in fine and applied arts (sculpture, graphics, design). An artist using such means deliberately strives for revealing state of nature and a human being in spontaneity, momentary change of feelings, contemplations, recollections, impressions, and spiritual reference point.

American philosopher and psychologist W. James suggests that our consciousness is a flow, a river in which thoughts, feelings, and sudden associations constantly interrupt each other and intertwine whimsically and illogically. It is the form of inner monologue.

Across on the left side of scheme from semicircle of light at the end of a beam-corner there is a circle with many ring-like circles of

center that resembles a cut stub. This is the symbol of life, of Air Element that indicates Evangelist Mathew due to his character—a knowledgeable and sage traveller. Such symbolic image can be found in ancient Tripil art on everyday and cultic stuff, Ukrainian Easter eggs (pysanky) and on many cultic monuments.

On the right side of the scheme there is a contrary to life symbol— a circle in the middle of which there is a dark ball that symbolizes death. It is the symbol of extreme necessity and the infinity of existence. Such symbol in the W.Bauer's Encyclopedia is compared with Evangelist Luke—an icon painter and a doctor that saves man from spiritual and physical death. In Middle Ages and Renaissance epoch St. Luke was considered the patron of artists.

The symbol of death does not define the symbol of life. This fact is confirmed by «experts» of ancient Ukrainian symbolism. They are Tarot cards asserting that death itself does not exist and different wracks are for new life to be able to develop [4,326].

In fine art dark has the function of secrecy, it is difficult to percept. It is also associated with death, drama, and eternity. Let us analyze the studied symbols located on vertical and horizontal lines.

A vertical line or a beam is an original image of a god Shiva, a beam of light that is either the beginning or the end as ancient Indian Shiva-Purana tells about. The vertical line is an active, acting image (symbol) and the main element of creation. Fantasy of an artist creates myriads of free symbols of male strength with the help of this vertical original beam. This line is marked with red colour that indicates movement.

A horizontal line is an ancient sign of a skyline of earth surface which is painted in blue that is a colour of water calmness. The horizontal line is a demand of a passive female origin of earth surface and water calmness in the language of signs of Indian nomadic people. If one imposes the vertical line onto the horizontal one an image of a cross appears that symbolizes material world. This is our Earth with four cardinal points created by four elements. Such cross was decorated with flowers and leaves transforming it from the symbol of a sufferer into the symbol of life tree [4, 24-25].

The next symbol on the scheme of Ukrainian sign located in the plane of light and dark diagonally are the symbols disposed

between the main studied symbols. In the upper part on the diagonal there is depicted a circle with a thin line which is the indication of inspiration or spiritualization. An oriental researcher of symbols Agrippa Nettesheim explains that ancestors hid great secrets in their manuscripts. All that was round they prescribed to the world of sun, hope, and happiness where a circle stands for sky [4,104]. In sacral art while depicting a clerical person the oval of the head is surrounded by a golden circle. A corporal being does not belong to the spiritual beginning. It is a cover of body form and is situated in such correlation with Spirit and matter:

OD(inspiration)-a thin paint layer

DUKH (spirit)-creates light, reveals EGO [4, 35]

Lightness and mildness of technical means of brush painting and feeling of lizyrovka in the whole work are represented by means of spiritual or inspired colours [5,275]. Inspired nature, objects, and a human being are portrayed by a high colour feeling of their immense simplicity and clearness. Colours are enthusiastic. A clerical person is always followed by fate for which contradictions between social and natural environment are peculiar. A circle located in the right lower part of the star and that symbolizes drama is disposed on the diagonal opposite the symbol of spirit. That symbol is portrayed circle-like and in the middle of which there is an incomplete dark spot. It is compared associatively with something wet and heavy. Dramatism in art is depicted through individuals' fate and characters conflict. The culmination of dramatic tension in work creating is characterized by discrepancy between moral ideals and the reality depicted [1,153-160].

The last symbols in the very scheme located diagonally in the plane of light and dark are such symbols: a symbol of harmony that is marked with an outer circle and a less inner one, and a symbol of eternity marked by a less circle inside and a dark spot.

The symbol of harmony has two circles which indicate two beginnings of harmony-the outer and the inner-and is the final stage at creating beauty of a work. These are structure, dimension of parts of inner and outer space, their order, coordination, wholeness of artistic elements of work that gives spiritual pleasure of the non-material world of ideas. The symbol of harmony is related with

the state of cold, logic, and rational. The token of irrevocability and inalterability of nature, person's state, colours, surroundings caused by the peculiarity of not being created or destroyed is intrinsic to the symbol of eternity. The symbol of eternity is related harmony. Eternity is compared with stars and the sun judging by ancient world symbols.

Proving principles of art creation by means of light and dark and having defined their role one draws to a conclusion that perfect art is a product of life impressions and realization.

The perfection of artistic plastic is achieved by the contrasts one of which is light and dark. All the rest colour correlations widen the expressive range of imitative means with the help of artist's imagination and his outlook. An artistic work filled with symbolic meaning has appropriate value. On the final stage of the scheme analysis let us try to grasp the development of plastic connection in the plane of light and dark and of opposed symbols located vertically, horizontally, and diagonally. One would study that fact on the circle-like schemes in a few variants where each of them has their own peculiarities without losing the wholeness and stylistic unity.

I. Development of plastic correlation of life and death.

Variant 1. That variant illustrates development of plastic correlation of life and death.

Such scheme causes composition development in a circle in a form of stripes and arbitrary light and dark spots located spontaneously and on different distances from the circle centre making in such a way concentric and dynamic movement.

Variant 2. That variant is achieved by developing plastic possibilities between confrontation and psychology, dynamics of constructive and wavy lines that are associated with the feeling of anxiety and excitement. There is a spontaneous location of light and dark spots.

Variant 3. This variant is formed by means of plastic wholeness of artistic form harmony and the notion of eternity. It is achieved by locating and imposing circles different in size with light and dark planes and by means of lines and spots. Such compositional structure is based on the law of equilibrium, proportionality of spots and forms size. The composition is closed outside to the centre.

Variant 4. This variant is built by connection of two symbols of spirit and drama that are created by means of circles and semicircles different in scale. These provoke the feeling of weightiness and durability in time. Compositions are asymmetric but well-balanced.

The variants of plastic connection proposed can be used in creative work, especially in achieving of figurative distinctness of a portrait by studied methods of plastic and psychological act of light and dark as philosophic notions in figurative distinctness of artistic work.

We shall try to depict conditionally a few variants of a portrait orientating on graphic scheme of symbols in a succession the Christmas star was characterized.

Let us study the portrait which represents confrontation. Inner feelings of a person portrayed are reproduced here through outer means of the form by broken lines and by contrast of light and dark corners of spots. One will compare a picture suggested with P. Picasso's illustrations and the portrait of A. Vollard in which the author uses contrast of forms thus revealing discrepancy and contrast of feelings.

Confrontation

The portrait is depicted by means of light and dark stripes, wavy lines and in such a way the state of worry and excitement is achieved. Light and dark spots create the dynamics of feelings. A trustworthy example of a person's psychological state is Rembrandt's self-portrait painted in 1661. Vivid lines and spots of light and dark reflect the inner feelings of the master.

Psychology

The portrait of the man who lived difficult life is depicted by means of a number of lines that underline furrows of life. The portrait is done in light tones on the dark background. Let us compare the portrait suggested with a painting of unknown author. The very painting is a portrait of Magdalena Zhemel'ko. The author drew carefully numerous wrinkles on Magdalena's face and on a kerchief. The impression is made they are looking at us, contemporaries, from eternity of their past life where the life is instantaneousness on the background of eternity.

Life

Restless death that haunts everything alive is contrary to life. In

ancient Rome times the word *larva* acquired the meaning of astral corpse (empty-inanis), a cliché that remained from a dead person [6, 29-30]. Death is a vain darkness and that is why darkness affairs are called vain [6,159].

A saint silhouette in icon painting is painted dark with *sankir* which stands for death shadow. When there are white hues the icon comes to life. On the icon *The Last Judgment* death is depicted in dark circle, above there is a circle with Redeemer that stands for eternity.

Death

The reviewed symbols are located vertically and horizontally that make them impossible to exist separately in the development of nature and society. Let us study symbols located diagonally. One of them is a symbol of inspiration which is created by light feeling of lines. The tone of face is lightened; clear eyes express an inner state of a cleric that belongs to saints. In icon painting everything depicted is done by light not by the source of light [6,152]. According to church studies everything imaginary is light [6,160]. Saints have a nimbus-a circle around the head that is depicted with a thin distinct line. The represented fresco fragment is the head of Archangel with nimbus and a drawing of Savior's head at Sofia Kyivska.

Inspiration

The next symbol is a circle disposed diagonally which stands for drama. That circle is built by heavy lines that express the feeling of sorrow and dramatic fate. A dark tint prevails, light sources are found on face that makes an accent of a person portrayed.

The variants of head illustrations in different dramatic situation are suggested. The first one is Mary's Sorrow, the church of Holy Spirit, village of Potelychi.

Drama

The symbol of harmony is placed in the upper part of the star. That harmony is built on parallel outer lines by a thin line and an inner light tone or a line that constructs a conditional form. There is a light tone on the face and background. Rational means of depicting and a cold look are used to paint saints. The harmony of outer-physical and inner-spiritual are preserved. "There is nothing outer that was not an inner emersion"[6, 67]. A Coptic icon of the 6th century, a fresco fragment taken from the church of Assumption of

the Holy Virgin on Volot circle, and the author's suggestion of the saint's head are suggested.

Harmony

Contrary to the harmony in the upper corner of the star there is depicted the symbol of eternity. That symbol is constructed with the help of two outer lines and a dark spot in the middle. The symbol of eternity is found in churches domes where in the middle of church interior there is an icon of Christ-the symbol of Universe. The dome is a circle in architecture, a line that closes the circle with Christ icon is in the middle in a concaved plane.

Eternity

A human life begins in commonness and ends in eternity. The studied illustrative symbols of portraits have their own peculiarities in image creating. The last classical shadowy structure of a portrayed person implements all means of forms such as light, shadow, feeble light, penumbra, reflexes, high-lights, and linear and constructive structure of objects. A portrait by T. G. Schevchenko Mrs. Matsievska is constructed on the dark background that expresses the illusion of depth, eternal space on the background of which light source emphasizes beauty of the very person.

Light and shadow structure of a work

Having studied the meaning of symbols in creating distinctness of portraits by means of artistic forms we shall apply that methodology on a person with author's suggestion following the scheme and comparing it with classical works of artists of different epochs. Using emotional and psychological action of light and dark as an expressive means in art creation we shall apply a body of a person as an object of study in revealing a creative potential of an artist.

Confrontation

Confrontation is structured by thick corner forms and movements opposition. Giovanni Piazzetta in his picture St. James Led to Matyrdom depicts St. James' movement who is confident in his faith and a guard's movement to an opposite side that makes the wire on St. James' body tightened. The dark background intensifies contrast and emphasizes the meaning of the picture.

Psychological filling in an artistic work is expressed by broken lines and dynamics of feelings. Rembrandt's drawing The Return

of the Prodigal Son reveals the state of emotional feelings and excitement of the event.

Psychology

Comparing life and death with Christmas star on the scheme one should pay attention to the fact that they are located horizontally on one linear level so they are contrary to their plastic possibilities. The symbol of life is full of lines dynamics in a circle, events movement, and consciousness peculiar to unrealized importance of death.

Life and death

Life is a radiation of light energy. The illustrative example here is a work of Lviv painter V.Semenko, a Hutsul dance Arkan- a symbol of life dynamics, and a fragment of a picture The Last Supper by N.Ge. Juda is a symbol of danger and betrayal.

P.Brueghel The Elder imprinted the symbol of death in his work The Triumph of Death.

Inspiration

Illustrations here are as follows: the author's suggestion of inspiration by means of lines and a light half-tint and Evangelist Luke Painting Madonna. Rogier van der Weyden rendered the state of inspiration. He perceives the posing figures in full. Madonna with a Child and St. Luke are represented in the interior and quiet, calm, and eternal landscape can be found outside the window. We percept the scene through the nature. Two small figures in the middle of the picture make a viewer concentrate on the nature.

Harmony

Well-balance of outer and inner form is peculiar to the symbol of harmony. Vertical and diagonal semi arches of the circle are applied in formation of a subject and ideas of a work. Background is made in golden or middle tint. Harmony and eternity have common artistic and figurative form, stylistics that is close to sacral art with sacral elements that reveals matter and subject of a work. Illustrations are as follows: an icon Kyiv Oranta and an icon Motherland.

Eternity

The suggested characteristic of symbols in classical samples served as a landmark in an artist's work. Studied symbols are applied also in a classic shadow structure of works which are suggested to compare with the scheme of Christmas star.

Drama

An inner side plays a vital role in a human life. Dramatic fate that is connected with contradictions of society and ethic and moral norms are peculiar for a cleric or an inspired person. Dramatic fate or an event has an analogy with memory. Dramatic act is not constant; it sometimes develops the circle of the scheme into the symbol of death although drama coincides diagonally with inspiration.

The author's subject of drama is suggested in comparison with Georges de la Tour painting *An Angel Appears to St. Joseph*. Contrary to the previously mentioned symbols located diagonally there are symbols of harmony and eternity.

Classic light and shadow structure of works of art.

On the picture *The Penitent Magdalene* by Georges de la Tour there are no psychology and confrontation.

By means of such comparison the value of a work is defined in the matter of subject and idea.

Finally let us study the concept of the star on the scheme of the plane vertically and spaciouly that are suggested on the picture in two variants.

On the first drawing there is depicted a scanning of the scheme of Christmas star vertically on the left side in the plane of light and on the right side in the plane of dark.

Spiritual orientation in human life as a basis of existence

Works of art created in the plane of light are related to sacral subject that is closer to spiritual life. Works created in the plane of dark are related to mundane problems of human life. It is a confrontation in society, drama and death as a rule in generating of life as well as transition into incomprehensible eternity.

Psychological filling and confrontation that guarantees the viewer mutual feeling play vital role in works of art. A work of art filled with the depth of emotional feeling influences the viewer through the dialogue - a picture and a viewer. Emotional fields are transmitted through energetic or inner channels that arouse excitement, and physical fields that are bearers of emotional feelings which due to the waves' modulations are transmitted onto surroundings [5, 75].

The second drawing of the Christmas star is depicted spaciouly. Development begins from confrontation and successfully moves

on spiral developing from one state of symbol into another. That succession is revealed on the third scheme that resembles an eight horizontally from the first scheme of symbol till the eighth, then till the third, fifth, sixth, eighth and so on.

One can reveal one of the main symbols- inspiration from general research of the star scheme of light and dark.

Let us study the scheme of three circles that reveals the essence of inspiration symbol. That symbol is supreme and meaningful.

The first circle with a dove is Spirit. Such symbol is depicted in icons or paintings of festive tier Baptism. Dark background inside the circle has a conventional name of inner soul. Spirit is inside and outside the circle.

The second outside circle has a title It, the beginning OD through Spirit to Creation.

The third circle is Idea that reveals the matter of the work in all parameters of Christmas star.

The second variant is the analysis of Inspiration symbol on jar as an example where It is a form and a structure of a subject and an image; Spirit is a non-physical cover; Idea is an outer facture of an image.

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Слободян А. Пластично-психологічна дія "світлого і темного"

як філософське поняття у зображальній виразності мистецьких творів. 2003. — Вип. 14. — С. 114-136.

Анотація. Зроблено спроби розкрити пластично-психологічні дії в мистецьких творах на підставі аналізу творчого імпульсу художника від класичних зразків мистецтва у побудові художнього твору до власного досвіду. Тлумачення цих висновків супроводжується схемами, графічними зображеннями. Користуючись схемою графічно-змістової структури філософського поняття "світлого і темного", художник розвиває своє професійно-образне мислення засобами формотворення в мистецькій діяльності.

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A CENTENNIAL HISTORY OF OPISHNE POTTERY SCHOOLS

Pottery schools were founded in Ukraine in the last quarter of the XIXth century. Since that time pottery educational establishments have been functioning in many towns and cities like Berlyntsi-Lisovi, Glynsk, Dubyntsi, Kamianetsk-Podilsk, Kolomyja, Makariv Yar, Myrgorod, Mezhyrich, Nova Vodolaga, Oleshnia, Opishne, Postav-Muky, Tovste etc. By the '50s of the XXth century the overwhelming majority of pottery schools had stopped their activity without having sufficiently fulfilled the set objectives. The tradition of their functioning was saved and taken up in Myrgorod and Opishne only. Its foundation was laid due to the far-seeing policy, practical and duly actions of Poltava Provincial Zemstvo. Myrgorod Ceramic Vocational School named after Mykola Gogol and State Specialized Art Boarding School known as Opishne Art College are still functioning. One of the peculiarities of Opishne is the fact that a huge variety of pottery educational establishments functioned there in different periods. In our opinion this particular fact may be one among a great number of other facts which gives us the right to consider Opishne as a remarkable centre of Ukrainian pottery schooling.

Opishne pottery schools differed from others in the subject-matter and objectives, the conditions of creation, in subordination, in the management of the studying process and also in the degree of their impact upon the further development of Opishne ceramic.

Here is the chronological order of schools: Opishne model pottery workshop of Poltava Provincial Zemstvo (1894–1899) [1], Opishne Pottery Educational and Illustrative Centre (1912–1924) [2], Opishne Domestic Pottery Manufacturing School (1927–1933) [3], Opishne Craftsmen School of Artistic Ceramics (1936–1941) [4], Opishne department of Vocational School № 28 in Reshetylvka (1986-1999), State Specialized Art Boarding School (Opishne Art College) – from 1997 till present days [5].

The highest possible analysis of functioning of each Opishne pottery educational establishment allows to find out their role in preservation and cultivation of the centre's artistic traditions, their influence upon the local pottery and ceramic traditions of other Ukrainian regions. The consideration of the predecessors' mistakes enables us to discern the most effective forms of activity of suchlike modern establishments.

There is much information about Opishne pottery in scientific literature. Opishne is truly considered to be Ukrainian pottery cradle, but it has never been in the scientific focus of attention as a centre of pottery schooling. There isn't a single serious and profound work on the question of functioning of Opishne pottery schools as yet. At present the author of the article is engaged in versatile researching of the above mentioned problem.

The problem of studying of pottery schools functioning is extremely relevant at present. As soon as it is looked deeply into, a lot of unanswered questions will be solved. They are:

1. Why didn't Opishne pottery lose its leading role under different political, social and economic circumstances?
2. Why is it not developing at present when there seem to be the most favorable conditions for that?
3. Why haven't pottery schools been studied in the system of Ukrainian artistic education?

The pottery educational establishments drew attention to these questions, emphasized the crucial factors of preservation and cultivation of Opishne ceramic traditions. The main objective of this article is to outline the characteristic features of each school. The article deals with pottery schools as one of the forms of handing down the knowledge in ceramics from one generation to another.

So different forms of organization of educational establishments according to their destination were approbated in Opishne. The demands and necessities to solve different pottery problems influenced the choice of the name of the educational establishment: workshop-centre-school-vocational school-college. In our opinion these problems were naturally determined rather than accidental, as they reflected the processes which occurred in the local pottery and also proved to be the source of implementing the novelties. As a re-

sult of political and economic changes, which influenced the activity of pottery schools, different objectives were put forward in them.

The main principle of Opishne pottery schools organization and their influence on the development of local pottery was different. But the factor that united them consisted in the existence of schools on the basis of Opishne pottery traditions. The role of executive authorities and institutions of local government in the effective organization of Opishne pottery schools functioning was crucial to a certain extent. A brief characteristic of each of these schools will enable to define their individual peculiarities.

Opishne model pottery workshop of Poltava Provincial Zemstvo (1894-1899) was a kind of experiment as it was the first pottery educational establishment in the Russian Empire. It was subordinated to Poltava Provincial Zemstvo which had organized it. It was founded to provide the opportunity for the local handicraftsmen to learn the new techniques in production and decoration of earthenwares; to learn the faculties of local clays and the choice of necessary polishing materials; to implement better (in technical respect) pottery equipment and tools; to promote artistically decorated earthenwares. Having started the manufacturing activity, which could be compared to plant manufacture, the workshop did not become educational as it was expected. The main objective of the school foundation was partially realized.

The directors of the school were: Ivan Zaretsky (a ceramist, 1894-1896) who didn't practice in pottery production and Markin (a technician — 1896-1899). The staff of the school included the craftsmen of plant manufacturing who had nothing to do with folk ceramics. All these people, both managers and craftsmen were invited by Zemstvo.

Among the pupils of the school were predominantly the children of the local handicraftsmen, aged 12-18, and also the craftsmen, who got consultations from the staff of the workshop. The length of education varied from a few months to three years. The specificity of the school consisted in the fact that it was a manufacturing workshop in which all the processes of earthenware production took place (beginning with the preparation of clay and finishing with the process of firing). But the systematic management of its function-

ing was not observed. The results of its activity displayed in some new discoveries and traditions, which became available to the local potters. Those were: taking advantage of the local clays faculties, the usage of plaster moulds, the spread of superb plant ornaments on the earthenwares. Thus, the propriety of foundation and functioning of pottery schools in Opishne was checked and the basis for the new centres of spreading the latest achievements in the field of pottery among the local handicraftsmen was created.

Opishne pottery educational and illustrative centre (1912-1922) was, to a certain extent, an achievement of its founders — the representatives of Poltava Provincial Zemstvo. That was both educational and manufacturing establishment at the same time. It was founded to favour Opishne pottery flourishing by means of spreading technological knowledge through educational process. Like in Opishne model pottery workshop of Poltava Provincial Zemstvo at this particular school ceramists were oriented to create factory-like goods rather than ones in the folk style. The main objective of the school — to prepare qualified craftsmen — was realized.

The director of the establishment was an efficient and very experienced technologist, a graduate of Kolomyja pottery school, Yurii Lebishchak. His personality as a leader and a real expert in his field displayed in the fact that the establishment he was leading was directed towards methodological experiments in pottery techniques and ornamenting. Built in 1916 due to his active participation, the building for Opishne pottery educational and illustrative centre (1912-1918) has been the centre of pottery life in the village for a long time. At present this architectural monument attracts numerous tourists who come to Opishne.

The staff of the school were not local inhabitants, but they were experts in ceramics and had specialized education. The overwhelming majority of students (handicraftsmen among them) were local. They outnumbered the previous educational establishments.

Founded under the conditions of flourishing of Ukrainian modernism and combining educational and manufacturing functions, the centre contributed greatly to the formation of the new image of Opishne ceramics. In the late years of its functioning the leading role belonged to the manufacturing workshop that later reflected in

the name of the establishment — Opishne pottery workshop.

From 1925 till 1926 Opishne Domestic Pottery Manufacturing School was functioning. It was founded on the initiative of the regional executive committee aiming at the development of Opishne ceramics. As the establishment had been functioning for a year only, it's difficult to dwell on its peculiarities. We happened to come across the earthenware made by a potter Bilyk by name in 1926, which proves that there were students at this school.

The functioning of Opishne Domestic Pottery Manufacturing School (1927-1932) coincided with a very significant and at the same time a very tragic event in the history of Ukraine. It was founded in the period of Ukrainian national rebirth and stopped functioning during “Holokost” (artificially fostered famine) and Stalin's repressions. The school was opened on the initiative of Opishne regional initiative committee and it subordinated to the vocational school department of the national committee of education. The main objective for the foundation of this school was the preparation of highly educated craftsmen, who were in great demand at that time, also the cooperation of handicraftsmen to facilitate the control over ceramic manufacture. The set objective was achieved — the school became a manufacturing and cultural centre for potters, the handicraftsmanship was eradicated. The manufacturing of artistic pottery in the centre gradually concentrated round the department called “An Artistic Ceramist”, founded on the basis of the workshop which functioned as a subdivision of the above-mentioned department.

The school was headed by a graduated of Myrgorod Pottery School named after Mykola Gogol, the technologist Ivan Boichenko. The staff of the school was predominantly represented by specialists in pottery manufacturing. The students of the school were local inhabitants. The students were admitted only under the condition that they had completed a four year education by then.

Under the influence of general Ukrainian tendencies of machine painting and geometric ornaments were being implemented.

The specificity of the school consists in the fact that unlike the previous schools it practiced political, social and cooperative upbringing, gave theoretical knowledge in specialty. The graduates

of the school played a remarkable role in the creation of Opishne pottery image. They also became highly qualified pottery teachers in the following educational establishment — Opishne Craftsmen School of Artistic Ceramics (1936-1941). The main objective of the school — to prepare highly qualified potters, who were in great demand at that time, and to provide secondary education — was completely realized, as 1616 graduates contributed to the existence of Opishne pottery on industrial scale.

The establishment was founded due to tremendous efforts of the head of Artistic and Industrial Union Luka Cherednichenko. The school was subordinated to Kharkiv Regional Council of USSR (Ukrainian Soviet Socialist Republic).

For the period of its functioning Opishne Craftsmen School of Artistic Ceramics has been headed by Yakiv Ivanovych Korytsky, Artem Savovych Kasha, Fedir Antonovych Riznyk, Oleksandr Petrovych Kyslomed. The main reason for that consisted in difficult historical conditions of the 1930s.

The teachers of the school were highly qualified potters with big experience, almost all of them were the graduates of Opishne Domestic Pottery Manufacturing School (1927-1932).

The students of the school were local inhabitants mostly, but a small percentage of the students was represented by people from other regions and cities of the USSR. The necessary condition for admittance was a preliminary 7-year education.

Among other Opishne schools this one was distinguished, firstly, by the level of organization, secondly, unlike other schools, where the workers for handicraft industry were prepared, this educational establishment was directed towards the preparation of the craftsmen of artistic ceramics, ready to work at a factory. The school favoured the appearance of new ceramists and preservation of national traditions of the local potters; it also favoured the spread of knowledge in other pottery centres of the USSR. The school brought some amendments to the classical style of Opishne earthenware decoration, which began to establish itself under the influence of the former educational establishments — it was the usage of painting. In our judgment it was, to a certain extent, the means of propaganda of contemporary political regime in the field of national culture sup-

port and cultivation.

When the school stopped functioning, as the World War II broke out, the tradition of pottery schooling in Opishne was interrupted. Ceramists and painters were taught, predominantly, at the plants “An Artistic Ceramist” and “The Red Craftsman”.

In the 1980s the question about the existence of a pottery educational establishment became urgent. It was the period of crisis caused by the fact that the group of the first-rate craftsmen, prepared by the previous school, gradually disappeared, and there was no one to replace them. As they put it in the contemporary periodicals, ‘Opishne stopped being bright, it became dull instead’. The question as for the foundation of Opishne department of Vocational School № 28 in Reshetylivka (1986-1999), which in our opinion was founded a bit too late, turned out to be very relevant and urgent.

The main objective for the foundation of this school was to make pottery very competitive. To a certain degree the department carried out the mission of supply of the village with young craftsmen, but the objective was not achieved.

The department was opened on the initiative of the director of Pottery Museum in Opishne, Oles’ Poshyvailo. It was subordinated to Vocational School № 28 in Reshetylivka.

The managers of the school performed the function of “a distant supervisor”. In reality, the department mostly was attached to the plant “An Artistic Ceramist”. Throughout the whole period of its functioning there wasn’t a concrete person who could be in charge of the staff activity. In fact, there was no director who could be interested in the effective work of the establishment. The assistant directors were the plant workers: Anatoli Ivanovych Koshelenko (1985-1991), Galyna Ivanivna Basenko (1991-1992), Liudmyla Andriivna Omelianenko (1992-1996), Mykola Ivanovych Sukon’ka (1996-1999). In our opinion one of the factors of ineffective activity was the fact that this vocational school was not properly managed.

The teachers on specialty in Opishne department of Vocational School № 28 in Reshetylivka were mostly the workers of the plant “An Artistic Ceramist”. The teachers of some theoretical subjects were those from local schools.

The pupils were represented by the talented youth from Ukraine and other republics of the USSR (for instance, Oleksandr Kara, Yuri Tulafly, Stanislav Tomait from Moldova).

This pottery school is noted for the fact that it was the first school after graduation of which one could pursue his/her education at a University or Institute. One more thing that makes it quite distinguished among the rest is that it sheltered the biggest number of students.

In the last years of formal functioning of the department, in the year 1997, The State Specialized Artistic Boarding School (Opishne Art College) was founded. It is still functioning. It was opened under the conditions of complete loss of pottery prestige, that's why the main purpose of the college was to create the centre of artistic education and pottery promotion, preservation and cultivation of Opishne ceramics. More than a decennial experience of functioning of this unique Ukrainian educational establishment proves that there were a lot of difficulties to achieve the set objectives.

The college hasn't become the centre of enlightenment and ideology, which would strengthen national ideas.

The founder of the Art College was Poltava State Administration. The ideological leader and organizer of the college was the above-mentioned Oles' Poshyvailo.

Since the year 1997 up to present days the establishment has been headed by different people: Liudmyla Mykolaivna Ovcharenko, Liudmyla Mykhailivna Panchenko, Svitlana Romanivna Pedchenko, Tetiana Mykolaivna Zinenko. At present the school is run by Liudmyla Mykolaivna Ovcharenko again. Unfortunately, none of the mentioned directors had specialized education.

All the teachers of the college teaching the subjects on specialty have pedagogical specialized education. Among the teachers on artistic disciplines there are those who conduct lessons without having specialized education.

The college is attended by local children mostly from the age of 6. The term of education lasts 11 years. The specificity of the college consists in the fact that pottery is taught during the whole period of studying.

In our opinion, the college has stopped in its progress, displaying

no evidence of further development. Among the significant reasons, which entailed such a result, can be the following: the lack of modern equipment, technical aids, and theoretical basis. But the main reason is the lack of highly qualified specialists, deeply devoted to pottery creation, as love to creation and implantation of feeling to clay can be given only by those who are experts in their field. That is why it is necessary to search for the ways of drawing the nationally and professionally devoted teachers into this college and carry out a thorough selection of students.

The perspectives of the modern pottery educational establishment in Opishne, in our judgment, consist in the fact that it must be directed to teach not only practical skills, as the ability to produce an earthenware does not guarantee the further development both a personality and the trade itself, but it must also mould ceramic outlook. It's very important to teach students to study and evaluate the current process in ceramics independently (for instance, to take his/her cue from a great variety of modern goods, to distinguish between real and cheap pseudo art, to infuse students with artistic perception of ceramics, emphasizing its ethnic aspects, which is the way to formation and preservation of ethnic traditions). Any modern artistic school must proclaim a certain "ceramic philosophy" which, in fact, is the very primary means of fostering in children a special feeling for creation of clay, which later on will lead to national artistic way of thinking. Without this philosophy, ceramic creativity as it is, will not exist in Ukraine. Pottery production traditions (the traditions of the centre, in which the educational establishment is functioning) are to be basic.

Extremely necessary and significant for the successful development of a pottery school is holding different symposia, festivals and conferences with the purpose not only to attract attention to the problems and achievements of the establishment, but also to share experience, to encourage students to work in the field of ceramics. Besides that, the educational establishment must be well-known in the country and very prestigious to attract talented youth from other regions of Ukraine.

Recapitalizing all the above-mentioned, we find it necessary to emphasize the following aspects:

- the foundation for the further development of the significant pottery schooling in Ukraine (Opishne) was laid at the end of the XIXth century;
- during more than a centennial period of functioning of different pottery educational establishments in Opishne, various organizational forms were experimented, which transformed under social, economical and political conditions;
- the experience of functioning of different educational establishments in Opishne favoured the creation of some traditions of Opishne pottery education, which are to be taken into consideration at present;
- as the historical experience proves, the productive functioning of any pottery school depends mostly on the experts working in it;
- due to Opishne pottery schools functioning, the pottery in Opishne did not lose its leading position under various social, economical and political conditions for more than a century;
- the effective functioning of schools in Opishne has always depended on the favour of authorities — the schools were supported as long as they were in need; the lack of authority initiative has been observed since the 1980s.

This factor is one of the main reasons for ineffective activity of artistic educational establishments in Ukraine.

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Щербань О. Вироби навчальних гончарних закладів Опішного в колекції кераміки музею Українського Народного декоративного мистецтва. 2009. — Вип. 20. — С. 34-43.

Анотація. Проаналізовано низку глиняних виробів, що зберігаються в музеї Українського народного декоративного мистецтва в Києві, виготовлених в опішнянських гончарних навчальних закладах, оздоблених елементами станкового малярства. Зроблено висновок, що ці заклади були провідниками нових ідей в опішнянському гончарстві, основними запроваджувачами яких були художники, викладачі та учні цих гончарних шкіл. Уточнено атрибуцію виявлених виробів, наголошено, що станкове малярство не було традиційним для опішнянського гончарства.

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“THE BEAUTIFUL” IN CUBO-FUTURIST PORTRAITS: BEYOND CONSCIENCE (PRINCIPLE OF RELATIVITY)

Portraiture occupies a significant place in art. It is known that development of the portrait genre-painting was always thoroughly studied by art critics and theorists. However, this development could not be equally intensive in all periods. With time passing, the problems have arisen and new ideas have emerged. They included a wide range of new topics and questions. Therefore, a portrait could be a genre-painting more or less attractive for a painter, and its content could be changed and really changed. The portrait was the essential part of the heritage of the avant-garde artists such as Olexandr Bogomazov, Anatol Petrytsky. The works in this genre-painting have been created by Volodymyr Burlyuk, David Burlyuk, Vasyl Yermilov, Victor Palmov and Kazimir Malevich.

It is not the purpose of the article to present the history of the portrait painting. In the present work we suggest to discuss Cubo-Futurist portraits created by the Ukrainian artists. Our interest is not focused on the comprehensive analysis. We dwell on the actual topics concerning the nature of portrait thinking of the avant-garde artists in creation of the Cubo-Futurist portraits.

At the beginning of the XX-th century, the portrait became a problematic, profoundly philosophical genre-painting which combined the most contradictory tendencies, bright realistic individual characteristics, and abstract and expressive deformations of models. In a new code of art formulae, a “real-objectless” opposition was one of the central. Early in the XX-th century, the trends such as Cubism, Futurism and Suprematism stopped to copy real objects. Their tasks were in another plane associating real with the perception of the intuitive, and that was the core from which a true and modern, for that time, work of art developed. Since the artist creates “from himself”, setting himself as a source, the main function of his conscience is a critical rethinking of his own nature by

intuition. Thus, through a personal transformation of the visible, there was suggested a concept of the creative consideration, combination of the artistic means with the artistic aim for the abstract creative work. Cubo-Futurism gave blending of the two worlds, subjective and objective, i.e. transformed and real, being unique in art by its force and sharpness of expression. There arises the question: "In what is the "subjectivity" of an artist manifested when creating the portrait image?" Is it only in the right to choose the main defining features of the original or in stating some new and broader reality than this "original"?

In the Cubo-Futurism art there dominated two problems: search for the essence and the effective application of the human spirit in art. The reality, which was so much spoken of, frequently, but not always, was metaphysical. The avant-garde artists considered that the imperceptible essence was associated with a dynamic or vitalistic comprehension of the cosmos, and from this point of view the artists were not idealists, but they attempted to represent in the canvas those definite energies, forces, potentialities and rhythms which, as they thought, were beyond the visible world. The artist's interest in an individuality, personality was expressed in search for the essence reality, since the process of perception of the vitality, characteristic of the object, and further conveying it to a viewer through the work of art could be exclusively personal and subconscious; feelings represented only the surface world of the things we see, and this world in many aspects is identical for all people. The differences occurred from the "unconscious", "inner necessity", "intuition" [1, 412].

Referring to the aesthetics of the avant-garde, dating back to 1910 – 1915, we can speak about formation of concepts of a special sight, that is an inner sight, which is realized without eyes.

Scientific investigations of the sight physiology, but to a greater extent "new mystique" [2], philosophy and psychology were the context of such conceptions. The avant-garde artists focused their attention on opening of new possibilities of the human conscience and psyche. Enthusiasm from opening the new psyche, new sight, new organs of sense and conscience was the basis of the Futurist myth. It formed many bases of aesthetics, namely alogism and absurdism, accenting of the unconscious mechanics of the creation,

passion for infantilism and primitive, interest in different techniques of psychic transformations.

The “psychic evolution” conception was developed in Cubo-Futurist portraits, where a special role was played by the means for revealing the unknown, unconscious sources of a new meaning and new perception. K. Malevich wrote, “To see the world does not mean to see it with the eyes, but one can see the world with knowledge and the whole being,... in our psychic world there is fixed a new real concept of a modern state of our world perception or in the psychic world our brain images, like in a mirror, its real state” [3, 226]. “The brain extract of impressions” is the unique aspect that gives us another modern perception of the world and the sense of a new reality [4, 62].

A similar “extract of impressions” is discovered in the classic Cubo-Futurist work by A. Petrytsky, *Portrait of Olga* (1920). Peculiar features of the compositional structure of the portrait conditioned a special reproduction of the appearance of the model interpreted in a generalized form. In the face there is emphasized its volume, the shape of the nose and plump lips is interpreted completely in a plane manner. The shape of the eyes is slightly enlarged, but at the same time the feeling of the fixed look is not lost. In such interpretation of the face, particularly of the cone-shaped nose, shadows around the head, we see the similarity with the Cubist portraits by P. Picasso. However, in the face of the model there is represented tenderness which is completely absent in the faces painted by P. Picasso.

The model, painted in the picture, is playing music. It is difficult to define the kind of the instrument the model is playing, because it is absent in the composition. Meanwhile, in a line-plane rhythm, there are guessed the contours similar to the shape of the piano cover [5, 17]. The musical instrument is transformed into a speculative category, relative object, from which some details are taken out: sign, indication of the existence. Such a speculative existence is sufficient for a compositional and game intrigue which is inherent in the Cubo-Futurism.

Note, that one of the main themes of the Futurist art was creation of the synthetic work which simultaneously would express

various feelings and influence different organs of perception. Such an art was the analogue of the reality, and more exactly, a new reality. Here, the essential place was occupied by the experiments in the sphere of synesthesia (when artists attempted to express in their pictures musical senses). It is characteristic that in Portrait of Olga the lines and rhythm are free from the representing function, create a distinctive visual music.

In theoretical constructions by a number of Ukrainian artists, new painting from the space of real sight images and the world of physical laws is as if transferred to the sphere of conscience, psyche, and material forms of a picture give only impulses, outer elements for one's own inner contemplations. "... Sensation is based on rhythmical features (movement), on their some action on our nerve-centres which transfer the sensation of conscience .. and what does the conscience do with the received sensation? It perceives the sensation, but judges of it only on the base of memories" [6, 143]. Such bases of a new principle of perception were developed by O.Bogomazov. The representation acquired the form that the traces of the images have, with the objects seen in the artist's brain possessing "a great amount of memories" [6, 144]. (Evidently, O.Bogomazov was influenced by A. Bergson's work "Matter and Memory"). Prior to transferring such "traces" to the canvas of the picture, the author had to see them in his conscience. Such a visionary element, "thinking by eyes", the artist described in his theoretical treatise "Painting and Elements" from an intuitive incline to a wave of a "rhyming object" through a thorough analysis of its properties and qualities to a volitional imitation of his emotions in the picture [7, 132].

In this position we particularly appreciate the words of the Ukrainian artists (O.Bogomazov, O.Exter, K.Vasylyeva and others), the "eye-witnesses of the invisible", who declared in the preface to the "Ring" Exhibition Catalogue the conception as set forth, "... Beauty is not in things seen, but in the perceptible emotional experience. There is no object, no thing, but there is some other thing, hidden, and this some other thing is the world of mutual relations,... the world perceived by the soul..." [8, 189]. With such a perception, a purely speculative sphere, conscience or a sphere of

unconscious psychical senses, was the mediated “mechanism”. David Burlyuk advocated much the eyes of the thoughts of the artist who had to write the analysis of his knowledge. Thus, new Futurist poetry searched for the “words, by which one can see, words-eyes, words-hands, by which one can create”, as well as the avant-garde painting searched for the “eyes-conscience”, by which one can think, or “eyes-hands”, by which one can perceive by touching.

A tactile function of sight, hidden deeply in the human psyche, required a special attention to the texture of the painting work.

Such a tactile “texture” component in new painting occupied an essential place. Almost all artists and poets, without exception, attempted to create “texture works”. N. Tarabukin, a noted art-theorist, called the representatives of new pictorial trends as “texturists” [9, 28]. In Malevich’s view, the texture is a “self-valued essence” [10, 41], and therefore the object is made, “created”, and a free and individual form becomes a basis of a construction of planes (though K. Malevich never took great interest in the texture of the picture surface; he was interested only in the represented textures perceived speculatively). M. Semenko, a Ukrainian Futurist poet, considers the texture as a combined notion, taking into account the unity of three elements — “material”, “form”, “content”, and regards it as the “absolute”, “The texture consists of material + form + content. Include a desired content in these three synthesized notions of the texture. They can be broadened, complicated, laid out, and generalized, but these three elements are constituent units most widely used and known” [11, 234]. D. Burlyuk was one of the first who attempted to give the “single possible” classification of painting works in the article “Texture”, understanding by the texture the character of the surface of the picture, features of its plane [12]. The emphasized, thickened, hypertrophied texture of the picture surface referred the viewer not to the eye sight, but rather to perception by touching.

D. Burlyuk in many of his Cubo-Futurist works turns to such “sight touching”. In the picture, *Time* (1910s), there is depicted a realistic woman’s face, placed in the kaleidoscope of urban forms, which is perceived only speculatively. The artist attempted to express something imperceptible, intuitive, maybe human memory,

reminiscences, the feeling of the coming time in the pictorial space, having perceived the manner of filling a free space with plenty of tactile volumes.

Pictorial planes, extended and distanced in the picture canvas, are as if up in the air, devoid of everything, which would fix them in reality. These planes are in contradiction with the principle of the perspective, that is lines which converge in one point. The manner of presenting the space, mixed perspective — frontal, straight, back, axonometric, colour and airy — all this is peculiar to the avant-garde. The viewer perceives the picture as synthesis of visible impressions and memory images in the world with a peculiar texture landscape. In the article about the texture, D. Burlyuk described this world as a completely independent reality of "colour spaces". Some works of the artist, dating back to the 1910s, were as if specially created for investigating the transformation of the sight perception into the tactile one.

Another painting work by D. Burlyuk, "Siberian Flotilla" (1911), belongs to the educational Cubo-Futurist portrait. The peculiar feature of this work is quite a different deforming interpretation of the space. In this picture there is depicted a sailor divided into fragments and separate elements (similar to words in the Futurist poetry which were frequently divided into separate letters), and again gathered together, but not according to the laws of reality. A distinctive special effect in the portrait is "fragmentation" of the image — the representation is broken up by broken lines into acute and open angles with well-defined geometrical contours as if broken off from ice. The sailor's face is represented by the reporting fixing, simultaneously at several visual angles, in three and four revolutions, that is solving the problem of the artist's sight movement about the model. The artist accentuates the attention to the movement, combining the Cubistic laying out of the form on the plane with the Futuristic technique of successive representation of separate phases of the head movement. The Cubo-Futurists attempted to represent the movement of the object or figure and different foreshortening by plastic means.

The Futurists spread the dynamic sensations not only on the mechanical movement or the movement we see, but the "move-

ment” of the psyche, inner dynamism. The artists attempted to perceive the plastic movement of the modern spirit state and represent the ephemeral state of the psychical reality, which was developed in the peculiar “inner landscapes” on the base of plastic equivalents. Such are, for example, the paintings by A. Petrytsky, *Portrait of V.Chystyakova, an Actress*, and *Self-Portrait*.

In *Portrait of V.Chystyakova* the artist placed the figure of the actress on a neutral background created by triangular forms. In the tectonics of the figure there dominate triangular forms, that have something in common with the forms from which the general background is made. This creates a complex interacting structure. Compositionally, the “portrait” is constructed as a diagonal composition, which allows to combine different aspects of perceiving the figure and develop on this basis the metaphorical accompaniment of the portrait characteristic. In *Self-Portrait* A. Petrytsky used a stroke and a line, allowing the deformation of the form, its shifting for the sake of upsetting the static character of the frontal composition and imparting to it the inner expression.

In the context of our analysis, the Cubo-Futurist portraits by O. Bogomazov are of interest. The artist painted the portraits from the inner to the outer, having realized “... that painting is not a copy from the model. ... that a painter like a demiurge .. intuitively, as a musician, chooses a key” [7,132]. In the painting, *Portrait of the Wife Who Is Reading* (1913), there is depicted a woman’s figure sitting with her head inclined forward and having a sheet of paper in her hands. The woman’s figure, is partly cut off by the edges of the canvas and placed against a light neutral background. The woman’s image consists of several generalized plane forms separated into smaller fragments. The system of lines in the picture creates closed geometric rhythms constructed by inserting geometrical figures into each other, and arrangement of nonparallel lines imparts the inner movement to the image. The face, hands, sheet of paper are formed from the turned-over triangles with the angles faced down, which imparts to the representation the effect of the downward movement. In general, the artist uses the plane technique for representing some forms, but by means of light-and-shade modelling he creates three-dimensional forms of the face, hair style, hands, trunk with a hardly

noticeable likeness to a portrait at first sight. Analysing this portrait, we reveal the feeling of the artist's deep insight and exquisite taste for the beautiful. O. Bogomazov stated that "logic of reason does not coincide with the logic of the beautiful." [7, 133].

In our opinion, another painting, *Portrait of the Wife* (1914), is of interest. This representation includes a whole list of geometrical forms and lines. The composition of the portrait is constructed about the central axis, which is slightly shifted to the upper left side and goes through the point connecting the brows and lines of the nose — the bridge of the nose in the woman's face which is a compositional centre of the painting. The representation is constructed from the plane form-creation elements by the scheme of the turned-over triangle. Such rhythms of the planes resemble the Cubist painting technique which demonstrates its all plastic and emotional possibilities. With all evident image deformation of the model, in the portrait there is displayed a specific combination of womanhood and charm disguised by a real, almost ironical likeness. *Portrait of the Wife* presents the amazing synthesis of the elevated mood and new plastic ideas. However, a sharp, with an irritable effect, unusual technique of representing the wife was interpreted as a challenge to the public taste.

Portrait of the Daughter (1928) is Bogomazov's masterpiece. The image in the portrait has a striking likeness and differs little from the main stream of the Cubo-Futurist painting. The artist as if introduces his model into the space of his own art, where everything is subject to a single plastic ritual-transformation in the given rhythms. The face of the daughter is presented as seen through special optics which generalizes and individualizes simultaneously. Oksana Pavlenko, a well-known artist, described this portrait as "the most attractive work of fantastic beauty". There are three colour areas in all: orange-pink (head), dark-blue-light-blue (dress), green (background). Plastic egg-like head represents a slightly shifted unclosed form, its contours are ringing and trembling like a string [7, 139].

The attempt to reproduce in the canvas the new world, that combines the inner and outer, became the basis of a number of Cubo-Futurist portraits created in another style. Such portraits represent

the human appearance consisting of different tactile and sight sensations, associated chains, in which object and texture combinations are constructed. In these portraits, the “face” is represented as a projection of psychic sensations and individual perceptions, where the artist attempts to perceive peculiar configurations. They demonstrate the attempt to deepen, sharpen the portrait conception, not to reproduce the outer surface of the face with the inner content, but to create a special artistic construction, which expresses a complex of sensations in the face, that are always woven from a number of impressions, which are scattered and are almost beyond logical description.

The brilliant examples of the above are the Cubo-Futurist portraits by N. Goncharova, *The Lady with a Hat on* (1913), by L. Popova, *The Sketch to the Portrait* (1915), *The Traveller* (1915), by V. Mayakovsky, *Self-Portrait* (1918), which display the transformation of the content, principles of comprehension and perception. In this situation, the artist demonstrates a qualitatively new level of consciousness. His abstract thinking becomes more flexible and stronger, the change to a sensitively psychological associative vision becomes more noticeable. All these “portraits” are games of memories, where one image is revealed in the other like surprises in the Easter egg. This is a “parade of associations”, which occurs from the fantastic intersection of various geometric planes and lines, in which “there are no down and up, it lives only in the human brain, the home of illusions” [14].

In the review of 1913 for the exhibition of the Futurist sculpture by Umberto Boccioni, Sillart, a critic, noted, “... impressionists depicted objects in the medium, which surrounded them, Futurists represented the surrounding medium in the object” [15, 61]. Paraphrasing these words, we can say that the world around the artist penetrates inside the artist himself.

Such an inner world in the Cubo-Futurist painting is reproduced through the individual psyche, psychic movement of the recipient. In this case we mean a great number of different perceptions that are superimposed upon each other and transform a real image. In Cubo-Futurist K. Malevich’s portraits, *Portrait of Klyun* (1913), *Portrait of Matyushyn* (1913) and I. Klyun’s *Self-Portrait with the*

Saw (1914), there is realized a spectrum of possible perceptions. The main sight image consists of plane combinations with different texture properties. Exactly these very planes, rhythmical pattern of their intersections, are the constructional basis of the portraits. Portrait of Matyushyn is the portrait of one that is "passed" through the psyche of another and is not only seen by another's eyes, but is "carried" through a number of individual associations. The plastic movement follows the complex associative mental movement. In Portrait of Matyushyn, there is originally developed a "dual portrait" — an intellectual atmosphere of the joint creative work (it is known that at that time they worked together on the opera "Victory over the Sun"), where the musical attributes (keyboard) are combined with the life experience associated with different situations and circumstances.

The magnetic field of K. Malevich's Cubo-Futurist compositions is capable of involving in the orbit of its attraction the works of other artists. In this context, Self-Portrait with the Saw, which I. Klyun painted by tracing K. Malevich's Portrait of Klyun, is of interest.

The main constructional element in K. Malevich's painting is the saw which emphasizes the central theme of a new artistic construction.

In all the portraits analysed, there is observed, to a greater or smaller degree, the evolution of art from the Cubo-Futurism to the infinite reason, which K. Malevich in 1913-1914 named as "alogism". For K. Malevich alogism became an important impulse at the time when the artist created his first Suprematist compositions. The very alogism, which is a component of the Cubo-Futurism, to be more exact, its tint, led to a logical end, to creation of a monochrome quadrangle known as Black Square. Many historians of art said that this square expressed nothing and even it was called as "zero form", though K. Malevich himself spoke about "the face of the square", the square as "an icon of its time" [15]. We should analyse this K. Malevich's "portrait of time", but it is beyond our study and will be the object of the future investigation.

Thus, the Cubo-Futurist portrait demonstrates a number of problematic relationships between reality and techniques for its

representation, between a visual fact and mental image.

The Cubo-Futurist portraits are based on the search for new aesthetics, finding the “sensual individuality” and stating one’s own vision. The Cubo-Futurist portrait is constructed in the intersection of two meaning planes — phenomena of a new reality and new perception, and the leading role belongs to the perception itself, and a constant subjective-objective game, substitution of meanings shift the limits of the past perception. The Cubo-Futurist portrait image is represented in the categories of a new associative perception. This means that the artist is still associated with imaging the reality, but only associative, which transforms chaos of absurdity into new imaging forms, that creates a precedent for discovery.

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Анотація. У статті робиться спроба висвітлення природи портретного мислення художників-авангардистів. Кубофутуристичні портрети допомогли простежити логіку деформацій, що відбувалися у мистецтві першої чверті XX ст. Відзначено, що увага українських кубофутуристів була сконцентована на відкритті нових можливостей у свідомості та психіці людини. Позитивними відголосами ідей авангардистів стали зображення невидимого, нова художницька чуттєвість, гармонія, складені з дисонансів. Кубофутуристичний досвід відтворення у портреті образів внутрішнього, доступних лише для умовлядного споглядання, став суттєвим етапом у формуванні супрематичної концепції К.Малевича.

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GROTESQUE ART IN UKRAINE: THE HISTORY OF ITS DEVELOPMENT.

Grotesque art in the history of Ukrainian art had its origin in a folk art of Kyivan Rus and a professional art activity of Middle Ages. Its original remained unknown for a wide circle of amateurs of this genre because of a lack of a proper scientific research. The problem which helps to get acquainted with a symbol of an ancient grotesque art lies in the bases of an artist's style. The experience of ancient Ukrainian icon painting proved useful. It had a strong monumental influence on a spectator.

Medieval artists even did not guess that they were creating grotesque representation or caricature. They involuntarily distorted a human face or figure thus expressing their attitude to a certain person rejecting small everyday details which besides description did not have any contents. Artists highlighted the most typical historical cultural and spiritual value of their ancestors, sometimes they repeated themselves in their valuation but they never idealized them. In their interpretation a theme of a national life is transformed into a theme of a national peculiarity of Ukraine. The highest level of artistic generalization introduced these works into a wide context of Western European culture of that time. European artists rejecting superfluous emotions and sentiments spoke about their ethnographic and cultural roots with a special pride and dignity.

Grotesque in the creative works of medieval artists emerged spontaneously. It depended on a visual and associative perception of a person depicted by an artist. At first the elements of grotesque appeared in the personage of the devil who pulled idlers by the hair. In the scenes of «Day of Judgement» there is an interesting representation of sinners in the hell. Satire of these scenes is emphasized by other compositional parts of a work. "This is almost the first manifestation of everyday and satiric genre both in professional and folk painting" wrote a famous art critic P. Zholtovsky.

The icon "Day of Judgement" of the first half of the XV th

century from a village Vanivsky (Lviv region) is the most ancient work which contains a part of a subject of grotesque and satire art in Ukrainian easel painting.

The icons "Day of Judgement" (the XVth century) from the village Zdvizhya and from the village Mshanets (the end of the XVth century) are stylistically close to it. The icon "Day of Judgement" (approximately 1560) from a small town Dolyna is very interesting. There is a row of other Halician icons "Day of Judgement" of the XVth century and of the XVIIth century. These icons images gave answers to the main ethical and moral questions of that time. Such icons there were almost in every church, in a courtrooms of the city hall. They played a special role in a cultural life of a feudal society. The evolution of the portrayal contents in the icons "Day of Judgement" is the most interesting in the Ukrainian icon painting and not only in it. One can trace this in the collection of these icons (from the XVIth- to XVII centuries) in the National Museum in Lviv. The images of sinners attain clear contents of life, they brightly reflect folk existence, his social and ethical ideas of that time. In these images one can see those who performed financial losses to peasantry. The scenes which depict events in a tavern appear in the icons (the devil who is whispering something to the ear of a tavern keeper, a musician who is painting the bagpipe or a dance who is dancing). Hard drinking is blamed, among sinners there is a miller, a woman "prolicide" a "witch" a "enchantress", a "fortune-teller". Who did damage to health and wealth according to the idea of peasantry.

In the icons of "Day of Judgement" (the XVIth — theXVIIth centuries) social motives of satirical representations of «a merciless master» appeared. Besides masters there are judges, moneylenders, commisars, hypocrites and so on. Those who changed their faith are blamed. It was considered as a national betrayal according to a morality of that time. Devils are turning out a group of such sinners to the hell. In Kyiv, Lviv and many other cities appeared popular prints which had an instructive and notional significance. Ukrainian popular prints were published in the publishing house of Kyiv-Pechersk monastery. The oldest work are dated from 1619 and 1924. Such famous printers and engravers as P. Beryndo,

Prokopi, T. Zemko, Iliya worked there.

According to P. Zholtofsky who researched in archives and museums, grotesque and caricature were separated into a special genre of drawing at the end of the XVI th — at the beginning of the XVII th centuries.

The representation of the icons of "Day of Judgement" (the second half of the XVII th - the beginning of the XVIII th centuries) is chiefly connected with folk icon painting and one must consider them as a folk painting. At the same time a society caricature appeared. Its themes were of folk verbal creation (songs, legends and tales). The subjects of everyday satire we can also see in applied art. Humorous and satirical scenes from a folk life were popular on the tiles in Halicia in the XVII th century. These motives are on the tiles of other Western Ukrainian territory. In Eastern Ukraine especially in Poltava region the subjects of folk tales and fables predominated. Satirical motives were depicted on the tiles in the XIX th century. As regards this P. Zholtofsky mentioned: "The development of professional art in Ukraine till the end of the XVII th century was connected almost with easel, mural and portrait painting. Everyday reality was limitedly reflected in ordinary concrete images. This side of the life was reflected in author drawings of the petty intelligentsia of that time: secretaries, village deacons, small clerks."

They created hundreds of miniature graphic works in which they reflected resourcefully their life experience on the margins of different documents, manuscripts, on empty places of a paper. Amateur drawing in Ukraine in the XVII th — XVIII th centuries was widely popular in the average stratum of the society. According to a spirit and method of vision it was close to folk subjects in Ukrainian painting with their realism and democratism, with truly interpretation of real images which underlay the development of realistic principles of painting. One can find here typical characters of different jobs and social strata.

To the end of the XVII th century painting studies were conducted in monastery workshops (kuzhbushky) and Kyiv-Pechersk workshop was one of them. Portraits of famous Cossacks I. Pidkova, H. Holubka were created there. Grotesque drawings, caricatures and cartoons are belong to the original works created in this

monastery workshop in the 50-s of the XVIII th century. Among them there was a half-length portrait of a village headman executed with a vivid stroke. It was undoubtedly a convincing image from a real life. A satirical profile of an old shrewish woman signed «a woman is old, not young » is very typical.

On the Western Ukrainian lands which were under the rule of Austrian —Hungarian constitutional monarchy, social and political pressure became stronger from the side of the ruling clique. At the same time national hostility among peoples of the empire was artificially exasperated. Difficult economical and political state of Ukrainians considerably hindered the development of cultural process in spite of some privileges granted by the government (professional equality, a right to organize educational establishment, publishing houses, scientific societies, publishment of Ukrainian newspapers and journals and so on).

The formation of Ukrainian grotesque art and caricature emerged during Austrian —Hungarian Empire. The first Ukrainian humorous and satirical periodicals "Scarecrow" and "Mirror" were published in Lviv. "Scarecrow" (an editor was Stebelsky) was an addition to the newspaper "Conversation". It was issued in 1853-1868 in Vienna and in 1873-1893 in Lviv. It was published twice a week and had Moscow positions. "Mirror" (a publisher was L. Levytsky, later Arsenytsch an artist was Ju. Dankevych, pseudonym Prosten Dobromyse) was published also twice a week in the printing house of scientific society named after T. Shevchenko. This magazine battled for interests of Ukrainian people. It raised a question of Ukrainian national consciousness and statehood. Such artists as K. Ustyanyovych, T. Kopystynsky, Tyt Romanchuk, Je. Turbatsky and famous Polish masters of grotesque F. Bzhozovsky, K. Sikhulsky, F. Pautch worked there.

Homourous and satirical illustrated periodical "Gnat" (a publisher and editor was J. Kuntsevych) was published from 1890. In this sphere such masters as T. Terletsky, A. Pylykhovsky, M. Ivasyuk prolificly worked. During 1898-1906 "New Mirror" (a publisher and editor was O. Dembitsky) was published in the Ukrainian language. This periodical successfully continued traditions of "Mirror". At the beginning of the XX th century Ja.

Strukhmanchuk and Je. Turbatsky represented a high mastery of grotesque.

At the end of the XX th century the art of grotesque was practised on a large scale not only in Lviv but also in Kolomyia, Stanislav (now Ivano-Frankivsk), Chernivtsi.

From 1871 in Uzhgorod illustrated satirical newspaper "The Owl" was issued twice a month. The artist F. Hrets worked there.

In Eastern Ukraine literary and artistic life was absolutely catastrophic. Reactionary politics of Russian tsarism persecuted Ukrainian culture and language. It is known that under the government decree in 1863 the usage of the Ukrainian language, publishing books in Ukrainian, importation printed Ukrainian editions was officially forbidden. This fact had destructive consequences for the development of education, literature and art. The ruling of Russian chauvinistic Empire was completely unfavourable for the progress of the art of grotesque and caricature. The censorship protected the tsar and his suit. Just because of it the most of Ukrainian artists and satirists collaborated with such Kyiv Russian magazines (sometimes they themselves established them) as "Moon" (1881), "Council" (1883-1884), in Odessa "Bee" (1881-1889). Among caricatures the works of such artists as L. Pasternak, M. Bondarenko, M. Chemodanov, M. Alexomati, H. Belyy were distinguished.

In spite of these complicated conditions Ukrainian art was still developing in Eastern Ukraine. For the first time graphic art showed the power of grotesque and caricature in the revolutionary agitation and propaganda.

During the first Russian revolution (1905-1907) in Kyiv, Odessa, Kharkiv, Poltava and in other large towns of Eastern Ukraine over 40 publications were issued. They contained topical grotesque drawings and caricatures directed against the self-will of tsar's government. Among them there were such Russian magazines as "Thunder" (1906) and "Rivet" (1906) in Kyiv, "Bell" (1905) in Odessa, "Sting" (1906) in Kharkiv.

Ukrainian satirical weekly magazine "Wasp" (artists V. Reznichenko, M. Jakovlev, I. Buryachekov, P. Naumov, I. Shulga, A. Surov, O. Babayenko, O. Slastyon) was the most important edition of that time in Kyiv. It existed not long, only 26 copies were

published. The magazine united a brilliant group of democratic workers of culture in particular I. Franko, L. Ukrainka, M. Kot-syubynsky, V. Stefanyk and others. I. Trush highly appreciated it. During its existence this magazine became not only a tribune, but an original force for artists of different age and aesthetic ideas. Such masters of brush and chisel as I. Buryachok, F. Krasysky (Kyiv), P. Nilus (Odessa) ensured a professional quality and acuity of influence of satirical graphics of that time. Grotesque drawings and caricatures took a considerable place in their creative works.

There are only partial facts of an intensive cultural life in Ukraine of that time. At this period art began to reflect the sharpest social and economical contradictions and a revolutionary tension. It had especially vivid expression in journalistic graphics which was in the vanguard of the fight against the autocracy. In this case such artists as M. Farmakovsky, I. Buryachok, I. Zyalenko, V. Reznichenko, Je. Turbatsky should be marked.

At that time the magazine "Scarecrow" continued to be published in Lviv (Ja. Strrukhamanchuk was an artist). In 1900-1905 a satirical edition "Gnat" (an artist was Ja. Pstrak) appeared. In 1906 the magazine "Mirror" was resumed (the artists were Ja. Pstrak, I. Zyalenko, Kvach). From 1912 the magazine "Wasp" was published (the artists were Ja. Pstrak, Ja. Strrukhamanchuk, Je. Turbatsky). In 1913-1914 the magazine "Sting" was published (the editor S. Terletsky with the assistance of M. Holubets, an artist Ja. Strrukhamanchuk).

In the interwar period the actuals in Western Ukraine under the Polish rule were very sophisticated for unambiguous description of its spiritual life. The life of the country depended on the politics of Polish power, but Ukrainians managed to find opportunity to form and strengthen their own political, economical and cultural systems. Certainly such atmosphere was not favourable for their economic and spiritual existence. At this period the leading place in the art of grotesque took P. Kovzhun, J. Ivanets, O. Sorokhtey, Je. Kozak (pseudonym Eko).

The latter illustrated stories designed drawings for different literary editions including children's ones of the publishing concern of I. Tyktor "The Ukrainian Press", for satirical magazine "Zyza"

(1924-1933). The artists M. Butovytych, P. Kovzhun (pseudonym Hedgehog), L. Hets, P. Lisovsky, P. Kholodny —junior, R. Chorniy contributed to this magazine. In 1933 Je. Kozak became an editor and artists of illustrated satirical biweekly magazine "Gnat" (from 1938 it was a weekly edition). This magazine was not only a follower of "Zyza" in disclosing of negative aspects of that time reality, but it was also a high level of understanding of the Ukrainian problem in its political, economical and spiritual spheres. In addition Je Kozak was a master of grotesque drawings. He brightly handled the art of caricature. From 1933 a satirical magazine "Millstones" was published in Lviv on the initiative of the artist R. Chorniy.

Osyn Soroka (1890-1941) was an outstanding original master of satirical drawings in the Ukrainian art of that time. He was almost the only representative of expressionism.

He left a considerable number of works in the art of grotesque. The artists had a keen satirical gift which gave his caricatures a deep psychological content. In the artist's heritage there are many caricatures deeply considered psychological portraits of a lot of figures of Ukrainian culture including O. Novakivsky. His works were published mainly in Lviv satirical editions.

At the beginning of the XXth century satirical drawings and caricatures of A. Homechkova were published in the periodical editions in Western and Carpatho-Ukraine and in the satirical magazines in Budapest. He was a doctor and he lived in Uzhgorod. In 1923 in Uzhgorod a satirical magazines «Bee» was issued in Russian once a month. A. Ardelp published his grotesque drawings there. His caricatures of political figures of Carpatho-Ukraine were worthy of a special attention. He accentuated their appearance with a sense of humour.

After the World War I on the base of the national enthusiasm both masters of grotesque and caricature were distinguished. O. Dovzhenko (pseudonym Sashko), A. Petrytsky, O. Khvostenko-Khvostov, O. Kozyuchenko, V. Lytvyneno, V. Hlyvenko. K. Agnit-Slyedzevsky were among them.

In 1922 in Kharkiv Ukrainian illustrated magazine of satire and humour "Red Pepper" was issued twice a week. It existed till 1934

with some intervals. A. Petrytsky, O. Kozyurenko, B. Shapoval and some others published their works in this magazine. In the 1930-s Stalin`s regime dispelled illusions of patriotically disposed Ukrainians. Since 1939 in Western Ukraine the machinery of total soviet ideology started to work. It had a negative influence on the development of the art grotesque.

During the World War II the artistic life in Ukraine did not stop. Among the masters of grotesque Je. Kozak (Eko) was distinguished. The subjects of his works were his surroundings. Emigrating to Western Europe he founded his own magazine of satire and humour "Lys Mykyta" in 1948. At the beginning of 1950 he went to the USA (State Michigan). There he continued publishing the magazine in which he disclosed the politycy of the USSR, its leaders and the methods of their guidance. At the same time he criticized the life of Ukrainian community in the USA and Canada.

Abroad he worked a lot, designed children`s book, made cartoon films. The magazine of humour and Satire "Pepper" was published in Kyiv in 1941. it was a successor of the magazine "Red Pepper". During the War I was published in Kharkiv and Moscow.

In the post war period the Soviet total system demanded obedience and timeserving from masters of grotesque. Conditions and ideological posilions in the public life were assigned by a regular cougress of the Communist Party. The efficiency was ensured by a state repressive machinery and other supervision bodies. Mockery at power and its leaders was forbidden. Those who broke this taboo could get into trouble. That`s why the art of internal political caricature relevant to the leaders almost did not exist. It was restricted to "rowdies" "grabbers" "drunkards", "bureaucrats". Considering the Ukrainian factor people of patriotic views who was called "nationalists" and considered the mortal enemies of Ukrainian people were reckoned to them. Political caricature in the USSR was sharp only for struggle against external political enemies, warmongers: imperialists, fascists, uncle "Sam" and others. The art of grotesque was proclaimed an instrument in this war.

A major contribution to the art of grotesque was made by such masters as V. Lytvynenko, K. Agnit, V. Hlyvenko, L. Kaplan, V. Zelinsky, Yu. Severyn.

Their creative activity was associated with the magazine "Pepper". The prominent master in this constellation was A. Arutyunyan who created a series of skilful caricatures of figures of Ukrainian culture, literature of that time.

The unsurpassed master of caricature of the second half of the XX th century was Lviv artist M. Jeku. He created a series of grotesque drawings and caricatures of famous figures in Ukraine, Hungary and Poland. The gift of caricature showed Lviv sculptor Je. Mysko and a painter V. Patyk.

Propaganda image of different kind vanished. But at the same time an active development of publishing and informative affair in independent Ukraine did not cause a rapid development of a grotesque art. Caricatures were not almost published even in social and political editions in which mediocrity and imaginative similarity to the art of grotesque dominated.

Caricature performs only a ritual function. It only ironically juggles with political and economical symbols instead of showing wit, laughter and aptness. It seemed that editors and owners of publishing houses are guided only by political assumption. That they were afraid of keen caricatures that one can also privatize laughter and humour.

While in the society exists a substratum for the development of the art grotesque, the world of cynicism and lack of culture creates barriers for its development. But in spirit of this a group of brilliant masters work in Ukraine and the subjects of their caricatures become figures of leading politicians. Such caricaturists as A. Vasylenko (Kyiv), V. Rudenko (Kharkiv), O. Dergachov (Lviv), V. Kazanevsky (Kyiv) and other became prize winner of numerous international competitions. The edition of a comic magazine «Pepper» smoulders. A special issue of «Orange Pepper» was supported by the Square of the orange revolution.

Thus the art of Ukrainian grotesque went through a complicated and interesting way from the Middle Ages to nowadays. This art was crowned with inimitable works of talented Masters of this unique genre with its extinction and primitiveness lacking in keenness both of thoughts, associations and innovative representations.

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Шумський І. Мистецтво гротеску в Україні: з історії розвитку. 2005. — Вип. 16. — С. 83-96.

Translated by M. Proskurnyak.

Анотація. У пропонованій статті розглядаються питання розвитку та становлення мистецтва гротеску в Україні від доби Середньовіччя до наших днів. У хронологічному порядку простежуються перші прояви сатиричного жанру від сцен "страшно-судних" ікон XV — XVII ст., аматорських гротескних рисунків канцеляристів, дяків і писарчуків XVI — XVIII ст., люжків XVII ст., оригінальних рисунків учнів цехових і монастирських майстерень XVII — XVIII ст. до становлення української сатиричної журналістики другої половини XIX ст., співпраці з нею майстрів українського мистецтва гротеску та сатири і нашого часу.

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PROMOTING CREATIVITY OF PERSON BY USING AN ART PHOTOGRAPHY

Now the phenomenon of creativity acquires the paramount importance for researchers of different scientific fields due to need of modern society in the integrated, creative personality, who possessed latest methodology and technology of life, are able to self-actualization, creative and professional development.

So one of the urgent and important pedagogical issues regarding the development of a man who learns, who brings up, forms, is forming the creative personality (according to A. Maslow) "who is able to manage the future, because ...such a person can confidently face the novelty "[5,41].

A synthesis of research works about mentioned problems (I. Averina, H. Eysenck, M. Berdyaev, W. Bibler, A. Binet, B. Bloom, A. Brushlynsky, G. Bush, T. Buzan, I. Vagin, E. De Bono, J. Dewey, K. Duncker, R. Ennis, E. Ilyenkov, V. Kaloshyn, F. Kliks, V. Lounfeld, D. Makinol, M. Mihalko, V. Molyako, A. Osborne, V. Pushkin, I. Selye, A. Savenkov, V. Semychenko, D. Scott, R. Sperry, G. Wallace, M. Holodna) allows consideration of different approaches to determine the patterns and mechanisms of the creative person: the specifics of the creative process, creative thinking, talents, creation, creative activity and creativity.

Recently, scientists from different scientific fields indicated that an important factor for the development of artistic creativity is the person (V. Vishnakova, J. Guilford, S. Gippius, V. Druzhinin, L. Yermolayeva-Tomina, D. Kovalev, R. Cattell, I. Levin, P. Lem, N. Leites, N. Rozhdestvenska, K. Rogers, A. Roy, A. Tolshyn, E. Torrence, V. Shubynsky).

Some scholars (J. Alyoshina, L. Hoffman, M. Zahyka, and M. Kroz) interpret the notion of "creativity" as "the pursuit of creativity."

Others, such as - A. Gretsov believe that creativity include:

«intellectual preconditions of creativity, which allows you to create something new, still unknown ...and accumulate the knowledge and skills needed to create a new, personal qualities that enable productive work in situations of uncertainty, beyond ambiguity, to be spontaneous; "Meta creativity - life position of a person, who refuse the standards, stereotypes in statements and actions, the desire to perceive and create something new, change himself and change the world around him, the high value of freedom, activity and development" [2, 15].

Of special interest are the parameters of creativity defined by J. Guilford, who highlights among other: originality, as the ability to produce long-term association; shaped adaptive flexibility as need to change incentives so that they take up new opportunities for use; semantic spontaneous flexibility, as the ability to produce different ideas in unusual situations.

N. Rozhdestvenska and A. Tolshyn emphasize that creative individual «perceive reality vividly, emotionally and yet broadly with discovering in it the basic, essential [6, 33].

In this connection one should pay attention also allegations of A. Roy on creative thinking and creative activities.[7] Specifically, the researcher believes, that creative thinking " is a combination of personal qualities of" the human, by which he perceives the world around and actualize a variety of innovative features. The scientist distinguishes its basic types such as: intuitive, innovative, imaginative, and inspirational.

At the same time A. Roy stresses the importance of motivation, which should be consistent with creative thinking, when «the person itself defines a motive necessary for activity. With regard to creative activity scientist noted that "activity can be considered creative when it includes new or unique approaches [7, 27].

Summarizing the views of many researchers on issues of creativity we can argue that in some respects they have reached common conclusions on the basic parameters that characterize the creative personality: detailed general and aesthetic education; availability of creative potential, the need for creative himself by various methods, the active perception of art and life events; developed emotional sensibility; productivity, flexibility, originality, developing of

creative thinking, - thinking of the original features of instant and logical reasoning and intuitive penetration into the essence of a phenomenon.

Being based on the analysis and synthesis of many scholarly sources, we can conclude that modern scientists as a creative person actually treat such person, who a result of external factors has become necessary in the process of actualization of creative potential creative quality that help achieve good results in one or more kinds of life.

According to our belief in the creative person should be understood the one, who has internal conditions that provide motivation for creative activity, research, behavior, self-actualization. That is, a person can be called creative if he is able to update the creative potential in different kinds of life on his or her own initiative and conscious choice of appropriate means.

In the context of this paper an artistic photograph, should be considered as an important and effective means of creative personality.

In modern conditions of human evolution photograph, as a kind of "technically" activity becomes increasingly signs of psychological and adjustment, cognitive, educational, developing and creative. In particular, modern scientists (M. Bourno, O. Kopytin, J. Cook, J. Ley, S. Skeyfi, D. Waller, S. Hogan) view a photo as an important form of socialization, creative expression, self-knowledge and self-identity.

Therefore, it becomes obvious relevance of activating the creative potential of photography, especially photography, which is called art.

It is artistic photography, which is largely associated with the creation of not only visual but also of artistic images, contemporary art belongs to the so-called «visual» art forms, which on the one hand, constitute a channel receiving more than 90% of information about the world and on the other, -is an effective way of sensual and emotional areas of a person.

Art photography affects a human, improving his personality and satisfies in this kind of visual art a wide range of his important needs, supports, emotional stability. Art photography includes

excellent non-verbal and verbal means of expression of attitude to things and phenomena in the form of characters, associative mapping, artistic images.

In addition, involvement in art photography not only increases the range of visual experiences and creative possibilities of the personality, but also complicates the structure of visual quality and aesthetic perception and imagination, giving some opportunities for personal reflection and experience in relation to some object, subject or phenomena of life. This, in turn, allows each to be not passive consumers of visual impressions, but also be someone who can adequately perceive and evaluate figurative art and the essence of the world, easily implement their ideas, feelings and associations in independent creative work.

Today, the modern theory of art education and aesthetic education increasingly realized the idea of «emotional balance of art and in teaching practice - implemented by the so-called» art therapy «or» therapy through art, where different types and forms of visual art, and particularly artistic photos as an important reference point for certain values, knowledge and ideas, are used as a function of emotional balance in the psyche.

The founder of the «art therapy» movement is the British artist Adrian Hill, who in 1938 offered to use means of fine art for recovery of sick people. [3, 23]. The specifics of «art therapy», which was carried by A. Hill and his followers, was to use art materials in combination with various forms of creative expression. Positive results of these activities have given a dynamic impulse to the extension of «art therapy» in the twentieth century, worldwide among healthy people.

A. Maslow rightly stressed: «... we can get very important lessons from the experience of therapy, a creative approach to education, learning the art» [5, 82].

To confirm the conclusion of A. Maslow it seems appropriate to mention a unique example of art photography as a tool of «art therapy» for blind people. Contemporary scholar from Bolivia C. Lombardi invented and applied a creative approach to artistic photography classes at all blind people. He used it not only for the process of pointing to the object and subject. Quite extraordinary

by touching, movements, sounds, aromas and orientation in space - through pure emotions and feelings, the researcher taught all ages people to «see without sight» and they created a highly photos that fascinated the public sighted.

In «art therapy» along with traditional art techniques, materials and visual forms that previously used in painting, graphics, sculpture, decorative art artists and ordinary people (amateurs) have been successfully assimilated, such as: assemblage, installation, happening, performance, etc. In addition, contemporary art has successfully assimilated other artistic means of expression: film (video), television, computer graphics, artistic photography, which conceived of as an effective means for investigation of the subconscious.

Using art photography in this process was almost the most effective, so as this type of visual art, thanks to its versatility, develops emotional and sensitive spheres of human, deepens its knowledge, intensifies the visual and sensory experience, forms the overall aesthetic and culture that is answers the main task of creative personality.

Obviously, that it is especially relevant in the present context to provide each person, above all, young, highly developed sense of selfless adoration beauty. It is artistic photography that allows aesthetic perception of beauty of the native land, of relationships, many aesthetic objects that surround everybody from childhood, and therefore has a crucial impact on creativity and personal development of person's aesthetic feelings, ideals, tastes, needs assessments.

Art photography as «technically» kind of visual art on the one hand, to some extent limits the spontaneity and creative freedom. But on the other - provides additional opportunities for creative expression through copying photographs, varying their size, color selection, using special effects, and rapid development in digital photography - transformation or adjustment of the visual image. That «technicalness» adds to art photography greater awareness of action in this creative process.

Art photography is also interesting as opportunity to «play» with reality and its visible reflections creatively combine various

elements of real life with imaginary, often surreal. According to researcher of «art therapy» A. Kopytin, a combination of reality and fantasy artistic photos makes a snapshot the so-called «Transit target» - a form of subject-effective development of the world and persons own internal reality of the individual. But art photography exercises in this way give people the feeling of freedom, joy and pleasure.

Considering the social value of art photography, it is necessary to emphasize its ritualism that provides the process of socialization and cultural identification. In addition, the presence of the phenomenon of photography enables self-presentation possibility when the person using the images can imagine himself in a certain image (real or imagined), sometimes even playing a «role». Those are photography and art as a form of nonverbal activities - a visual image of the person and as a note - comment on photos show the audience.

Among the various forms of the most famous photography are: documentary, information, reproductive, visual and scientific, medical, advertising, art.

However, it is art photography that differs from other art forms not only for its vividness and aesthetics, but for functional features.

1. Updated function of art photography is associated with the ability to «revive» the memories and renew emotional feelings regarding some events that have already occurred. This feature allows individual agencies to demonstrate the positive or negative, that occurred in the past, adequately to evaluate it and to make choice about further improvement (or otherwise) of own identity improvement.

2. With updated function is relating to some extent the objectifying function, which is based on making experience manifestation of a person, who can owing the photos visible better realize his social, professional, national and cultural identity, so it becomes the basis of self-identity process. This feature is still manifested in the fact that the perception of an object tightly interacts with his playing, the phenomenon where a person (an artist) adds to its «own», like «skipping» through himself, through his soul.

3. Stimulating function means that in the process of artistic creation and perception of art photos different sensory systems (vi-

sion and tactile sensibility) are activated, emotional state increases. When photographing a person is often the most focused, going to mobilize concerted efforts and ingenuity in his efforts to implement creative ideas.

4. The previous functions are close to expressive catharsising function. The essence of which is that the verbal and nonverbal perception of photographic images in a circle of emphatic viewers can contribute to emotional «clearing» («catharsis»). Additionally, this function qualitatively changes the emotional state of a person directly in the process of photography. This preparation has considerable importance - the man for some time may experience confusion, especially in an environment of others. This is what provides catharsis perceptible effect.

5. A dynamic function is also an important function of photography. That is art photography, that having in the arsenal of different means of expression (form, color, volume, contrast, composition, perspective, space, etc.), helps to create «images» dynamic reality - «stop moment» (by J. Goethe) - in the form of static imaging. Thus it reflects the dynamics of external and internal changes. The above mentioned function can be most fully manifest under conditions of a sufficient number of shots and inventive artist. Modern digital cameras very effectively perform this function, often bringing the photo to the temporal arts.

6. Semantic feature of photography has the capacity to help the person understand the content of deeds and experiences of their own as well as other people, it cannot just «stop a moment, but to show life in terms of depth of content that is unresolved in everyday life. The redefining of the experience and its agreement with person's own inner world is committed by means of art photography.

7. The function of organizing (integrating) enables us taking pictures with the following design and perception of artistic images and the coordination of different sensory systems, the emergence of various associations, the formation of new ideas and «return» of memories. The object of choice plays a significant role in view of the system of personal values and of development of creative imagination.

8. Nowadays interactive feature of photography seems particu-

larly important. It, above all, strengthens its communication capabilities. In this sense, art photography is not only used as a tool for collective interactive «art therapy», but also as a motivational factor for self-fulfillment in the creative activity of personality.

Of course there are other features that equip the art of art photography, but even color allows us to understand how important the art for personal development is.

In relation to forms used in artistic photography number of them largely depends on the creative artist of development (or amateur photographers) and even a «weapon» as equipment.

Most objects for the first attempts at shooting are people (friends, relatives, and strangers) and landscapes (rural, urban, exotic). And only with the acquisition of experience, primarily aesthetic, the range of facilities increases and a quality of photographs and imagery becomes more perfect. Researchers of the «art therapy» help in this by development of appropriate training and guidelines that can be successfully used in practice both of professionals and ordinary supporters and admirers of art photography.

Among actually quite thin scientific and methodological explorations of art photography, special attention should be paid to A.Kopytin's [3] works, in which the author reasonably represents this type of creative work and gives valuable advice to help to improve it significantly. So he systematized in the thematic content objects of art photography, consisting of several groups with the relevant indicative themes.

The first group (the «theme»): «Working with the polarity («Great - small», «beautiful - ugly», «pleasant - unpleasant», «high - low»), «Holidays»; «Seasons», «Elements», «Colors around Us», «Illustrations».

The second group («The perception of yourself»): «Life Line», «Life path», «Memories of Childhood», «Past, present, future», «Facets of my» I «», «Role Map», «Men and women both inside and around me», «Self Portrait», «Symbolic self-portrait», «Metaphorical self-portrait», «Self», «My Profession», «My friends in the past and present», «The state of feeling at the moment», «My Secrets», «My problem», «World of my interests.»

The third group («Team»): «Conversation», «Photo-com-

mon», «Creating a collective portrait», “Joint creative project”.

The fourth group («Integration of Art»): «Photography and free movement», “Expressive gestures and postures”, «Dance of feelings», «Living Sculpture», «Image Gallery», «Working with make-up”.

The great importance for modern pedagogical practices are developed by A. Kopytin training seminars, which provide master these areas of work as: «The theoretical and methodological foundations of modern phototherapy”;»Connection of art photography with other visual and performing arts, movement and choreography,» «Forms and methods of modern» art therapy «,» Phototheter. Subject sculpture and art photography «,» Photo installation and other equipment «,» Multimodal Approach and phototherapy; «The possibilities of art photography, basic functions and forms», «Using art photography in the work with children and youth”.

In domestic practice, experienced teachers of pedagogical artistic profession willingly use examples of art photography in the classroom and in extracurricular activities. Often offered for aesthetic perception, comparison, evaluation, discussion and interpretation of art and creative students, art photography is creative output of the teacher himself. To some extent it activates students’ attention to objects which have been reproduced by their mentor in the photos and stimulates their interest in this, of course, creative activity, that is art photography.

In our opinion, this process is possible to be improving in the current conditions in schools of different type and level of accreditation. These requires, above all, purposefully, deliberately and systematically raise the quality of the educational process, actively implementing the most effective in the practice of modern or innovative educational technologies.

Among the many famous educational technologies which capable to effect on the creative development of personality, we consider it appropriate to highlight those who due to their creative-activating goals, creative direction, developmental and educational nature and wide use in the learning process of various arts and creative activities, we believe, can to be called creative educational technologies.

To them we refer such technology: learner-oriented, self-devel-

opment technology (by M. Montessori) technology of developing education, technology of the creative personality, engineering simulation and information technology, technology of collective activity (by I. Ivanov); technology to create a situation of success (by A. Belkin) and the integration of various art forms (with B. Yusov and G. Shevchenko).

Creative educational technologies will be an effective way to recognize the evolution of such processes as: modernization and improve of the national system of education; focused and consistent personal and creative development of each person.

They make possible the establishment of “self-concept (awareness of their own subjectivity, socialization, cultural identity, life and creative self-determination, etc.), use of emotional, intellectual and creative possibilities of the personality; formation of aesthetic needs assessments by means of art tastes and the development of imagination, imagery and associative thinking and artistic improvement of professional skills by experimenting with new ideas, trends, materials and techniques; Extension of ideal and cultural horizons through study (both early and at advanced level) different kinds of art that can successfully integrate in the course of the educational process of any educational institution.

As example, we should mention such a creative educational technology as the integration of different types of art, which is characterized by the interpenetration of different types of art based on one of the leading educational component system that allows the formation of human consciousness picture integrity and harmony of the world.

This education technology is a powerful creative and stepped-stimulating factor for the development of creative personalities in contemporary educational practice. It is based on the home pedagogical concept of cooperation and integration of arts in polyartistic personality development, developed by scientists and educators B. Yusov and G. Shevchenko [1].

An original provision of that concept was a conclusion about the effectiveness of creative development of a person through use of integration of different types of art based on any “mono-art.”

The authors of the concept argued that in the modern educa-

tional process can effectively coexist different subsystems within the meaning of art education: existential - traditional established system of different kinds of artistic activity-and-environmental (from gr. "Environment"), or system of personality formation through his interaction with the environment.

One of the major assumptions inherent in this concept is based on the fact that at the highest level of these subsystems (existem and ecosystem) could be developed person's ability to polyphony, holistic perception and reflection events surrounding the life and transforming them into artistic images of a high spiritual level (the phenomenon of so-called "Eidetic - from gr. "Image"). This phenomenon is called polyphonic and researchers, intellectual, moral eidetic.

In the practical work the integration helps to stimulate creative activity and create optimal conditions for coverage of the creative process as a group or team either for self-realization of every individual; effectively generate awareness of the different functions of art, its integrity and extent syncretism.

Recently, integration of various arts attracts many general practitioners, teachers, professional, specialized and higher education establishments. They make their pedagogical and creative activity based on modern integrated programs, textbooks and manuals (Authors: L. Vashchenko, S. Konovets, L. Masol and others), who propose to integrate art with other forms: music, theater, literature, choreography, film, television, design, and art photography.

Often used for art photography fine art classes, which include implementation activities such as: cognitive, practical, perceptual, evaluative, creative, collective and play.

According to one of the unusual, creative art teacher, a young teacher of the highest category of Sevastopol specialized school # 57 – Varvara Sitnikova, children often perceive art photography exactly as art. So the teacher is actively using samples of art photography (often her own) in the classroom with mastering fundamentals of composition, perspective, color competence, shaping and others. For example, the lessons on the topics: "Life-giving beauty", "Images of Winter", "Christmas night", "Humanized nature nearby", "My Street", "Winter Tale" V. Sitnikova demonstrates to students

really fabulous pictures that were captured on winter streets of her hometown.

Analysis of modern scientific works in the field of vocational psychology and pedagogy enables among the many personal qualities of professional artistic disciplines, which include teachers of art, to determine the following: 1) the desire for knowledge, 2) the ability to use the experience of others; 3) ability to see the essence of phenomena, 4) the ability to summarize and analyze the perceived 5) originality of thinking, 6) the presence of anticipation (prediction); 7) emancipation subconscious 8) use of new, often unusual associations, 9) ability to creative transformation; 10) ability to integrate with its own creation; 11) improvisation in the process of creative expression.

Most common personality characteristics of people of artistic profession in this list coincide with the components of creative (creative) person referenced above. And most of them characterize teacher V. Sitnikova, who praises the city through artistic photography so enthusiastically and creatively.

Examples of relatively efficient enthusiasm for art photography make it possible to conclude that this means of personal development can be effective and efficient for creative expression, self-realization, self-improvement of people of any profession, age, level of training. Because when you create your own art photography creative process is like in other kinds of creativity: inspiration, the idea ("Insight"), creative visualization, practical implementation of the plan.

This can be seen in the artistic and creative compilation of specialist of economics Iryna Troyanovska, who, by creating her own series of art-shaped photos "Winter in South Africa", shows a high activity of creative thinking, creativity and potential, and, of course, her own highly developed creativity.

Summarizing mentioned above it seems possible to confirm that today art photography integrates itself in various types of creative activity and it can effectively assist in the development of personality and play a significant role in the life of every person.

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Коновець С. Розвиток креативності особистості за допомогою художньої фотографії. 2008. — Вип. 19. — С.101-113.

Slides from the fan Centurion Troyanovska Iryna and Sitnikova Varvara to the manuscript of the article added.

Аноація. Обґрунтовується сутність поняття "креативність особистості", розглядається процес розвитку креативності особистості за допомогою одного з видів візуального мистецтва — художньої фотографії; уточнюються її основні функції та форми; репрезентуються шляхи реалізації креативних і творчо-активізуючих можливостей художньої фотографії в сучасній педагогічній практиці.

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EXHIBITION ACTIVITY OF COSTUME DESIGN DEPARTMENT

In the ninetieth years of the last century in the Ukrainian culture one of the most successful attempts of its modernization is likely to be determined. For many decades, literature, art and culture are developed for the first time in atmosphere of intellectual freedom of the European and world processes in the field of force [1, 75]. The integration processes have identified a new specificity (strategy) of modern art, greatly enriched by philosophy, sociology, gothic, psychology and other sciences, advocating as the example in studying the synthetic nature of fashion art and its cultural role in the modern society.

The present postmodern day in the world determines the active process of globalization and integration, to which another technological step, modernization and electronization of society have been caused. The distinct signs of the post-industrial society are both the multinational companies, multicultural, and the international mega polises with ultra high-speed aircrafts, satellite communications, and the Internet, which practically has leveled the concept of time and space. Postmodern has eastheticized everyday life, consumerism (cultural kitsch), challenged the traditional values and opened the way to endless interpretations and an experiment, and in the fashion of individualism, which is highly enriched with the problems of urbanism, history, religion and ethnic origins. The new socio-cultural situation in Ukraine has no ideological restrictions and is ambiguous, unstable, and sometimes unpredictable, with signs of new artistic realities that are formed at the intersection of artistic and technical creativity, but it is certainly directed to the national and state self-assertion. In the contemporary art field of Ukraine the stylistic foreign innovations that take national peculiarities on

the domestic background are peculiarly reinterpreted [2, 152]. However, there is still a qualitative difference between the “elite” and “national” arts, according to the specialists. Now “elite” art in the postmodern atmosphere offers simultaneously both new experiments beyond figurativeness and returning to it, and a new appeal to a tradition [3, 426]. A tradition has always been the driving force of the creative life of the Lviv design school. Proximity to national sources and saturation of region by rich authentic are a constant inspiration for artists in forming their original face. The number of publications, a textbook by the author of the paper is devoted to creative, scientific, methodical works of artist-teachers, student- trainees of the costume design department of the National Academy of Arts (Lviv Art Academy) [4]. However, in this context for the deepest analysis the important problem of the students’ and graduates’ exhibitive activity of the department is stressed. The fifteen-year-old experience of the students of the costume design department of Lviv Art Academy in competitions, festivals, fairs and other creative projects, clearly shows the dynamics of engagement of the young designers in the exhibition process and their creative suggestive qualitative growth, a gradual adaptation to the European artistic space, the signs, which are a level of freedom, an attitude to the style of demonstrating his own way of thinking. But first of all let us recall, how it was at the beginning of the exhibition process of the Lviv school and its difficulties and problems. The active forms presage of the student participation in the first and second creative processes was established in 1986 in the Lviv experimental creative-production association “The Prestige” under the leadership of O.Korovytsky, who had already the experience of organizational work with students in creating the youth fashion in the institute group “The Search” (1983-1986). In his opinion “The Prestige” is not even as an enterprise of a new type, as a new form of teaching students. And each of them, at the institute time, has the equal chances “to make a name” [5, 6]. Such an enterprise of the youth fashion with the home symbol, the fashionable and beautiful clothes of the different choice emerged as an opposition to “the bourgeois Western” fashion, which wasn’t taken by the Soviet ideology. The successful formula of “The Prestige” became the

collaboration among the four Lviv vocational schools, which put the creative idea of the institute's students-designers (from 50 up to 100) and the Association "The Industrial Goods", which sold the product in the salon-shop "The Prestige". This positive experience about the improvement of the quality of students' career was studied and propagandized to be followed by the other creative and educational groups [6]. The promotion of youth fashion, created by the students, the form of a business training integration gained both a republican and Union recognition. Almost all the USSR's public media, as mentioned by the First Secretary of Central Committee of the Ukrainian Communist Party at the Congress LKSMU, approved and promoted this successful form of intensification of young people's vocational activities which hasn't lost its actuality so far, so it's worth studying its experience [7]. The participation of students in contests and festivals is an important department didactics element that activates students in a creative and organizing way, teaches them independence and speed in solving the different professional problems, helps to set up the cooperation with the media, manufacturers who can help to implement the exhibitive collections. Such opportunities of the students seemed to have been always, but not long ago the participation of the young designer in the contests might look like a pink dream and an unrealizable reality. The predictor of the competitive exhibition activity of the Lviv school design chair became Andrusyak Nadia, a student, a winner of the All-Union Contest of Young Fashion Designers in Moscow [8]. Among the ten contenders the Lvov's one was marked as the best, her contest dress was based on folk costumes. In 1989 she was sent to Paris to the contest of stylists to defend the Soviet brand of fashion with the initiation of the firm "Nina Ricci". In fact for the first time the Lviv art school sent its student abroad, giving her full support in implementing the collection, which was to be implemented with the expensive materials proposed by the French firm. Later, after defending the thesis, N. Andrusyak goes to France being invited by "Nina Ricci", where her career was continued. The new life realities, "new thinking", the national-cultural revival of the independent Ukrainian state, the reform of garment, textile industry, and other areas of the economy, science and education

appeared. The fashion in Ukraine in the early 1990's is ideologically represented on the home market by the products made in the houses of fashions, in the experimental shops, by the designers, mostly graduates of the Lviv school, still single at the time. In 1987 the specialty of artist-designer is opened in the Kiev Institute of Light Industry. In those years the representations of the patterns occurred only in the circle of specialists in the house of models, at the seasonal seminars, fairs, including textiles, especially their production values. And what about the works of the young people, their proposals, a fashion at all, experimental art, contents? In Ukraine, this process is only nascent and gaining momentum. The representations geography of the young designers is still narrow, but the progress of the students and the winning awards are obvious. To confirm this - Young Designers Competition in Moscow (1990, 1991 pp.), Tallinn (1991 p.), Lviv, Lutsk (1993 p.), Kiev (1994) and other cities, where course and degree works were presented by the Lviv students - N.Andrusyak, O.Andrushchenko, O. Hordeyuk, I. Pavich, M. Wruskyj etc.

Later in Ukraine the first contests and Festivals of youth fashion appeared: "Art-Fashion" (1994), "Alta Moda" (1996), "Magic Needle" (1996), "National Days of Fashion" (1997), "Leopolis-Zepter" (1997), "Hale Bopp" (1998, 2000), and also the national final contest.

"International Prize in Fashion Smirnoff" (1996, 1997, 1998) Ukraine-Polish "Spinner" (1999, 2001, 2003) etc. The students and graduates of the department participate in contests in Poland, Slovakia, Italy, France, Britain and Canada. The mid-1990's was crucial: The Lviv design school joined Europe. In this way the collaboration was the most productive between the high educational schools of Lviv and Lodz (Poland). The history of Polish-Ukrainian contacts began with the good beginnings of the rector B.Misko, the head of the chair O. Korovytsky and the businessman Henry Huzevsky from Warsaw (the founder of VTP "Oliko" in the country of Kulykiv, Zhovkivsky district, Lviv region.) which strongly helped to establish the relationship between the Academies of Arts in Lviv and Lodz, the participation of students in the prestigious Polish competition "The Golden Thread" in Lodz, with

opening the branch of the design costume chair on its own essential business and etc. The participation of the students in the fashion competitions can be called triumphal, beginning from the ground-breaking of 1996: the getting of the winning prizes and degrees, the practical recognition of their professional training and without the alternative advantage in the Ukraine, and very rarely in Eastern Europe. The lack of the competitive Ukrainian market of clothes, which began to form, was compensated by the active creation of the youth, who took its own niche in fashion - an art costume. This is clearly demonstrated within days of Ukrainian culture in Slovakia (Bratislava) 6 June 1996 and noticed the professional engagement of Lviv School. This international competition was triumphal for Lviv Ukrainian School of design. Practically, our students with their contest looked qualitative, sophisticated and won the first (O. Zubchenko), third (R. Polyakov) and fourth (V. Chornodolya) place, giving the second one to the owners of the competition. It was not just the participation of young designers in the professional competition, but the presentation of young Ukrainian state on the European podium. The support of the Ukrainian Ambassador in Slovakia, the poet and politician Dmitry Pavlichko, his staff and their families, was tangible. In the same 1996, Ukraine was firstly presented in the competition "The International Prize in the field of fashion Smirnoff" as the 37 th Member State, having held the first Ukrainian national final in Kiev. This contest definitely felt dominance designers from the city, which was the ratio of 8 to 10 participants [9]. The work of students - winners of the national finals of the competition "International Prize in fashion Smirnoff" - R. Polyakova (Grand Prix and participate in the finals in Toronto, Canada), B. Wozniak, A. Krukenytskoyi (Kyiv, May 1996), S. Tereshchenko (Grand Prix and participate in the finals in London, UK, 1997 p.); A. Stupak etc. was marked as creative, relevant, thematically innovative, sometimes conceptual. Students-contestants under the slogan "Inner Vision" presented collections of different styles: retrospective Gothic, Renaissance, ancient classical with metal frames and accessories. O. Krukenytska's collection "I do not know who you are - Death or Resurrection", which won the third prize, was marked as expressive and spectacular trapezoidal

with sharp silhouettes, an austere black and white colors, religious and mystical fullness. Mr. Wozniak, the second prizer, in black and red leather collection "L — contact" fancied with the futuristic ideas, concentrating on the original shoes with springs and wings in the style "a la Batman". The winner R. Polyakova's collection "Alter Ego" with the minimalist means of ahromatism, the expressive plasticity of the fitted costumes, mask-hats and embroidered stand up collars, practically with the only accent, was sounded as the most philosophically filled, expressing the dual nature of black and white, past and present, good and evil. She represented Ukraine at the finals in Toronto in November 1996 with this collection, fixing her name among the five best young designers (according to the rate of Smirnoff contest in Toronto). The Lviv school strengthened a dominant position in the next II Ukrainian national final in May 1997, which was held under the slogan "Decadence". From the twelve finalists there were five from Lviv. The first place was won by S. Tereshchenko for her collection "Metamorphoses of Mutation of the end of the century". "This is the most impressive, entertaining and well-trained collection" - said V. Sarafanov, a designer; the collection is made in accordance with the competition requirements: the successful interpretation of the topic, the professional performance with painting on fabric and original accessory applications, the mechanical mice. This winner represented the collection in the final contest Smirnoff in London (UK). O. Chekotun's collection "Army of Love" is worth the attention in the gala military as the synthesis of military costumes of different nations, the models are made in the yellow and blue colors.

R. Polyakov's collection "Breakup of the USSR" was bright, impressive, playful and unified. The designer received the special prize from the magazine "Eva". From the words: "Blinds of the collection, "Decadence" - an explosion, a collapse and at the same time — a revival: an "arrogant" red dress reminiscent the false luxury of the past, a white dress with toys associated with purity and duty of the future [10, 123]. R. Polyakova's collection has caused the heated debates among the jury members and experts, but it will undoubtedly meet the stated theme, the images are clearly elaborated, a good direction and musical accompaniment. In short, as

the famous fashion designer Mr. Gray remarked, it is the most integral work, which vividly contrasts with all the represented at the competition [11, 120]. At the III International Competition in 1998 second place was won by Tereshchenko, and the finalists were the students of the Academy, I. Polyakova, A. Chekotun, G. Laryovych and A. Perfilyeva. The National Finals of the International Competition Smirnoff in Ukraine experienced their heyday, even popularity. Following the requirements of the statute at the beginning, the organizers of the competition provided the young Ukrainian designers the opportunity to apply their talent and performing, not being still engaged with the “commercial” relationships with the previous participants. However, later, the contest organizers of the capital and business officials usurped it, ignoring any objectivity in the selection, the assessment of the participants, and the financial providing, after losing an opportunity to carry out it in Ukraine. “It could be foreseen, - said S. Tereshchenko - that Kiev’s ambitions finally won but they did not think that this farce could reach such a level of frankness. For the first three years Lviv won, so it could be expected that this time the prizes wouldn’t be given to us, but the fact that a half the participants from Lviv wouldn’t even allow this to show their works on the podium - no one could predict it” [12]. Actually, the final of this event in Ukraine is known - the prestigious competition was gone. In the home competition “Alta Fashion” which had the international status, was held in Kiev, 1996, and lasted not long, the student A. Stupak was marked by the jury chairman, Pierre Cardin: she received a certificate and prize of the French perfume company “CofCI” for an original collection “Trepanation of the World Outlook”, made in the spirit of Salvador Dali. In the following years (1997-2000) with the help of the Lviv Academy of Arts’ students several international festivals were held, where the countries participants Poland, Russia, Lithuania, Belgium, Norway and others were involved. The chairman of the jury of the International Festival “Leopolis-Center-97”, the well-known historian of fashion and theatrical artist from Paris O. Vasiliev noted that the Lviv School was represented well in comparison with the Kiev one in terms of coloring and design, but he wished to work hard to reach the European level [13]. The winners

in the category “art-fashion” were the students Dzh.Asadulayeva and L. Maievska for the collection “Terra Incognita”, and in the nomination “pret-a-Porter” - the Creative Association “Accents” (N. Holodylo, A. Sytnyk, O . Krukenytska) for the collection, “Transparent Time”. In the next festival, “Hale-Bopp-98” the first place was shared between the Lithuania students and the student from Lviv, N. Yakubovich. Her collection “A Man at the eternal and encompassing” was created of the exquisite womanish images in long white dresses and wonderful medieval hats that were associated with large frescoes by Giotto and as if they actually allowed to touch the eternal and look into the Endless Space. With this unique collection the nominee has participated in the festivals of fashion in Warsaw and in the fashion contest “Golden Thread” in Lodz (Poland). At the turn of XX - XXI centuries, some festivals and competitions were initiated: in Kiev (“The Kyiv Podium”, “Fashion Seasons”, “Cave Chestnuts”, “Golden Bee”), Lviv (“Leopolis”, “Lviv Seasons”, “Style”, “Fashion Forever”, “Interdesign”), Kharkov (“Ferry”), Odesa (“Odesa Podium”) Mukachevo, etc., where the graduates and students of Lviv Art Academy declared itself as interesting creative personalities. A. Putintseva, a specialist of Kiev promote center “Ukrainian Podium”, who is familiar with the creative work of Lviv people, said: “Lviv people are creatively stronger, their models are deeper, there is more artistic imagination ...” [14]. Among the most active participants and winners there were Dzh.Asadulayevu, L. Majewski, J. Brehin, O. Patsyurko, H. Boublik, G. Moroz, M. Dykalo, N.Yevdokymenko-Prodanchuk, O.Zayets-Lobas, O . Dace et al. The competition career of the last one is rapidly increasing: she is the finalist in the competition Mittel Fashion in Horytsiya (Italy), a member of the international fashion show Galerias Lafayette and Gala Centre Lyon in Lion, (France), the days of European fashion in Kaliningrad (Russia), the owner of Grand Prix in the category of professionals in the designer competition “Trophee des Createurs de Mode” in Evian (France), she was awarded on the festival “Fashion Seasons” in the category of “new names” 2006 (Kiev), she trained at the atelier of the French couturier M. Shaul, she opens her own studio, finally, A. Dace represents Lviv Design School on

the podiums, polishes her own style - romantic classics with interesting design details, an ornament with ethnic character that gives identity to her work [15]. The participation of the costume design chair students in the most prestigious fashion competition "Golden Thread" in Poland was fruitful. By the way, this contest was started as an international one, in 1993 in the context of the International Fair of fabrics, garments, knitwear, leather goods in Lodz for the co-operation of young designers of the European Schools of this profile. The invitation for the Lviv Academy of Arts students to participate in it is, above all, hard work of the authors of these lines. It is more pleasant, that our students were the finalists of the contest, which meant to plunge into it, to compete with the coevals, to compare their own ideas about the modern design of artistic and casual suit. Five of these students received the awards: Y. Linkevych (a collection of festive ensembles "Oh, there in Lviv, in the High Castle", 1996) L. Rudic (a collection of youth clothes "EF-rays" 1998), N. Yakubovich (an art collection "Man near the eternal" 1998), O. Tkanko (youth sets inspired by a military costume, 2001), N. Yevdokymenko-Prodanuchuk (a collection of youth clothes based on Polish folk costumes, 2002). According to the head of costume design chair of Art Academy in Lodz A. Navrota, to estimate the competitions of such a level, in which different schools participated, is not an easy thing, because at the same time it is an estimate of the school didactics [16]. Overall, the contest "Golden Thread", an organizational and artistic level of which increases, allowing students to feel the market needs for clothing and organic part of art in a costume design. The successful initiative was a complex project – the international student competition of fashion pret-a-porter "Pryahy", founded in 1999 and set up to strengthen and expand the cooperation between reputable design schools of Ukraine and Poland, then of the other countries, firms - manufacturers of textile and apparel production of the both states. In addition to the initiators A. Korovytsky and A. Navrot, the business assistance was provided by the director of Engineering and Technology Institute in Lodz B. Mazuryk, a professor Z. Tkanko, the coordinators profs. I. Golod and A. Holubec, also a number of the sponsors. The aim of the competition is to strengthen

the prestige of an artist-design profession in Ukraine, to promote the creativity of young designers, their recognition in the fashion world; a sponsorship by the fabrics of Polish manufacturers to implement student collections. During 1999-2003s three competitions and two workshops on personality formation of a designer and the school role in it were held. The First International Competition was held on 26 November, 1999 in Lviv. 24 participants of both schools competed at the same level (the fabrics were given to the contestants by the Polish entrepreneurs), “the duel” was honest: the idea against the idea, the skill against the skill. What i school looked better and stronger it’s difficult to determine: “... we are more engaged by conventions and standards, and therefore in the revision of the Lviv contestants the school was showed more, and in the Lodz’s ones — there was a mood” [17]. This creative competition has revealed new names, among which are O. Chornokun (First Prize), O. Povoroznyk (III Prize), O. Tkanko (a special award — a participation in the future competition “Golden Thread”, 2001) and others. Because of the limited industrial production, the accounting of design and technological standards, students showed the creativity, game beginning, the unexpected costume decorations, developing a wide range and giving it romanticism, constructivism, a sport and military style, an elegant femininity and a minimal avant-gardism [18, 229]. The effective implementation of the International Competition II “Pryahy” was promoted by the proper organization of preliminary measures, especially the working meetings of the representatives of the costume design chairs of the universities in Lviv, Kyiv and Lodz, the realization of the methodological seminar, the demonstration of the graduate diplomas of LAA and Polish clothing companies. The competition was held on 12 June 2001 in Lviv with the participation of the students of Lviv, Lodz, Kiev, Moscow and Vilnius costume design schools. In fact, for the first time such a project took place in Ukraine where the reputable design schools in Eastern Europe competed creatively and their members were given free a wide range of fabrics and knitted fabrics of the Polish manufacturers, who were the sponsors of the competition. The most favorable conditions for the creative activity caused the activity and even the considerable excitement among

the students who wanted to get into the final with their competitive projects. The 25 of them were lucky, including seven from LAA. In assessing the works of competitors, a jury member and a chief editor of "Eve" I. Danilevskaya said "the main criterion in assessing student works for her was not their quality, not visual effect, and so on, but by new ideas... The L'viv competition had better have a little less academicism, and be a little more closer to the practical usefulness" [19]. By the way, this action didn't have a lack of the positive reviews, perhaps because such a number of different ideas in one collection, and sometimes in the same model, rarely can be seen even at prestigious festivals and fashion competitions. The contestants also remained satisfied, they were marked with cash prizes, tourist vouchers, prizes. Among the L'viv contestants the best were recognized: O. Patsyurko, O. Tkanko, J. Shepitko, O. Hatsylyak, M. Dykalo. The next project - III International Contest "Pryahy" had a more global scale, was held in June 23, 2003 in Lodz. It was followed by the conference and innovation - the practice of the finalists in Lodz factories. In two-month practice the contestants passed all the stages of collection creativity (three models of youth clothing), starting with designing, developing components to the suit, decorating fabric, knitwear and leather to implementing the collection of accessories and footwear for special enterprises. Students were provided with professional supervision of teachers and attending lectures, visiting workshops in the local Academy of Arts and creating good conditions for the collection presentation in the final contest. As in previous competitions, the students were referred to the Academies of Arts, as well as St. Petersburg. Among the ten students of L'viv A. Marchak was awarded with the third prize for the collection "Wet Asphalt" (performed in the style of clothes of 1960-1980s) - youth sets with a stratification of different soft, transparent fabric and a thin stretch of skin treated by laser, a new technology at that time. Overall, this international project, in which a number of sponsoring companies and public institutions in Poland took part, has provided a professional opportunity to its members to undergo a full training on Polish enterprises, to explore machine park with a special service, to see the broad range of fabrics and other materials, to work with experts - designers, engineers, designers, ultimately, to know colleagues and make friends.

Geography of the creative cooperation with Poland is expanding. In orbit of the contacts Lublin is added, where students represented their artworks in exhibitions and fairs defile of 2004-2005; in the designer contest "Golden peg -2006", where for the collection in an ethnic style P.Nesterenko-Lanko received the diploma. The Polish - Ukrainian fashion festival in Lviv (2005 p.), the conducting of master classes among the Polish and Ukrainian students, the visit to the Polish clothing companies and others are being arranged. In orbit of the creative interests of students and the festival "Seasons of Fashion" is the most powerful project in Ukraine (Kiev) initiated in 1997 as the Ukrainian analog of the days pret-a-Porte, which allowed the professional designers to "define and establish the concept of "Ukrainian fashion", its ideology and professional pivot" [20, 50]. Subsequently, developing, "Seasons of Fashion", which declared itself in the fashion business, pays attention to the future of the Ukrainian fashion, initiating in 2000 an annual national competition of young fashion designers. "Seasons of Fashion - a view into future" is the All-Ukrainian action directed to the support of young designers (advertising, financial assistance, cooperation with trade-marks). A large role in this belongs to the magazine "Eve", released in 1993 — a pioneer of the national fashion journalism. On its pages over a decade reviews, reports, analytical articles about the Ukrainian designers, fashion events in the country and the world are published with the help of I. Danylevska and V.Nechyporuk. At present the domestic analogs of the fashion magazines "L'Emciel — Ukraine", "Elle" etc. are published, and the demonstrations of "Seasons of Fashion" are shown "online" on TV. The first participants of our department at the above mentioned contest in 2000 were: the creative team "Accents" (O. Zaiets', C. Tereshchenko, Y. Brehin); the winner of 2004 was the creative duo of the students O.Molchanova and U. Chavy; later, in 2006, a group of students N. Gapjak, O. Boldyreva, O. Stecyk, O. Parasyuk, O. Yatsyuk, whose works were different from the others' ones by their artistry, hand-made art, the final conceptual approaches in their opening national sources of creativity, got into the final. It is far from ethnography and authentic citation. Although the young designers' works are just the creative applications, and it

is still far to their circulation and consumer availability, but a summary, an adaptation to the needs of today's market, a desire of the creative youth to realize themselves are optimistic. Within "Seasons of Fashion" the last day was devoted to the youth too, who already partly declared of itself in the fashion business. The student of the Academy A. Telizhenko won the victory in 2005 for her collection "Family Tree" created on the base of folk applique towels of the south-eastern Podillya and made with the support of the Ukrainian President's grant. This collection expresses the depth of preSlavic beginning through the comprehension of each element, line, ornament, color, thin and unobtrusive game of modernity with tradition that is a specific of postmodern aesthetics associated with non-classical interpretation of the classical traditions [21, 50]. The future Ukrainian designers become really mature, more serious and responsible; in their collections they gain the recognition not due to the quantity of knowledge and information, but due to the readiness to accept, apply and be formed, as a competitive specialist. Summing up the outlined problem, some conclusions can be made. Fashion competitions focus the main attention on the phenomenon of fashion self-sufficiency as a powerful cultural phenomenon. The role of school, a teacher in comprehending this fact among artists and designers is proportional to the success of competitors. The teaching methods, their permanent modification of the leading educators guide to the formation of the student creative personality, encourage a choice of authentically expressive means in designing a costume. The students' competitive collections, over the years, tend to (a creative and pragmatic symbiosis. At least, the orientation of the potential producer and customer in student work is much more noticeable. Today not only talented designers who carefully study and implement fashion trends, but also professionals - the creators of new ideas are demanded. The values of so-called "Eastern" model that is the ability to work conceptually, creatively is worth combining with more pragmatic "Western" one to be able to make and sell the project (product) and professionally promote it. The professional training of Lviv Art Academy designers allows graduates to function freely in the home market but a lot of time and efforts they must spend, to learn on the base of the practice of the

western “fashion economy” to organize the production, management, definition of consumer demands to know the production process. The spectrum of Academy specialists being demanded today is sufficiently wide: some of them work as designers at light industry factories, others for small firms, where they extend their knowledge and abilities to the range of duties, the thirds work on themselves, promoting their own proposals of unique costume, accessories, works of applied decorative art, which are realized in shops and galleries; the fourths organize agencies and services, promoting the project proposals, technical data, advice; the fifths teach and so on. Many graduates achieve success in professional activity, which indicates a high-quality training of the costume artist-designer, because the purpose of art school today, as usual, was the formation of scientifically creative intellect of the nation and its proximity to national sources gives a creative inspiration to any artist, makes him original, interesting and demanding.

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Тканко З. Ковицький О. Виставкова діяльність кафедри моделювання костюму.

2006. — Вип. 17. — С. 41-57.

Анотація. Лапідарно накреслено п’ятнадцятирічний шлях експонування творчої потуги студентством Академії, простежено історичну канву, виокремлено етапи становлення конкурсної активності, наголошено на позитивах цього процесу, заторкнувши і від’ємні риси, названо окремі імена молодих дизайнерів, їх творчі досягнення. Виставкова, конкурсна діяльність кафедри моделювання костюму ЛНАМ — лише одна з ділянок роботи колективу педагогів і його керівника, її важливість, необхідність і відповідальність — безапелювані, так як презентує дидактичні напрацювання школи.

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PROBLEM OF ARTIST'S CREATION AS A PERSONALITY IN A TOTALITARIAN SOCIETY

The political climate of today allows us to examine the art events of the recent past through the prism of time and to conduct the critical assessment of how and if it was possible for the personality of an artist to develop in a totalitarian environment. Totalitarianism which characterized the dictatorial regimes of the XX century was a system of state governors which strove to bring the society into full and complete compliance with the orders and instructions of the state. In order to achieve this aim an informational and propagandistic monopoly was installed and an official state ideology was introduced which was compulsory for acceptance by the citizens. Secret Services were terrorising the population and single party systems were introduced with mass membership. The creators of the theoretical definition of the totalitarianism Arent and Bjezinski highlighted the structural similarity between fascist and communist states. It is common knowledge that from the point of view of human essence, the artificial and indeed the unnatural stands for something which is being fulfilled or executed out of compulsion and or is being imposed upon in an artificial fashion. Ukrainian art throughout the entire lengthy period of its development has elaborated certain traditions which visualized in an outmost distinctive way on the background of other cultures. In its history Ukraine has survived various historical collisions and dramatic times. It has been stubbornly fighting for its independence for a long time where the spirit of self-preservation has and assertiveness has found its due reflection both in the realm of art in particular and in the broader cultural sphere in general. Soviet totalitarian system did not stimulate a free development of human personality specifically as far as people of creative occupations are concerned. The question of the freedom of art was neither regarded nor discussed as a problem on the pages of academic press. The problem of the freedom of art was a no go area. After Ukraine proclaimed its independence

in 1991 this issue was brought on to the agenda as a priority topic because finally an environment was created in which one could take a truthful and unbiased stance while examining and revealing the processes which have been taking place in the environment of artists of West Ukraine in particular where starting from the autumn 1939 the so-called socialistic transformations have commenced which in reality meant a repressive and total clearance of material and spiritual life of the population in order to entrench a Soviet way of life and to re-educate the so-called "intelligentsia of the Austria regime" emissaries were dispatched to this region including a multitude of easy pleasure seekers people with no background or talent, Stalinist criminals which were cultivating the so-called culture which had been unheard of in our lands: slies, violence, neglect of national traditions, bench drinking, elaborate fall language etc.

The aforementioned quotation is the conclusion of the work the author of which in his subsequent monographic research states that totalitarianism having shed of the national culture has thereby assumed the responsibilities of the material upkeep of an artist or more specifically has rendered him absolutely dependent upon state-sponsored financial allocations granted by the Party nomenklatura also dependent upon the nomenklatura guidance and requirements which boiled down to the act that art was to be partyish and folkish where has the creative methodology to be applied in order to achieve was the socialistic realism blessed and defined by the state and the Party.

Similar observations in Lviv environment were made by other scientists who have claimed that an individual painter who had been a creator of esthetical values up to a certain moment of time started to experience dramatical changes in his life starting from the moment of the Bolshevic occupation. He felt that upon his personality a necessity was imposed to be aware of his social function. From the standpoint of the regime that function was the function of social upbringing something that was born as a result of a class based approach to the history of humanity. Every asset was employed to absorb the painters of Lviv into the arsenal of alien (nay even anachronistic as of the middle of the XX century) cultural and value related orientations, forms and methodologies of creative activity.

Yet another research merits an additional and a separate mentioning. As a matter of fact the designation of this research itself constitutes a revelation of the essence of the present problem. Despised the existence of the significant number of works revealing the essence of the totalitarian system its manifestations are nonetheless extremely diverse ranging from direct and rude force to the extremely delicate and downright comic manoeuvres and occurrences. Such diversity can be easily explained by the fact that this system was actually created by the people the famous mechanism elements once mentioned by the leader of Bolshevism. The fore maybe said that there are no grounds to state that totalitarianism in the creative environment is exhausted. Every artist who has suffered persecution and humiliation by the system deserves for his facts to be examined in order to prevent something like that happening in the future. The art is the process whereby a human being is being acquainted with him or herself in various senses of his or her existence, that is: social, political, national, psychological etc. Every nation is getting acquainted with itself via its art while the humanity at large is getting acquainted with itself through history and the history of its culture and art. A prominent German philosopher Georg Willgelm Fridrigh Hegel assumed that the value of art is in its expression of deeply embedded human interests and the all encompassing verities of spirit. In the works of art various nations have included the most important internal observations and imaginations. The art often serves as a key, even the Key for several nations helping them to comprehend there wisdom and religion. In totalitarian system independent of the countries where it was in place has never stimulated a free development of the talent of a personality and has never supported a free independent thought. Lina Kostenko mentions that an adapted mind impaired by totalitarianism is even worse than an enslaved mind. Since as Nitshe once said: "An imprisoned or an enslaved mind can at least shiver and hit its cage with its wings while an adapted mind is not capable of making such a radical movement". It has adapted itself to everything quite fast and does not react even in response to drastic influence. One of the main targets which the system was pursuing was the deformation of the internal world of a human being. Any strong

personalities were simply destroyed by the totalitarian system while the cavities formed as a result of it were filled with so-called new spiritual values. As it was already mentioned the totalitarian system was introduced down the territory of West Ukrainian regions at the very dawn of the Second World War and starting from July 1944 the dictatorship policy was resumed influencing all the spheres including art and culture. The direct collision was social realism allowed to clarify where this methodology was really rooted in the end. And quite promptly it was revealed that the essence of the precepts of socialistic realism as well as the reason for the difficulty of their implementation was the fact that this was primarily a political doctrine and not an esthetical one.

Socialistic realism discarded the national way of the art development. One proof of this were words officially said by the manager of the organization of artists of Ukraine authored by him on the conference of West Ukrainian artists which took place on the June 4, 1955. It would be absolutely unsubstantiated from the historical point of view to state any claims now about some uniqueness of the poetics of Ukrainian Art or about the exclusiveness of national motives and system of images in the language employed by the Ukrainian artists in their creative activity. The Ukrainian art is developing pursuant to common loss of development of the entire bank of multinational art.

The creative intelligencia had to restructure their world view, adapt to the system, and accept its orders as one option or to be thrown out of the creative life as another option. An artist having been tracked in such a framework could not realise himself as a personality because that which was proposed by the methodology of social realism was unacceptable for many of them. The inability to master the ideology which was alien to Ukrainian spirit and the alien creed is destroying the talent. Having experienced and survived the struggle of these two natures inside of themselves the artist went up with a wounded soul. That work which the Red Russia forces us to execute enslaving us with the purpose of development of Russian statehood resembles a practice whereby a bee was forced to chase rabbits or dogs were forced to collect honey. Vein toiling of violated spirits has no roots whatsoever in our cycle and in our land. These

were the words written by Dmytro Doncov in the end of the 1920th. With the reference to the psychological inadaptability of Bolshevism and anything related to Bolshevism on the one hand with a national character of a Ukrainian. His explications were especially actual for Galician painters because they could not compare works of art to political logos. As to execute that which was offered was tantamount to alienating oneself from the world thereby gradually losing the guidelines and prospects for any artistic success in the future? Deformation of the consciousness of artists in the totalitarian system usually started taking place as early as the stage of education within the walls of typical soviet art schools. There new esthetic guidelines were introduced. However, students of Lviv art schools, the Institute of Fine and Applied Arts and the artistic college were communicating with experienced artists and pedagogues which had been lucky enough to receive their education in Western art schools and who were properly informed about the rich experience and tendencies of the development of art in the XX century and whose esthetical convictions were formed and not deformed. Many Galician artists Ivan Severa, Roman and Margita Selski, Olena Kulchycka, Yaroslav Muzyka, Leopold Levytsky and others summoned around themselves numerous self-aware and talented youngsters relaying to them the information about the tendencies of the development of art and about modern concepts which were characterizing European culture. Receiving their knowledge from 2 sources so different to each other, the young people had a possibility to compare and make their own conclusions.

A widespread phenomenon in the art life of Lviv in the totalitarian times was the fact that young artists having received higher art education were feeling confused.

In 1996 I, myself spoke to a painter Mr. Bohdan Soroka who was recounting his story and how he finally came to practice the graphical art. In the Institute I was the student of the department of ceramics. It was there that I was totally demotivated to undertake ceramics.

We were taught to do Stalin teapot sets in which we couldn't change a thing not to follow the instructions of the social realism method. That was a complete suppressing of individual creativity. It took me 5 years after graduation to determine what I wanted to

be: I didn't do anything special; there were no principles, no ideas. The Institute did not teach me to be creative, to think. I was an absolutely dead man with an empty head. And once, Ivan Svitlychnyi told me that in half a year a collection of poetries of Igor Kalyncya will be published in Belgium, and asked me to illustrate it. Svitlychnyi did not know me as an artist. I read the poems of Kalynets and saw interesting characters, a fantastic world. Until then I disliked poetry, because at school I was discouraged to reading it. The poems of Kalynets changed my attitude towards poetry; with its help I began to discover the world, our history, traditions. That was when I first started to work in linoryt, never before was I interested in the graphic art techniques. I got interested in kolyadnyky, stone babas, pagan and Christian saints. I kept discovering the new. At that time I was offered to display my works at exhibitions, but they requested the artwork showing a collective farm field, construction sites, factories and plants. There were artists which did draw all these social realistic thingies, they lost themselves completely, I don't think that they took pleasure in drawing that. Anyway, there are so few individuals in art. That's why I decided never to do what I don't want or like doing or drawing for a customer. In my graphics I always did and do what I enjoy."

An artist B.Soroka had an opportunity to display his works for a wider circle of graphic connoisseurs in the beginning of 70th, but after the book of I.Kalynets illustrated by him was published no artistic council would let him participate in an exhibition. Only at the end of 80th, when the bolshevic domination was coming to an end, and the direction of "rebuilding" and "exposure" was proclaimed B.Soroka had an opportunity to display his works, for example in Kyiv in 1987-1990 and in Lviv in 1988, 1989.

As a matter of fact an artist in the totalitarian regime had a choice: either to reconcile him or herself with the circumstances, dictated by the regime, which is in fact to accept a position of a spineless and to trust the dominating dogmas, totalitarian themes completely, or to create whatever the internal voice offers and not to settle for no compromises. For the talented personalities it was especially difficult. In this case we can remember the well-known Lviv artist Lyubomyr Medvid, whos talent started developing fully

only after graduating from LSIADA(Lviv State Institute of Applied and Decorative Art). His early fascination by Salvador Dali, Maks Ernst, the creative works of Frans Kafka, Alber Kamyu, Ejen Yonesko etc. influenced the formation of widely philosophical and esthetical base of the artist. While still being a student of LSIADA and after becoming an independent artist he draws compositions such as "Rider, whoes way is pointed" (1965), a few variations of the topic of "Evacuation" (1981) and others — the artworks that had no analogues in the Ukrainian art of that time, because in them the artist dared to be faithful to himself only, his persuasions, fascinations, philosophy but not the system.

The other common type of totalitarian system suppression was depriving certain artists of the possibility to communicate with the viewer, which means denying their wright to participate in the group and personal exhibition. For example, the reason for closing up the exhibitions of the works of Ihor Bodnar, Nataliya Pavuk, Ivan Ostafiychuk by the decision of party nomenklatura was the fact that they dared to think differently, longed for being personalities and did not glorify the myths of Bolshevic system in their works. The system used repressive methods as seen in the case of murder of a Kyiv artist Alla Gorska, a composer Volodymyr Ivasyuk; there were fabricated arests of Stefaniya Shabatura, Opanas Zalyvakha and others in 1972.

To sum up what was already said we should point out that Ukrainian art despite all the difficulties on its way has always been on a special pedestal and was the main expression of the national Idea, a stimulator of "the Ukrainian spirit". Only personalities are capable of creating art. Luckily, even during the totalitarian times in Ukrainian art there were those, whom we can proudly remember.

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Ваврух М. Проблема творчості художника як особистості в тоталітарному суспільстві.
2006. — Спецвипуск 2. — С. 257 — 263.

Анотація. *Порушуються проблеми творчості художника як особистості в тоталітарному суспільстві, визначаються причини неможливості бути художникові вільним (у широкому сенсі слова) в суспільстві, де незалежна, вільна думка переслідувалася, де митець змушений був орієнтуватися на ідеологічні настанови та рекомендації партійних лідерів, наводячи факти становлення творчих особистостей, різних позицій митців, розмаїтих шляхів їх самореалізації.*

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JOHN WALTER’S WORKSHOP “IRON EDEN”

It is generally known that one of the ancient human trades, the blacksmithing, has been recently experiencing original renaissance. Not so much common blacksmithing, that produces household equipment is meant, as the things with esthetic elements or works which have exclusively artistic and decorative, exhibition purpose. Soviet planned economic system was always poor for cultural development, art totally discarded so called “surpluses” from the architecture (exterior and interior), and the metal: forged balconies, gates, fences, window gratings etc. were included in the list too.

Certainly, a featureless housing, social and industrial new buildings of that time produce pitiful impression by their uniformity and the absence of simple artistic features.

The interest to artistic metal was revived with the downfall of soviet socialistic system and the emergence of private entrepreneurship. It was not surprise and some unknown wonder for Lviv. The city is famous for talented skilled men that make splendid metal plastic arts to anybody’s tastes and likings.

It is significant that the training of artist blacksmiths, which up to now was carried out on the level of specialized secondary education, was transferred to the higher educational level- to

Lviv National Academy of Arts, where the specialized department was opened.

The opening of specialization and the above-mentioned department brought many well-known specialists on metal to teaching work in the Academy, including the author of this article and, what is very important, talented students. Some of them, receiving diploma already proved to be professional artists.

New democratic atmosphere in the independent Ukraine inspired to the creation of things about which one could not even dream earlier, for example in the field of sacral subjects. In a word, leaving aside particular ill-beings, the creative enthusiasm grew and with it the creation, practical experience in metal practice in which

the researchers got interested (1).

Downfall of the soviet regime was accompanied by important achievement — the possibilities to contact with foreign professionals in the field of blacksmithing, other trades were opened up. Ukrainian and European artists were very interested in each other, in the exchange of creative experience, holding of blacksmithing symposiums and practical works etc. There were several such actions with the assistance of the author on the continent (2).

It was a turn for American continent. In the summer of 2002, I took part in the work of International Blacksmithing Conference ABANA-2002 in La Crosse, USA. My visa allowed staying a couple more days in the country; and so, I called to former teacher of our department, now the citizen of USA, Yevhen Bokhonko. He had been working in John Walter's workshop under romantic title "Iron Eden", situated in the city of Pitsburg for ten years. Therefore, he recommended me to his chief. The latter agreed to my practice in his workshop.

The title of the smithy-workshop "Iron Eden" defines the image of works, made there. Here you are surrounded with the forest of forged branches with the flowers, tracery arches, furniture, decorative vases, candlesticks etc. At the heart of their design - plant ornaments: when one enters the workshop, the association with some fantastic garden appears.

The workshop "Iron Eden" occupies rather big territory in the secluded place with the building to which the very smithy, office, kitchen and a storage room belong- these are all structures that create the conditions for the productive work. Personally John is not a professional blacksmith. He worked at the bridge building and, probably, because of that the love for iron and the ability of creative thinking appeared. He discovered many secrets of artistic work with metal without assistance, thanks to his vigor, industriousness, and, certainly, his physical endurance. He belongs to many Americans who do not have inferiority complex, thus he never says "I can not" or "I do not know how". John Walter starts performing different orders, and later he does not sleep at nights, takes pains over, works without days off, but finally he achieves desired result. He does not look like traditional boss, stereotypic man with white collar. In

his free from organization business time, he works with all people, always joins handling operation and installation work, and performs individual works according to his design.

If you ask me whether many orders are executed in John Walter's workshop, it will be difficult to answer. The point is that there is always something to do, even in the summer; therefore, people often work for 10-12 hours per day, instead of normative 8 hours.

Working day starts at 7 o'clock in the morning, there is hourly pay, payment is made on Friday. He works at the workshop for 4-8 hours depending on orders and the terms of executions. Certainly, Ye.Bokhonko is a leading specialist and designer in the smithy. He executes complicated forging and welding works. All other are people without special education that is why they get the experience in the process of work. During my practicing I was working with the specialists of different professions and also with the students of Pittsburgh University. I should notice that in USA the students supplement their earnings on a large scale in order to pay for their studies and not depend on parents financing too much.

There is no fashion for artistic forging like in Europe until now in USA. This can be explained, to my mind, by two reasons: firstly, in USA like, probably, throughout American continent there are not old centenary traditions of blacksmithing, inheritance of the profession from great-grandfather to grandfather and so on like in old Europe; secondly, the traditions of house building differ from European ones. If in Europe the architecture, especially old buildings, are the fundamental constructions of high quality, designed for long settled living, then in USA are mainly temporary buildings, assembled from and light materials, to which one can not fasten artistic metal forging. The work is foremost for average American. He without a moment's hesitation changes his place of residence, his house when there appear prospects of job better paid for. But, as I noticed, an American buys small metal plastic arts, animalistic works with pleasure, places it in the interior or hangs out in the garden near the house, the pool etc. Candlesticks, ashtrays, souvenirs and so on are in demand.

Therefore architectural objects, which J.Walter filled with artistic metal, - stair flight handrails, gates boards, - theses are big

modern villas in the value of 1 to 10 million dollars, situated in the parks, mainly rather far from town or public buildings, rich offices. In John's workshop, I did not come across the orders for highly artistic forged goods for the architecture. The architect, who designed the house, very often determines the metal design. Therefore, the workshop performs mainly simple in construction, not very complicated by the artistic and technical execution works with the assembling onsite.

I did not notice any special American traditions on the example of the workshop "Iron Eden", though famously every workshop has its own peculiarities. Interesting is the fact that John Walter visits different plants and workshops, collecting metal manufacturing waste for many years. Currently, he has collected a big in shape and size collection of small balls, rings, roofing iron slumps, plates, nails and so on, and all abundance is kept in thousand of boxes, put on the racks and waits for its time.

The example of usage of this material (actually the waste) is "space compositions" of J. Walter, where he assembles the rings of different diameters, approximately 50-100 cm, into volumetric delicate composition and installs it on the iron column. Americans place such "space compositions" in the squares and parks with pleasure. I proposed my variant of creative works for his shop. John Walter called it "My gallery". It was a condition, in what way one could more effectively use this "finished product" in creative works for future prospects.

The idea to create a series of compositions on the subject "The fantasies of rainforests" appeared in this way. It were big compositions, one might say, "bouquets" with the height of 2-2,5 m assembled from metal fantastic plants and flowers. All these metal plate cuttings of different size and shape enabled me to improvise unlimitedly and work out unexpected solutions. My butterflies are also assembled from different rings, triangles in which I drew the tops back "hot" and later twisted them in different sides. I collected flowers, candlesticks, ashtrays etc. by similar technique. Therefore, overall rather imposing amount of works appeared and my chief suggested the idea to show them at the exhibition. From the point of view of exclusively blacksmithing technical performance these

works are not the examples of high workmanship. Though for John Walter's workshop, they became a pleasant surprise and revelation, confirmation for my part that artistic education, the sense of rhythm and proportion in the composition play decisive role and give a chance to find the way out in different situations when creating artistic things. Besides, I made a series of monumental and small candlesticks, ashtrays, bells.

The President of Pittsburgh Area Artists Blacksmiths Association (PAABA) John Steel and the members of the Association got interested in my work. There are courses for blacksmiths attached to the Association, where blacksmiths from different countries demonstrate their artisanship and share the experience. In addition, my appearance is scheduled for the autumn of 2006.

It is difficult to say about some peculiarities of American blacksmithing technologies, since I practiced in one workshop. Certainly both in Europe and in the USA there are masters of universal importance, who have their own vision of iron plastics arts and possess methods of artistic expressiveness, esthetics and technique, typical only for them.

One of the most famous blacksmiths of USA, in my opinion, is a blacksmith of the 30-th years of the XX c. Samuel Yellin, who left big creative heritage behind himself. For today, Albert Paley belongs to such masters — the artist and blacksmith with world-famed name and huge creative potential.

The names of such masters, as Francis Whitaker, Chris Pay, Doug Hendrickson and others can be put on this list.

In the USA there is a well-organized material and technical basis for blacksmiths, here are even special shops where one can buy necessary instruments, equipment. The problem with section iron never arose in John Walter's shop. The malleable iron of required cutting was bought for any order and working with it was only pleasure.

If you ask what good thing one can learn from Americans, I will answer: good life principle to advance, try to obtain success, relaxing, first of all, for himself.

A few young people permanently work in the workshop "Iron Eden", and what is typical, all of them, according to our measures,

left their parents (sometimes rather well provided for) very early to earn their bread. They work to pay for their studies, change workplaces, educational establishments etc., in other words, they find themselves and when the least opportunity occurs, try to start their own business.

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Боньковский О. Майстерня "Залізний рай" Джона Валтера. 2006. — Вип. 17. — С. 203-208.

Анотація. У публікації висвітлюються враження від майстерні "Залізний Рай" американського підприємця Джона Валтера, де автор цих рядків, перебуваючи на Міжнародній конференції ковалів у США (м.Пітсбург) 2002 р., затримався на кілька місяців, придивляючись до її продукції та демонструючи власні виконавські творчі здібності, котрі імпонували власникові майстерні. Акцентується увага на стані ковальського ремесла в США порівняно з європейським, що має давні та міцні традиції, а також на можливостях широкого використання у виготовленні художніх робіт з металевих відходів різної конфігурації.

ART CRITISISM SEARCH

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THE WESTERN UKRAINIAN ARTISTIC WEAVING CENTRES OF BAROQUE EPOCH (STUDYING THE PROCESSES OF HISTORICAL AND ART DEVELOPMENT OF MUNICIPAL HANDI- CRAFT IN GALICIA AND VOLYN)

In history of the Ukrainian culture the special place occupies the art of the second half of the XVII – XVIII centuries – the age that is accepted to name baroque. Baroque had synthetic character embracing all spheres of cultural activities – literature, architecture, fine and decorative-applied art, music, theatre etc. It was versatile style, its features assisted development of numerous artistic centres and appearance of separate talented masters. At the same time Ukrainian baroque was related to the art processes, which took place in the countries of Western Europe and in the Slavic world. It carried out extraordinarily important role of intermediary between East and West, as a result in different types of artistic work the sources of Old Ruthenian culture are distinctly perceptible, through connections with the Latin-Byzantium world – traditions of late antique, and also – achievement of the Ukrainian folk culture, which played important role in baroque processes [7, p.6].

Decorative and applied art of Western Ukraine, in particular artistic weaving, long time developed in a close touch with a surrounding cultural and ethnical environment. For this reason the influences of different cultures, which were creatively reinterpreted by local masters and thus assisted development of the Ukrainian artistic centres are noticeable in it. An important moment for the art weaving of Western Ukraine of the second half of the XVII – XVIII centuries became changes in organization of production. The workshop mode in the second half of the XVII c. began to dip out itself and gradually replaced by a manufactory, although

handicraft workshops existed for a long time. One of displays of these changes was an increase of the artist's role in creation of wares of decorative and applied art.

In XVII-XVIII centuries the weaving of Western Ukraine developed in several directions. The rural weaving remained conventional. Properly speaking, this ancient craft became the foundation for development of weaving craft in towns. Rural masters have worked out entire system of technological and artistic methods of producing and embroidering textile. Various linen and woolen wares of economic usage, cloth textiles, tablecloths, bedclothes, covers, bedspreads, serviettes, towels — there is only a brief assortment list of weaving production in country.

The urban weaving workshops specialized mainly on producing linen and cloth, joining weavers of linen and woolen textiles (linemen and boatmen) and cloth-men in their brotherhoods. One of the first workshops appeared in Sambir in 1376 (some researchers point out to 1390). In 1425 in town books of Lviv shop weavers are mentioned, and one of the first statutes of Lviv linen workshop dates back 1459 [8.V.10.P.9/I; V.7.P.96-99]. Following Sambir and Lviv the weaving workshops were created in Gorodok (1537), Sokal (1585), Drohobych (1631), Stryi (1664), Sudova Vyshnya (1765), Schyrets (1765), Yavoriv (1755) and other towns of Western Ukraine [6.P.19].

Urban and rural weavers spared considerable attention to not only technological, but also artistic side of business. Due to it the fancywork, traditional for Ukraine, and the embroidering with gold and silver are developing. The embroidering workshops are even created in cities, sometimes masters of art embroidery team up with other artisans, mostly with tailors. For example, in Lviv the separate embroidery workshop was founded in 1658, where Ukrainians and Armenians worked [2.P.388]. The fabric decoration as church and society consumption developed also in workshops attached to monasteries and churches. The talented master craftswomen (mostly women worked in such centres) created not only traditional ornamental compositions, but whole pictures on religious plots with the elements of landscape, portrait, genre stage, which were embroidered by varicoloured silk, or embroidery with gold and silver threads.

The fecund development of art weaving in the cities of Western Ukraine was signified by a few directions of this handicraft. The production of carpets, wallpapers and gold-brocaded fabrics reaches high level in baroque age. Carpeting, wallpapering and gold weaving in course of time developed in many cities and towns of Ukraine, but maybe the most significant are the Western Ukrainian weaving centres in Brody (Galicia) and Gorohiv (Volyn), which in the second half of the XVII — the first half of the XVIII c. prospered side by side with such baroque centres as Zhovkva, Buchach, Lviv, Sudova Vyshnya, Kremenets etc.

The weaving with gold was closely associated with making silk fabrics. The first mentions about masters of this craft can be dated back XVI c., when five silkworm breeders are mentioned in the municipal books of Lviv [4.P.106]. An important condition for growth of silk weaving was an availability of local source of raw materials, i.e. the developed sericulture. Pavlo Aleppskiy, an archdeacon, marked in his descriptions, that on the Western Ukrainian lands grew a mulberry in the middle of the XVII century. It is known that a good few of mulberry was planted near Brody, Kamyanets-Podilskiy, Kutkory. The documents of XVII c. testify that during short period of time the production of silk fabrics (due to local raw materials) is set up in Brody, Lviv, Lagodiv, Univ, Zolochiv, Korets, Stanislav [6.P.23].

One of the first gold-weaving workshops was founded in Brody by Greek, Manuel Korfinskiy, with assistants — another Greek, who, according to traditions of that time, when foreigners were called by local names, in Poland he's got a surname Stamovskiy, and "Petro, the senior master", probably, a local weaver. The earliest documentary information about Korfinskiy as golden-brocader (that was the name of masters of gold-brocaded fabrics) and petty bourgeois of Brody, dated back 1641, but there are grounds to assume earlier origin of Brody's workshop. For instance, the name of master Petro the "senior master" testifies, that his duty was managing workers of lower range, the selection of which required a definite period of time. For example, there are known the contacts concluded between Korfinskiy and the local weavers Yan Prylutskiy, Yatsko Lukashevych and Tykt Grabar, which was hired as students

— so called “golden-brocader” — to the Brody’s gold-weaving workshop [9.P.29].

The production of golden-brocade fabrics presented an important branch of weaving craft of that time. A fact, that the Korfinskiy’s workshop occupied several apartments of municipal town hall, affirms the outstanding interest of local authority to this handicraft. Korfinskiy and Stamovskiy were foreigners and, as a majority of Renaissance-baroque artists, which arrived to Poland, they had support from local authority and separate patrons. From East they brought in Ukraine their own knowledge of gold-weaving art, which during centuries the representatives of the Moslem world have been accumulated.

On the other hand, the baroque culture of West has contributed to appearance of new methods of making and decorating silk fabrics, which coming across with east reminiscences and local Polish-Ukrainian experience of weaving, often gave new and high artistic results. That’s why we have reasons to mark some original features of Brody’s wares, although overwhelming majority of them is a synthesis of east technology and European ornamenting.

The fragment of decorative pattern with arms of bishop Tzhembytskiy can be the example (kept in Krakivskiy’s Cathedral).^{*} This textile is less known in Ukrainian scientific usage and that is why it deserves attention. Its gold field is decorated by the refined decorative pattern — from vegetable motifs, woven by white silk thread and big silver-woven flowers. Ornamental composition is balanced by the horizontal stripes of large images of arms of Tzhembitski — four allegoric plots joint by the form of shield and framed by a vignette from stylized vegetable motifs.

The upper part of decorative framing of arms is decorated by the schematically interpreted images of flowers — bud and leaves close to the motifs of architectural ornaments, decoration of metallic, ceramic and wooden wares of the middle of the XVII c., when in the Ukrainian art there was a transition from Renaissance to baroque style.

The comparison of this fabric with the wares of leading silk-weaving centres of the XVI-XVII c. affirms, that the composition of ornament was rather acquisition of Brody’s masters and it represented certain traditions, which have been formed in decorative and

applied art of Polish and Western Ukrainian region. For instance, among the silk and gold-brocaded wares of Ottoman Turkey prevailed fabrics decorated with a vegetable pattern, often as wave flower stripes. Similar silk fabrics were produced in the XVI-XVII c. by masters from Iran and Iraq.

The West-European weaving wares stand nearest to upper analysed textile. But, for example, in work of Venice weavers it is distinctly perceived influences of Muslim standards. Masters of French cities — Avignon, Tours, Nimes, Lyon — prefer large intricate and multicoloured patterns, the most popular among which were large decorative images groups of flower's, fruit, leaves gathered in the bouquets. Therefore the ornamental composition of Tzhembitskiy's ornate has certain differences, though it continues a popular heraldic theme in the European art.

With an allowance for the time of fabric production (approximately middle of the XVII c.) Brody's workshop hadn't so many competitors in Malopoland, it is possible to assume the Brody's origin of the Tzhembitskiy ornate. The same opinion was expressed at one time by Polish researcher T. Mankovskiy, determining Brody as a leading centre of the art weaving of the XVII c. on all territory of Poland [9.P.31].

The character of ornamenting of Tzhembitskiy's ornate asserts European positions of golden-brocoders from Brody. In behalf on it testifies that in baroque epoch European artists actively attract the society motifs to compositions of their works of religious manner. A prime example can be a row of sculpture works, painting and graphic of the XVII and specially the XVIII c. in which sacral themes often sound in new baroque mode.

Neither a "maestro", nor his followers have been "present" long time in documents that epoch as members of weaving workshops. Probably, they formed a separate artistic workshop, that was based on synthetic productive and artistic basis of urban handicraft-workshop and future manufactory production. But we found an interesting record in the municipal acts of Brody (not before 1644), where it is indicated that the local golden-brocaderer have been members of the workshop "Varii artificii Brodensis", i.e. of artisans' corporation of different artistic specialities [9.P.31].

Due to its artistic and decorative properties, the carpeting had a great importance. From time immemorial carpets are known in the way of Ukrainian's people life, the first annalistic mentions about them date back 977 [6.P.9]. We have information about foreign, in particular east, carpets, by which the stone houses and palaces of Ukrainian governors were furnished. It's hypothetically possible to assume that carpets have been woven in Ukraine in the XV-XVI c., e.g., in manor estates after the model of east "kilimiv" or "gilimiv" [3.P.6]. A confirmation of this version can be numerous mentions about carpet wares in documents of the XVI c. — an inventory of property, testaments, judicial acts etc. In records dated back the XVII c. a differentiation of the imported carpets and made by the local masters is already noticeable. The last one determined by terms: "house work", "Lithuanian", "Lithuanian business" and even "Ukrainian" [5.P.24].

In the XVIII c. the production of pileless wall carpets-wallpapers begins and before it, of course, the growth of wallpapering was caused in Western Europe. For example, the carpeting of France in the first half of the XVII century develops in wallpaper workshops, where plenty of pileless carpets with various plot images has been produced. The invention of the prominent Lyon weaver Claude Dagon, who in 1605 has constructed a new loom, became a considerable impulse for this purpose. On this loom it was possible to weave a large and multicoloured pattern or plot [1.P.61].

Wallpapers prevailed in the carpeting of Italy. The most known wallpaper manufactory was in Florence, founded in the XVI century by a duke Francesco Medici, and from the second half of the XVII century — the Roman carpeting manufactory [1.P.61]. The surface of Italian wallpapers is mostly decorated by monumental scenes on historical and religious plots.

The Spain wallpapers underwent a considerable influence of the Flemish art, and also the Moslem Mauritanian type of ornamentation. First of all, it has been revealed in clear graphic detailed representation of ornamental motifs that differ from French or Italian one, interpreted more picturesquely and even solidly. The composition of wallpapers from Flanders is decorative and monumental. The figures of the first plan are full of dynamics and expression, a

bright and lush colouring facilitates decorative perception of textile.

Taking into account it, the role of a number of painters, who directly influenced on development of carpeting of this country by their work, should be mentioned in particular. First of all, it's Peter Paul Rubens, who created plenty of cardboards for wallpapers. In the second half of the XVII c. — the first half of the XVIII c. there were working in an industry of wallpapering such cardboard-men as Cornelis Skhyut, Justus van Egmont, Jordans. In the XVII century — Frenchmen Charles de La Fosse, Jean-Baptiste Santerre and others [1.P.41-42, 226].

A peculiar situation was folded in carpeting of Germany. The wallpaper weaving in German cities appeared too early: the most ancient wallpapers — the carpets of Western Europe have just German origin [1.P.89]. But such growth as in France or Italy, wallpapering of Germany hasn't reached because of feeling influence of pointed out countries' art a long time, and also because of the tastes of a local burgher environment. Thus, the wallpaper workshops of Western Ukraine of the XVIII century had a number of examples, mainly West-European origin, for developing of their own production. We should add, that the weaving of pileless wall fabrics has been known for Ukrainian masters before. For example, smooth bilateral carpets were woven in Ukraine on old, vertical type, looms [5.P.25].

One of such wallpaper workshops operated in the XVIII c. in Gorohiv town, Volyn. Professional draft and high quality of textile became an important feature of Gorohiv wallpapers. According to its stylistics Gorohiv carpets are close to the French art of late baroque and in particular classicism of Louis XVI's times.

A peculiar example can be a wallpaper of the second half of the XVIII c. made in Gorohiv (kept in the Warsaw national museum) have been illustrated at one time by T. Mankovskiy [9.P.100-101]. The composition of wallpaper consists of four flower bouquets woven on corners of medallion with a landscape scene of generalized character, that is placed in the centre of ornamental field. A thin frame, which frames the perimeter of wallpaper, interwoven with garlands and it makes an impression of traditional border for carpets. Such composition is widespread in different types of art, especially in the graphic of the second half of the XVII-XVIII c.

For instance, Krvavych D.P. mentions that there is a similar connection between baroque graphic arts and sculpture (G. Levytskyi's, A. Osynskiy's works), appointing that graphic wasn't only the transmitter of compositional or iconographical motifs, but in certain occasions became an object of inspirations in works of fine and decorative-applied arts [7.P.101].

There are few interesting versions about the founders of Gorohiv manufactory. One of them points out at Polish gentry Valerian Stroynovsky and his daughter [9.P.53]. Stroynovska was famous enough in Poland as a miniature painter and, probably, she could appear in a role of cardboard-woman of Gorohiv's wallpapers.

Let's stop on one more example of Western Ukrainian wall-papering — a fragment of fabric from the palace of Belz voyevoda Marko Matshynskiy (second half of the XVII c.), which is kept in collection of the Silesian museum in Wrocław [9.P.32]. The wallpaper (fragment) is a semi-silk fabric intermitted by turns with crimson and greenish planes. It is woven the coat of arms of Matshynski on this background — four plots crowned by a crown and eagle in frame of chaplet-garland. The letters «M.M.W.B.R.P.S.» are located round and woven in a solid technique, the same as the coat of arms, they are decrypted: "Mark Matshynskiy The Voyevoda of Belz The Senator of Polish Kingdom".

Due to technology of production and decorative ornamentation the fabric combines features of golden-brocading and carpeting. It can be defined as wallpaper fabric, that was used for draping of chambers in palaces of that time. The elements of magnificent baroque interior to a great extent represented aesthetic tastes of owners and that's why the ornamentation of fabrics, furniture, Dutch tiles, metal often included heraldic emblems, that gave all interior a special representative shape.

The general analysis of fabric allows to assume her Brody's origin, and some historical information affirms it. Mark Matshynskiy was a close person to Jan Sobeskiy, who was an owner of Brody in 1683-1693. The Brody's silk-weaving workshop, that is known for us, had in its assortment similar wares and, quite possible, making of fabric was exactly charged its masters for voyevoda Matshynskiy [9.P.32-33]. It confirms the idea once again, that more detailed

exploration of textiles, which are kept in foreign museums and for the time being hypothetically are enlisted to the creative inheritance of Ukraine, it can considerably enrich our notion about development of the Ukraine baroque textile and also give new information about the art centres of the Ukrainian baroque.

In the article only few examples from history of artistic weaving in the West-Ukrainian cities of the baroque age are reflected. And, first of all, we were interested in those monuments, which is located outside Ukraine, but inseparable from its historical and cultural development.

Various reminiscences of western and eastern origin have been interlaced in art of the XVII-XVIII c. with local traditions, that gave interesting and some times unexpected results.

There was an extra meaningful part, that West Ukraine has played, including its artistic weaving, for Polish and a number of other European cultures. By the intercession of Red Rus the contacts of Polish art were set with Turkish, Persian and Arabic cultures, and also there was borrowing of artistic ideas of ancient Byzantium, Syria, Mesopotamia, India, Egypt [9.P.53].

Certain part in creation of the West-Ukrainian weaving belongs to foreign masters — Greeks, Armenians, Germans, Dutchmen, Poles, that was a peculiar feature of the Renaissance-Baroque culture and, at the same time, it continued an old tradition of polyethnic of the West-Ukrainian handicraft.

The baroque weaving of Western Ukraine was consonant with works of “big art” — architecture, sculpture, painting. In interior the baroque fabric played such important part, that in some cases its meaning approaches to a sense of monumental painting.

At the same time in fabric ornamentation of that period the elements of folk art, which is often stylized, some times subordinate to tradition of baroque aesthetics, found its embodiment. It was important: in fact the interlacing of many artistic influences, artistic types and genres took place on the local cultural ground in the Ukrainian art of the XVII-XVIII c.

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Анотація. Наголошується, що в історії української культури особливе місце посідає мистецтво другої половини XVII — XVIII ст. — доби барокової, у контексті якої декоративно-ужиткове мистецтво західноукраїнського регіону, зокрема художнє ткацтво, здавна розвивається в тісному культурно-етнічному оточенні, у різних напрямках, насамперед сільському ткацтві, де було вироблено систему технологічних і художніх прийомів виготовлення а прикрашання тканин: полотняні й вовняні вироби господарського вжитку, одягові тканини, обруси, постіль, кози, ліжники, серветки, рушники; вказується, що міські цехи спеціалізувалися переважно на виготовленні полотна та сукна, об'єднуючись у відповідних братствах.

Барокове ткацтво було співзвучне з творами “великого мистецтва” — архітектурою, скульптурою, живописом. В інтер'єрі барокова тканина відіграла настільки важливу роль, що в окремих випадках її значення наближається до значення монументального живопису.

FRANTS CHERNYAK

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LVIV DYNASTY OF MASTERS-GLASBLOWERS (1962-2008)

Lviv school of blowing glass and, to be more precise its products created by talented masters, is known beyond the borders of Ukraine. It is naturally that Lviv glassblowers' achievements became the object of artistic research, analyses and appraisals. An expert in the very sphere F. Petryakova states: "A view at blowing glass as a peculiar phenomenon is not accidental. It is caused by fresh joyful feeling of existence that blows softly from glass works as well as from close connection with traditions which reproduce the essence of modern Ukrainian glass blowing."

Lviv firm Raiduha and Striy plant of artistic glass laid the foundation for the glory of Lviv School of Glass Plastics. These institutions and vocational technical schools trained experts in this field. They were producers of numbers of applied wares and among them there were gifted masters and skillful workers.

In 1962 there was opened a department of glass at Lviv Experimental Ceramic and Sculptural

Manufactory which was the artistic fund of Artists' Union of Ukraine. Specialists from other factories came to work at the department.

The first thing that influenced a decision of these people was proper labour conditions and introduction of new technologies on the basis of traditional glass blowing. Masters-glassblowers started paying more attention to such exhibits as glass plastics. Artistic glass which reproduces the individuality of every master and proper culture of accomplishment occupied the place of applied wares.

Changes in production organization were extremely important. Glassblowers had the equal rights together with professional artists. Both gained the opportunity to represent their works at Artistic Board which were put into production after the Board's approval. Another positive thing which gave each work more artistic value was that the number of works was limited to 300-400 samples.

Lviv artistic glass increased in demand. It was sold at art shops and exported to Czechoslovakia, Hungary, Germany, Netherlands, Belgium, France, Canada, and other countries.

The Artistic Fund of Ukraine carried out the selection of samples for reproduction and selling at annual exhibits and fairs which took place every autumn in Kyiv. There were represented 350-400 samples of artistic glass at such exhibitions.

The manufactory became profitable. Its reconstruction was one of the reasons for labour conditions to be improved, creative and productive output increased. Besides these the range of glassware assortment widened.

An old generation of masters-glassblowers who went through life trials took this fact as a gift of destiny. An Honoured Master of Folklore and a coryphaeus of blowing glass Mechyslav Pavlovskiy became the head of the department.

At that very time such masters of his age started working there as Yosyp Hulyanskyi, Petro Semenenko, Anatoliy Bohynskyi, Eduard Zastavskyi, Mykhailo Ivantsiv, Roman Zhuk. Later such their apprentices proceeded the work as Eduard Holyak, Petro Dumych, Bohdan Val'ko, Petro Vdovych, Ivan Chaban, Oleksiy Hera, Yaroslav Matsievskyi, Mykola Lopushanskyi, Mykhailo Kit, Maryan Zavadovskyi, Orest Chuba and others. All of them became well known masters-glassblowers and confirmed the title of an Honoured Master of Folk Creation by their works.

Traditionally, the work was carried on by the third generation. These were mainly children of the very masters.

If one analyzes the work of glass department since its foundation, one may notice that family dynasties of masters-glassblowers were formed.

Mechyslav Pavlovskiy comes from a family of old masters. His grandfather as well as his father Anton Pavlovskiy who lived in a village of Lyuberska Huta (Zhytomyr region) were both glassblowers. Together with his son Mechyslav they started working in a village of Kodry (Kyiv region) where the whole family moved.

After coming back home from war M. Pavlovskiy together with his father moved to Lviv to work at a glass plant. In 1964 he was the first to be conferred the title of Honoured Master of Folklore. His

main works are such as sculpture plastic Kateryna, Haidamaky, A herder, figure ware Winter, An Evening Fairytale and others.

Maryan Tarnavskiy was conferred the title of Honoured Artist of Ukraine in 1983. He began his work making popular plates and dishes and exhibits of animalistic sculpture. Besides he created samples for reproduction at the factory. Since 1973 he has been working as a lecturer of Artistic Glass Department which he founded at Lviv State Institute of Applied and Decorative Art.

His principal works are Seasons (Pivdennyi resort in Truskavets), volumetric and dimensional compositions of a hotel in Sumy, and mirrors in Palace of Culture Krystal (Novoyarivsk town, Lviv region).

His brother Yevhen - a member of Artists' Union of Ukraine was working at the factory at this time. He was an organizer of a bay where sculpture plastic of small forms was produced as author set. He took part in regional, All-Ukrainian and international exhibitions.

Maryan Tarnavskiy's sons Volodymyr and Ihor who are graduates of Lviv State Institute of Applied and Decorative Art are working in the sphere of artistic glass.

Volodymyr Tarnavskiy is a member of Artists' Union of Ukraine. His exhibits in the field of decorative and applied art and volumetric and dimensional interior compositions are as follows: stained- glass windows, volumetric plastics, luminaries, and sculpture compositions. Since 2002 he has been the head of the Wood Ware Department at Lviv National Academy of Arts.

Ihor Tarnavskiy's exhibits are made by means of stained-glass technique. Exhibitions: Ukrainian decorative art at the end of the 20th century. 200names (2000), Modern Ukrainian art (UNESCO, Paris, 2004).

The generation of Matsievskiy family is a well known generation of glass artists. Yaroslav Matsievskiy as well as his colleagues-glassblowers developed traditions of glass blowing animalistic art all the time. His works are Cocks, Little Bears, Animals, Small Horses, Rams and others. His ability to show their character and kindness in plastic is intrinsic to popular masters.

His younger brother Ivan also works keeping to these traditions. His works which are mainly decorative and applied are characterized by the variety of forms, plastic and decoration.

Speaking about the younger generation of Matsievskyi family one should mention Ihor Matsievskyi who after graduation of Lviv State Institute of Applied and Decorative Art worked at Lviv Ceramic and Sculptural Manufacture at the glass department and has mastered perfectly well the technique of glassblowing production. He works in the field of applied and decorative art and is a member of National Artists' Union of Ukraine. Ivan Matsievskyi took part in regional, All-Ukrainian and international exhibitions. His plastic works are extremely interesting. Such works as *Fit*, *A Bride*, *Thaw*, *Through darkness of ages* are marked by creative and experimental searches.

Dmytro Dumych is famous People's master and a member of National Artists' Union of Ukraine. Stefania Dumych-Tymchak and Ivan Shumanskyi who also come from Dumych family have been working at the manufacture for a long time.

Middle generation of masters of that time is characterized by using traditions of old glass blowing which have been changing in plastic and composition completion. Creations of Stefania Dumych-Tymchak are interesting and took part in exhibitions. They are *Sea Flower*, *Autumn*, *Winter*, *An Evening*, *Festive vases* and others. After graduating from Lviv State Institute of Applied and Decorative Art she improves her talent at the Artistic Glass Department of the very institute working as a master of studies. She is also a member of National Artists' Union of Ukraine.

Vasyl' Drachuk is a member of National Artists' Union of Ukraine. His son Andriy follows his father traditions in animalistic plastic. Having great experience of master and manufacturer of his samples he managed to share the experience of such technique as making plastic art of small forms by means of glass wire which is in great demand. He is also characterized by original features of production way. His works are *An Owl*, *A Deer*, *A Country Melody*, *A Dragon* and others. Nowadays this technique is spread because of minimum energy and material expenses.

One should also notice a member of National Artists' Union of Ukraine Yevheniya Kosakivska who made a great contribution to glass blowing. She masterly combined technological glass peculiarities with painting on the surface and inside glass in her creative

and experimental works named Pictorial Ukraine. These traditions are followed by her daughter Zhanna Kosakivska. After finishing Lviv Technical School of Decorative and Applied Art she started working at the Department of Artistic Painting on Glass at Lviv Experimental and Sculptural Factory. Now she is working at a private workshop.

Vasyl' and Romanna Hudyma-Bilous were working at Lviv Experimental and Sculptural Factory too where they experienced the variety of plastic novelties in traditional Ukrainian glass blowing. They are very creative people and at the same time each of them is a bright personality.

They create their works on the basis of folk art combined with their own world view. Their works are extremely interesting due to their artistic and esthetic searches. Temptation, Torso, Coral Reefs, Lace, Forest song and others attracted attention at personal exhibitions in Lviv (1996), international exhibitions and international symposiums. They are Z.Flnt regional prize-winners.

Their son Andriy perhaps will continue heir creative traditions studying at Lviv National Academy of Arts.

The fourth generation of masters-glassblowers who were mainly working with reproduction wares proceeded working at the factory. Among them is Myron Lopushanskyi- a son of famous Mykola Lopushanskyi and also Volodymyr Krit and Lyuba Krit- a family of Petro Vdovych, Yevstakhiy Adamovych, Volodymyr Semeniv, Volodymyr Berchuk, Volodymyr Mel'nyk.

Volodymyr Sokol'skyi, Vasyl' Bilous, and Dmytro Klymkiv are working successfully at the Artistic Glass Department of Lviv National Academy of Arts.

A lot of graduates of Lviv State Institute of Applied and Decorative Art who have been working for a long time at the glass department of the factory as artists and manufacturers created their own works effectively combining their job and evening studies.

Unfortunately it is until quite recently that such great organization or a Factory of Art as it was called not without grounds by specialists and journalists has bankrupted. The main reason for it was that the price for basic energy resource-gas increased. Periods of raising and decrease in physical and spiritual life can be found

everywhere and we hope that crises will pass and the factory of art will revive with the help of modern economical technologies.

It is a pity that artists and masters in the heyday of creativeness and being well-known as Lviv School of glassblowing have to look for better life abroad. Most of them in better case work at private factories in Ukraine and beyond its borders (Poland, Czech Republic, and USA).

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Черняк Ф. Династія майстрів-склодувів Львова (1962 — 2008). 2008. — Вип. 19. С. 333 — 338.

Анотація. Висвітлюється історія і доробок львівської гути з часу заснування відповідного цеху на Львівській кераміко-скульптурній фабриці (..), творчі пошуки народних майстрів-гутників, що реалізовувалися у мистецькій продукції, котрі були базовими зразками для молодого покоління львівських гутників, наголошується на традиціях в художньому шклі, що виплекали знатні родоводи, відомі далеко за межами Львова, України.

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SYMBOLICS OF ORNAMENTAL DECORATION OF LVIV SECULAR ARCHITECTURAL MONUMENTS OF THE SECOND HALF OF THE 16TH AND FIRST HALF OF THE 17TH CENTURIES

Worldwide practice attests that cultural-art process is constantly in close interrelation with historical situation. So, art reacted to acute situation by essential integrity in connection with changes of world outlook system and its separate components. That is why sociohistorical preconditions and also constant cultural and economic contacts with countries of Central and Western Europe became one of factors of symbolic decoration formation of Lviv architecture of the second half of the 16th and first half of the 17th centuries.

Decoding of ornamental decoration symbolics of Lviv secular architectural monuments of the second half of the 16th and first half of the 17th centuries can become one of the sources of process reconstruction of different world outlook systems interosculation (western and east Christianity, antique paganism, etc.) and its reflection in art. However, this problematic is not clarified properly in art history researches, except fragmentary references in a context of studying of Lviv sculpture of the second half of the 16th and first half of the 17th centuries. The article of M.Gembarovych "Sculpture and carving" [2] has concern with scientific research of Lviv architecture ornamentation development of mentioned period. The scientist did an attempt of analytical processing of ornamentation stylistics sources. However, he couldn't completely realise it because of edition format, having concentrated his attention to key elements, in particular on influences of decorative and applied arts.

The research "Lviv sculpture of the 16-17th centuries" of V.Lyubchenko [7] is among thorough studyings of Lviv sculpture plastics and fragmentary-ornamental decoration of Lviv architectural monuments. The author has deeply processed for the first time Lviv sculpture plastic in a context of determination of stylistics, attribution and iconography features (in the majority of religious

scenes, monument plates and gravestones). He considers the ornamentation of that time architecture as side effect that served as decorative supplement to image. That's why the thorough analysis of ornamentation symbolics is practically absent in the exterior definition of Lviv architecture monuments of the 16-17th centuries in the research of V.Lyubchenko [7, 59-110].

The research "Ukrainian art of the second half of the 16th and first half of the 17th centuries. (Humanistic and liberating ideas)" of V.Ovsijchuk should be noted among basic researches where our problematic were clarified by fragments. The author first of all paid attention to disclosure of fundamental sources of architecture ornamentation stylistics formation and did an attempt of reconstruction of symbolical filling of key decoration elements [9, 80-94]. However, the deep disclosing of problematic is absent because author made an emphasis on research of sculptural plastic stylistics and symbolics, first of all of sacral purpose and iconostasis carvings. That's why the determined directions of research remain disclosed only partially. Besides, V.Ovsijchuk practically limited by partial development of results of the previous works in mentioned research work in a context of analysis of decor interpretation specificity. So, he didn't carry out considerable progress in research of problem of ornamentation stylistics and symbolic characteristics of Lviv architecture of the second half of the 16th and first half of the 17th centuries.

Thus, scientific novelty of the offered article is formed on the basis that art history research in which entirely would be analyzed Lviv secular architecture ornamentation symbolics of the second half of the 16th and first half of the 17th centuries is absent now in Ukraine. Analysis of symbolic filling of ornamental decoration of Lviv secular buildings of the second half of the 16th and first half of the 17th centuries we will start from group of monuments which are located on Rynok square. Building (about 1589) is a typical representative of the mentioned category. Carved motifs of dolphins in portal decoration have been found its reflection in other art memorials, particular in Ukrainian hand-written book (book of miniatures where architectural motifs were represented) [4, 90]. Concerning symbolical component, dolphins is an emblem of sea elements in

world outlook system of ancient Greeks and one of the variants of emblematic images of Christ in Christian culture [10, 410-411]. However the specificity of dolphin imaging used in facade decoration of Bandinelli Palace (there is no any supplement motifs like an anchor or a cross) is paraphrase of West European heraldic symbol of “common porpoise” [10, 411]. It is also allows to suppose that dolphin also was an element of arms of the first or second owner of the building — Yarosh Vedelskyi or Italian Roberto Bandinelli.

The manneristic and Renaissance phytomorphic motifs are combined in ornamental decor of Bandinelli Palace exterior with people masks. Just anthropomorphic motifs serve as distinctive subdominant of ornamental decoration programme of Bandinelli Palace. So, not only motifs of women and men masks in typical Renaissance headwear and also motifs of cherubs, herms are fixed in facade decoration. It is necessary to admit, that cherub motifs are practically identical to book headpiece of “Apostle” of Francis Scorini. It allows supposing that the author of ornamental decoration of Bandinelli Palace knew mentioned graphic pattern. The motifs of masks and herms of people in clothes of that time was typical not only for Antiquity, but also was inherited by European Romance and Gothic art (a cathedral frieze in Sibenik of the 15th century, an exterior and an interior of cathedral St. Jan in Warsaw of the 16th century) [9, 43-43; 13, 50-69].

Symbolic meaning of masks is partially connected with apotropaic symbolics of the head of Medusa Gorgon which motif has been transformed in West European culture of Christian time. However herms initially have been connected with honouring of certain gods in the antique world (in Ancient Greece — Hermes), that has not received the ideological reflection in formal continuation of tradition [8, 316]. It is necessary not to forget that the process of distinctive transformation of constructive elements in decorative motifs had taken place owing to interpretation of Ancient Greece and Rome art inheritance. Bases of portal columns are decorated by stylised rhombuses (one of the most ancient symbols of riches and spacious in world culture) with motifs of handles (rings like variant of a door hammer which should inform owners on arrival of visitors). Though the mentioned elements have parallels in West European

plastic decoration of architecture monuments it is also possible, that the source of appearance of such motif was monumental art of Muslim countries where columns often were decorated by laid by smalt rhombuses. The building № 20 on Virmenska street (architect Peter Lugano) is stylistically related to this monument in a context of decor of column bases (a rhombus, but without decorative supplement) [6, 289-290]. Another architecture monument is located on Rynok square though it is not specified by active using of different ornamental decor elements. But this building represents plastic effect application with using of minimum decorations means (for example former stone house of Venetian Anthony Massari (about 1600)). The only decorative accent of portal decoration of castle stone in this building is sculpture image of lion with wings — emblem of Venetian republic and symbol of city patron evangelist Mark. But the symbolics of winged lion is also connected with Assyrian demonic beings — security guards of treasures (later it was found in Judaic symbolics of Babylon as winged lion) [10, 150-151].

Ornamental decoration of stone house Dombrovskiy (about the first half of the 17th century) differs by synthesis of several style directions: North European manneristic ornamentation, Italian Renaissance decoration and antique tradition which passed in the light of Italian Renaissance. Stylistic reflections of plastic decoration mannerism are one of such things. Therefore it is necessary pay attention to analysis of influence of Italian Renaissance ornamentation on decoration formation of stone house Dombrovsky. In this case, as well as in ornamentation Bandinelli Palace, a special role will play motifs of women and men masks in typical for Renaissance clothes (represented not only headwear, but also outerwear part — collars and fragments of cloaks), possibly also carried out with apotropaic purpose. The motifs of youth mask (women and men) are figured on a portal and persons of middle age — on window case. Every image is interpreted individually, possibly, with orientation on portrait characteristics of specific people. However the mentioned motifs have partially something in common with antique elements of decoration of chapel friezes. The tangent group to ornaments connected with Italian Renaissance art is made by antique motifs. Motifs of denticle and ovolo figure in a plastic decoration of

stone house Dombrovsky interpretation of which has related stylistic features with similar elements in facade decoration of Bandinelli Palace. One more feature connected with mentioned monuments is decor in the form of scales which symbolical meaning, possibly, has been connected with interpretation of fish motif.

The following monument is Anchovsky building or Black stone building (about 1588 — 1596). The majority of decoration elements should be connected with North European mannerism in ornamental decoration. Particular it concerns grotesque mat where fantastically vegetable and anthropomorphic motifs (though these images can be interpreted to a certain measure as fantastic, mythological beings) are combined. The symbolics of mentioned motifs must be connected with apotropaic purpose of chimera beings, which presence on a portal (borders of public and house worlds, and another's) should prevent the entry of negative powers into the world of informal life of individual [11, 69].

Specificity of rozets, cherubs' friezes interpretation on facade partially attests the communication with Ukrainian medieval stylistics. The related decorative elements are used on facade ornamental decoration of Saint Trinity church. On this basis it is possible to state that authors of plastic decoration programme of Black stone building and Saint Trinity church used the same sources of inspiration. But is no exclude that mentioned decorative elements were created by one author (or group of authors).

Probably friezes with cherubs for Black stone building and Saint Trinity church have been made in one sculpture school. The fragmentary reflections of Ukrainian medieval stylistics are also notable and on composite level too, particular in features of mat interpretation. Art decoration attic of Black stone building is specified by manneristic stylistics. However one of the key symbols of Black stone building is three obelisks attic. It is difficult to determine the reasons of appearance of buried symbol (esoteric origin of obelisk is less possible because of practically absence of mystical or theological communities direction in that time Lviv, except of uncommon excesses) in architecture decoration considering the presence in decoration attic urn like motifs. Besides, it is impossible, that implementator of decoration programme or building owner didn't

know the standard in that time society symbols, in particular, the interpretation of obelisk motif [11, 43-108]. Now let's pay attention to the analysis of symbolical features of ornamental decoration of Sholts-Volfovychn's building (about 1570 – 1580). The manneristic stylistics (in North European variant) is represented by interpreted as rolverc cartouches tables. It is supposed that authors of decoration programme of Sholts-Volfovychn's building have been acquainted with German graphic patterns of architecture decor (projects of Diterlin buildings). However in consequence of partial transformation and stylisation the mentioned ornamental motifs have got relatively "softer" and more plastic features. Possibly the last is caused by aspirations of authors of ornamental decoration to create own interpretation of rolverc cartouches. The adaptation of German manneristic decorative motifs had place due to such scenario at that time Krakow sculpture school.

Now let's pay attention to the symbolic analysis of anthropomorphic motifs which figure in decoration programme of Sholts-Volfovychn's stone building. In this case the anthropomorphic motifs represent one of the essential reflections of Italian Renaissance stylistics influence. Each of physiognomy individual masks of people is represented in that time clothes (possibly allegories of daily performance – life in a society) [5, 43]. One more version by V.Ovsijchuk of mask motifs origin is from traditions of German Renaissance art [9, 92]. The last thesis is grounded that the owner (Jan Sholts-Volfovychn) came from Silesia, there was a custom to display died founders of a family on facades of private houses. But it is important to admit that all images of people masks figure in that time clothes (1570 – 1580th) and, accordingly, couldn't reflect features of people which lived till this time (though there is a probability that it was a wish of owner).

Basing oneself upon clothes dating, in particular headwear, V.Ovsijchuk suggests to consider this fact as reflection of Silesia traditions, however the accent in modified forms is transferred to "... social bases of society and its reflection" [9, 93]. It is possible to make a conclusion that in any case authors of the decoration programme of Sholts-Volfovychn's stone building first of all realized an owner wish. So, for each mask characteristic accentuation on por-

trait features which sometimes get some of a grotesque shade (the last is also doubtful for definition of masks on facade as sculpture portraits of owner relatives) [9, 60].

Thus, it is possible to suppose, that decorative masks of people reflected the basic types of that time Lviv residents because of owner wishes to reflect a part of atmosphere of his native city. Except anthropomorphic motifs, zoomorphic elements — lion masks figure in the art decoration programme of Sholts-Volfovychs' stone building. Obviously, using of this motif also has been connected with owner wishes and had symbolical apotropaic purpose (by medieval bestiaries and physiologists, this motif reflected resoluteness, foresight and other virtues) [10, 154-155]. The motif of lion mask also present in ornamental decoration of Dominic Gepner building, Palace of Kornyakta, buildings on Rynok square, on the wall of the building № 31 on I. Fedorova street, and also on saved castle stone that nowadays of immured portal in building № 4 on Russian street (the specified mask is supplemented by a cluster of grapes which, possibly, served as a tavern emblem).

So Sholts-Volfovychs' stone building represents organic synthesis of North European manneristic stylistics and possibly of German Renaissance architecture decoration. It was supplemented by symbolical images of people and animals masks and obviously directly connected with owner tastes. It is quite difficult to find patterns not specified with manneristic stylistics when pay attention to other patterns of Lviv architectural ornament of the second half of the 16th and first part of the 17th centuries. This stylistics was organically combined (not always) with classical Renaissance decoration motifs. This effect is illustrated by elements of Dominic Gepner building facade and partially of Palace of Kornyakta portal [2, 127-132].

Let's consider the analysis of stylistic features of Paolo Dominic Gepner building (about beginning of the 17th century). The use of different by stylistic origin motifs, in particular the Gothic, is typical for this monument. The use of such synthesis obviously was connected with owner wishes instead of the author tastes (or groups of authors) of stone building plastic decoration programme. Analyzing stylistic features of portal decoration, we can see the features

characteristic for North European mannerism, particular characteristic graphic in products of Vredeman de Vries, architecture plastic decoration, products of decorative and applied arts of Muslim countries, Italian Renaissance art and its characteristic ornamental motif of women and men masks represented in that time clothes and antique architectural ornaments, but interpreted through the light of Italian Renaissance art.

There is a group of Latin inscriptions (mainly aphorisms) on the portal and windows case of Gepner building together with decorative and constructive elements. They open aesthetic owner tastes in some cases and give possibility to reconstruct possible reflections of his wishes concerning of facade ornamental decoration. So, the owner inscription above one of the portal underlined that "NUNQVAM DISCREPAT UTILE A DECORO" – „The useful is never discord with beautiful" [12, 35]. Probably this accent has found the logic continuation in using of different by origin and stylistics decorative elements. There is one more occurrence that attests the connection of used masks in facade decoration and text supplement. For example the inscriptions connected with material are placed in fascia with images of woman ("UBI UBER IBI TUBER" – "When the kind is up to the brim then it sticks out" and "UBI OPES IBI AMICI" – "Where a wealth, there a friends") [12, 38-39]. At the same time fascia with men masks represent the inscriptions connected with virtues: "PROBUS INVIDENT NEMINI" – "Kind person does not envy somebody", "DOMAY OMNIA VIRTVS" – "Courage (virtue) overcomes everything" and "VIRTUS PRAEM (I) U (M) HONOR" – "The reward for virtuousness is an honour" [12, 40-42]. The inscription between female masks represents the only exception of mentioned occurrence: "UBI CHARITAS IBI DEUS" – "Where the mercy, there God" [12, 37]. But this can be connected with owner wish to smooth the negative of female personage image. It was ambiguously interpreted during the mentioned period (in particular, it was apprehended as assistants and supporters of infernal beings) [3, 104-105]. The programme of decoration of Dominic Gepner building has given to this construction of certain features of eclecticism. This couldn't considerably reduce its aesthetic qualities, in

particular, observance of principles of Renaissance measure and reasonability that has something in common with symbolical meaning of inscriptions.

But there are architectural monuments of the mentioned period with ornamentation, characteristic for stylistics North European manneristic interpretation of facade decoration. The example of this is a portal of Kornyakta Palace is opposite to Dominican Cathedral (transferred during reconstruction). If the proportional order is relatively applicable the classical Italian Renaissance patterns, then its decorative ending, which consists of two manneristic spins interpreted like a symbol of endlesshead that is symmetrically composed round the arms image, is doubtful in the construction designed and realised by master for example from Tuscan region of Italy.

Peter Barbon is the author of this portal after M. Gembarovych. The argument of researcher is grounded on its interpretation of inscription “MPEB” and “27 Ap 1580 VF” – Muraton Pietro Barbon has finished all factory on 27th of April of 1580” [7, 45]. Accordingly, the combination of almost classical Tuscan order with manneristic ending decoration is understandable. Let’s analyse the symbolical features of ornamental decoration of Palace Kornyakta portal on Rynok square. It is necessary to focus attention on such key moments here: this portal of Palace Kornyakta is sustained structurally according to classical proportions of Renaissance Italian art, but specificity of interpretation of ornamental decoration attests about manneristic origin [9, 72].

Consider that occurrence of head of column decoration in the form of people heads (men in this case) could have apotropaic purpose. In favour of this statement the plastic decoration of column base by lion masks with entablements attests it. It is reasonable to define using of decorative lion and people masks (faces have a menacing look thanks to an active mimicry) not only with purpose of portal decoration, but for the magic, protective purpose of mentioned motifs. Further it is worth to pay attention to analysis of stylistic features of art decoration of window cases of Palace Kornyakta. It is possible to allocate three types of plastic decoration of window apertures of the mentioned architectural monument: with the cherub in triangular fascia, the chimerical mask (apotropaic),

interpreted like beings from Black stone building, with stylised “vase” and vegetative motifs. The motif of the cherub is interpreted entirely distinctly from other similar ornamental decorations, but there is a certain stylistic likeness with plastic decoration of treasury of Mariatsk basilica in Krakow. J. Samek mentions influence of directly German mannerism on formation of stylistics of treasury [14, 23]. The motifs of fantastic heads composed in vegetative mat also partially attest of manneristic origin. Actually the related motifs we can see in the arts of German artist Albrecht Dürer and Ukrainian engraver Pamvo Berindi. The phytomorphic motifs are interpreted like local flora, in particular, periwinkle colours. Other ornamental motifs used in a plastic decoration of window apertures are volute consoles decorated by acanthus leaf curve and by stylised rope. Thus, we can suppose that the portal of Palace Kornyakta and windows cases decoration represent specific interpretation of manneristic ornamentation, probably, its German variant.

Let's pay attention to the analysis of symbolical features of portal and window cases decoration of Royal arsenal (about 1639 – 1646) [1, 15]. The plastic motifs which reflect attributes of military science (protective equipment and fighting tools) are presented on the top party of portal decoration (as well as in facade decoration of Lyubomyrski Palace). Consider that the presence of these elements was connected not only with purpose representation of an architectural monument. It also carried out specific apotropaic function (lion also is a symbol of Christian St. Adrian – the patron of military men and butchers) [10, 153].

We can observe one characteristic feature as the interpretation of military science attributes like antique. In the result of the comparative analysis it was possible to determine that such specific interpretation of this motif was characteristic only for Italian Renaissance art. So, we consider that the author (or group of authors) of portal decoration programme of Royal arsenal was well acquainted with graphic patterns made in Tuscan region, possibly Florence, if not with art monuments of Italian Renaissance.

Using of zoomorphic elements (motif of lion head) is not less essential in the programme of art decoration of the mentioned architectural monument portal. The basic principles of its shaping

interpretation are quite different even if the mentioned motif repeats several times. So, the lion mask which serves as decorative accent of the palace stone is interpreted quite realistically with separate elements of specification. The principle features of lion motifs which decorate Royal arsenal portal ending are specified by volute and fantastic like features. Possibly, the motif of lions has been borrowed from the graphic pattern or product of decorative and application arts, but obviously they had different origin. The lion motif represented on the palace stone was reproduced on the basis of the same source as attributes of military science.

The symbolical motifs of Lviv architecture ornamentation are connected exclusively with West European culture and art from the second half of the 17th century and up to the 18th century. But the symbolical component in Lviv architecture ornamentation loses the previous sense with gradual providing of classicism stylistics in the last third of the 18th century. So symbolical interpretation of ornamental decoration of Lviv secular architecture of the second half of the 16th and first half of the 17th centuries represents synthesis of the components connected with Christian and pagan (first of all antique) world outlook systems. The symbolical motifs of the mentioned religious-philosophical directions particularly can figure in combination and separately in art decoration of monuments. It attests the dualistic world-view of owner and implementators of programmes of art decoration of Lviv secular architecture of the second half of the 16th and first half of the 17th centuries.

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Хорунжа Г. Символіка орнаментального оздоблення світських архітектурних пам'яток Львова другої половини XVI — першої половини XVII ст. 2009. — Вип. 20. — С. 396-409.

Анотація. Розглянуто основні передумови та джерела формування символіки орнаментики світської архітектури Львова другої половини XVI — першої половини XVII ст. у контексті культурних взаємозв'язків з країнами Центральної та Західної Європи. Запропоновано розшифрування символіки орнаментальних мотивів у декоративному оформленні світської архітектури Львова другої половини XVI — першої половини XVII ст.

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LVIV SCULPTORS MONUMENTS TO TARAS SHEVCHENKO

Ukrainian people together with all progressive mankind solemnly celebrated the 175-th anniversary of T. Shevchenko birthday. Our people feel infinite love and a deep respect to Kobzar who is a thinker and a public figure, a citizen, an artist and a brilliant seer.

The image of T. Shevchenko occupies a place of honour in the Ukrainian art, first of all in sculpture. The monuments to T. Shevchenko which were unveiled during the XXth century in cities and villages of Ukraine including monuments in Lviv, became the place of worship, the symbol of indestructibility of freedom-loving spirit of Ukrainian people.

The monuments to T. Shevchenko in Lviv are extremely special. They have long and sometimes dramatic history of the Ukrainian people struggle for freedom and independence.

During hard Austrian-Hungarian times T. Shevchenko jubilees were celebrated as nationally holiday with meetings and concerts. I. Franko took the floor at a lot of such meetings. He proceeded T. Shevchenko`s affair of the liberation movement of Ukrainian people on a new stage. It was I. Franko who initiated the erection of the monument to T. Shevchenko in Lviv near the house of the scientific society named after T. Shevchenko.

The author of the bronze bust was a famous Polish sculptor K. Hodebsky. But the Austrian administration did not permit its erection. For a long time they couldn`t get agreement with a place of a monument arrangement. In spirit of efforts of the progressive Ukrainian community the monument was not erected. Nowadays the bust is kept in the Lviv Museum of Ukrainian Art.

Monuments to T. Shevchenko appeared in Lviv region in 1911-1914. Chiefly they were busts erected on the pyramid-shaped pedestal bases like on his grave in Kaniv.

The first monument to T. Shevchenko in Lviv region was unveiled in village Lysynychny, nowadays Pustomytny region, on the 9th of March

1911 on the occasion of the 97th anniversary of the poet birthday.

In the ancient Zvenygorod (Pustomytivsky region) the monument to T. Shevchenko was unveiled on the eve of the 100th anniversary of the poet's birthday. This monument was solemnly unveiled on the 10th March in 1914. In seven months in September 1914 the bust was taken away. The villager M. Martyniv hid it in his house. But in 1915 during the first world war both the house and bust were destroyed. In 1926-1927 at the years of Poland rule the village community decided to restore a monument to T. Shevchenko. The monument foundation has been already laid, when the Polish police made villagers stop their work, referring to an absence of the project.

To unveil the monument to T. Shevchenko in Zvenygorod became possible only on new historical conditions.

The dream of the villagers came true on the 9th of March 1963 when the monument to the poet was unveiled in the village. The author of it was Lviv sculptor V. Odrehivsky.

In the village Horbachi (Pustomytivsky region) in March 1914 the monument to T. Shevchenko was unveiled on the occasion of the 100th anniversary of the poet's birthday. The author of the monument is T. Dzyndra. It is a bust on the stepped pedestral base. There is a cross on the facade side, below it there is a plate with prophetic poet's words: "Ukraine will rise and dissipate the darkness of slavery".

To monument to T. Shevchenko in the village Zavadiiv (Strytsky region) has an interesting history. I. Franko initiated the monument's erection. Money raised by villagers was not enough to interest ambitious Lviv sculptors in this commission. A sculptor A. Vydra from Striy created this monument almost disinterestedly. The monument was erected in 1914 on the plot which a villager P. Leshko gave for this purpose. The statue was installed on a 3-stepped pedestal. In 1939 the statue was taken down. A school teacher K. Shmidt hid it in his house and it was kept there till 1946 then the statue was reinstalled on the pedestal. In 1989 a new monument was unveiled in Zavadiiv. It was dedicated to the 175th anniversary of the poet's birthday. The author of the monument is a young Lviv sculptor V. Odrehivsky who worthily continues the

traditions of Lviv sculpture school.

The idea to create a monument to T. Shevchenko in Striy appeared in 1910. It was initiated by Ukrainian musical chorus society «Striy Boyan». The society raised money for a monument but it was decided to give money for a monument in Kyiv.

The history of the monument to the poet in Vynnyky is very dramatic. The first bust was unveiled here in 1903. The author of the monument was an unknown sculptor from A. Yavorivsky's studio. The bust stood there till 1919, but during the known military events Polish soldiers shot the bust with a machine gun. In 1923 the community of Vynnyky petitioned for the bust restoration. A specially formed committee was entrusted with raising money and petitioning for a permission to unveil the monument. The bust to T. Shevchenko was created by Lviv sculptor A. Koverko. On the 30th of May in 1924 the bust was unveiled. But it was not the only tribute to the memory of the great poet. In 1964 according to a project of three engineers of Vynnyky tobacco factory was made a wreath.

It consisted of 150 brass leaves cut by a smith V. Bashtevytsch. Lviv carver V. Stratiychuk engraved on the plate: "To the great poet and artist of Ukraine T. Shevchenko in honor of the 150th anniversary of his birthday from grateful Halichians". In Kaniv after this wreath went not only Lvivites but also Kyiv poets, writers and artists. Later on V. Kasyan, a participant of this jubilee solemnity wrote: I was happy that I went after our wreath to T. Shevchenko's tomb because this wreath is native, because it is from Halicia.

It is dear because it is extraordinary. This wreath will tell all museum visitors in Kaniv how one should love his motherland and his great poet.

In 1936 the villagers of Lubyane (Mykolaiv region) initiated unveiling of a monument to T. Shevchenko at their cost. The author of this monument was stonecutter J. Nykolyshyn. The monument composition has a pyramid form. T. Shevchenko was depicted in a hat. The pedestal was decorated with leaves and bunches of grapes. On the facade side of the monument such words were written:

"Burry me, then rise you up
And break your heavy chains
And water with the tyrants' blood
The freedom you have gained"

Besides monuments to Kobzar, on the eve of the First World War a number of memorial plates were unveiled usually with such a call: rise you up and break your heavy chains. Such plate was fitted in the rock in the village Urych on the 30th of June 1912. The memorial plate's unveiling in Sambir was dedicated to the 100th anniversary of the poet's birthday. On this occasion the villagers of Dobryany (Striy region) planted oak trees in March 1914.

The first monuments to T. Shevchenko unveiled in Lviv region at people's own will in grave conditions of foreign occupation is an expressive affirmation of their love to the poet and their understanding of his poetry.

The image of T. Shevchenko takes up an important place in a creative work of Lviv sculptors in the Soviet period. Analyzing monumental and easel composition one can see how gradually sculptors approached to the understanding of the poet, how they sought the means of embodiment in his image, the heroic and adamant soul of Ukrainian people.

The first monument to T. Shevchenko in Lviv region in the Soviet period was unveiled in 1940 in Boryslav. During the Soviet period 50 monuments were unveiled here (the most monuments were created in 1960s – 32 monuments, in 1950s – 12, in 1970-1971 – 4, 1989 - 2). Such number of monuments can be explained both by celebration of two poet's jubilee dates 1960 and 1964 and by general spiritual enthusiasm after the XX-th and XXII-nd congresses of the CPSU. By the way all 12 monuments to T. Shevchenko in 1950s were installed in the post Stalin period. The first one was unveiled in 1953 in Sambir on T. Shevchenko street. Another monument to T. Shevchenko created by Je. Dzyndra was unveiled in Sambir in 1954.

The authors of many monuments were V.P. Odrehivsky (in Radehiv, Hradivka, Soposhyn, Horodok), V. Skolozdra (in Skole, Lany, Slavske, PISOCHNE), Ja. Chayka (in Brodsky, Lopatyn), D. Krvavych (in Slovita), L. Lesyuk (in Volytsya – Hnizdychivska), V.V. Odrehivsky (in Zavadiv), B. Romanets` (in Davydiv). In Lviv not far from a secondary school №63 there is a bust to T. Shevchenko created by Je. Mys`ko and Ja. Chayka. On Lychakivsky street (Lviv) in 1956 a monument to the poet was

created and installed by V. Odrehivsky.

All these monuments can be considered to be successful. But uniformity of form decisions excites a doubt. Under a form one should not understand only methods of plastic modelling but a complex of methods of art image creating. Very often the monuments are different from one another only that T. Shevchenko keeps a book in his left or right hand or that he is dressed in a long or short coat. Some monuments are almost similar, as for example the monument in the village Lopatyn (the author I Ja. Chayka, 1961) and in Rava-Rus'ka (the author is V. Borysenko, 1960). This figure of the poet is draped by the coat thrown over the shoulder and his empty sleeves produce unpleasant impression. The method of a thrown coat over the shoulder is borrowed as is generally known from classicism where by the way it was an element of figurative characteristic. With this method aristocratism of a hero was emphasized but for a treating of a revolutionary poet's image this method is irrelevant and it looks like anachronism. The poet is often depicted at an advanced age, dismal what is for some reason or other considered as a sign of inner concentration. First of all this is peculiar for busts which are deprived of emotional inspiration.

The most success in determination of the monumental image of T. Shevchenko gained those sculptors who conceived to correlate a literary idea of the monument with the plastic one. It is quite naturally that in sculpture the idea is realized first of all as a plastic idea. Thus D. Krvavych in his monument to T. Shevchenko in Slovita (1965) treated the determination of an artistic image in a quite different aspect. The poet was depicted as a young man full of violent youthful energy. In his figure and in his look one can feel firmness and conviction of his rightness. The image of Kobzar is inspired with enthusiasm. The expressive composition, an active rhythm of the silhouette convey the poet's revolutionary purposefulness, dramatic effect of his struggle for freedom of his people.

Unfortunately in many towns and villages of our region there are still a certain number of copied busts which don't have any artistic value. It is high time to substitute them by true artistic works using projects to the poet's monument submitted to the competition in Lviv.

This year in Davydiv (Lviv region) the monument to Kobzar

was unveiled (the author is V. Romanets). The sculptor used a successful method of a constructive determination of a good and complex plastic volume. The poet's figure appears as if from an unfolded book which completes the pedestal base. This gives a spacious expressiveness and compositional completeness to a monument. The image of young T. Shevchenko is inspired with romanticism. In this work the author managed to convey an expressiveness of the poet's face, a convincing gesture of the hands which point to the book. Looking at the monument one can feel how outer plastic movement, created by the unfolded wings of pages gradually going out, develops into inner emotional inspiration of powerful harmoniously linked volumes.

Soon in Lviv region another monument to T. Shevchenko will be unveiled (the author is V. Odrehivsky). One wants to hope that the monument to Kobzar will be installed in the centre of Lviv in the place where it should be.

Луній С. Шевченкіана львівських скульпторів.
1990. — Вип. 1. — С. 36-42.

Анотація. У статті мова йде про пам'ятники Т.Шевченкові, створені львівськими скульпторами протягом ХХ ст. Розглядаються твори народних скульпторів, які встановлювали пам'ятники Кобзареві на Львівщині на гроші, зібрані сільськими громадами, та монументи, створені відомими львівськими митцями — Я.Чайкою, Є.Дзиндюрю, В.Одrehівським, Д.Кривавичем та ін.

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ARTISTIC IMAGES OF THE VIRTUES AND VICES IN WESTERN EUROPEAN BOOK MINIATURE OF THE 13th — 15th CENTURIES

The study of iconography of the virtues and vices is deeply rooted in the traditions of Western historiography. The topic of virtues and vices confidently entered the range of academic interests of the European researchers back in the 20ies — 40ies of the 20th century, primarily due to affirmation of the iconological method of works of art interpretation. One of the first works, which now already belongs to the most well-known works in the iconography of virtues and vices, was written by Adolf Katzenellenbogen, his research *Allegories of the Virtues and Vices in Mediaeval Art. From Early Christian Times to the Thirteenth Century* was published for the first time in 1939. The topic of figurative representation of the virtues and vices in the works of medieval art is constantly present on the pages of the Warburg journal (*Journal of the Warburg and Courtauld Studies*), published by the Warburg Institute (in particular, researches by A. Watson [1], R. Tuve [2]). Iconographic researches of the virtues and vices are also available in modern art studies. In particular, fundamental works on the topic have been written by J. O'Reilly (*Studies in the Iconography of the Virtues and Vices in the Middle Ages* [3]), A. Nichols (*Seeable Signs. The Iconography of the Seven Sacraments. 1350 — 1544*" [4]), J. Norman (*Metamorphoses of an Allegory. The Iconography of the Psychomachia in Medieval Art* [5]), S. G. Nugent (*Allegory and Poetics: the Structure and Imagery of Prudentius' Psychomachia* [6]). In 2000 in Princeton the iconography index of the virtues and vices was compiled and published [7], and both well-known medievalists and young researchers had worked at it, R. Baxter, A.-M. Buche, S. G. Nugent, A. Timmermann, K. Horigan among them. Medieval art gave quite a lot of variants of figurative interpretation of the topic of virtues and vices, and thus it awakens the interest of new and new generations of researchers.

Miniatures taken from manuscripts which are kept in the collections of the European libraries and to which Ukrainian researchers used to have little access have become the iconographic sources for the article. Attempt is made in the article to provide an iconographic classification of the depictions of the virtues and vices in the Gothic illumination on the basis of the illustrative materials selected by the author primarily following the principle of sample conventionality as well as the chronological principle, that is we selected miniatures characteristic of the artistic language of the epoch. Iconographic analysis of the virtues and vices in the medieval book illumination has not been the object of research in Ukrainian art studies so far.

Ideas about the virtues and vices did have a considerable effect on the outlook of medieval people. The first impetus for the representation of the topic of conflict of goodness and wickedness was the work by Prudentius *Psychomachia*, written as far back as in the Vth century. (The work by Prudentius full of bright visual images produced a strong effect on the imagination of the medieval readers. *Psychomachia* (literally translated as fight for soul) has got many illustrated copies made during the whole medieval period. Sixteen manuscripts have been preserved, the oldest of them dates back to the IXth c., while the last one — to the year 1298) [8, 1; 3]. The theory of patristic contributed to the introduction of the topic of virtues and vices into literature (Alcuin *The Book of Virtues and Vices*, Bernard of Clairvaux *The Twelve Degrees of Humility and Pride*, Hugh of Saint-Victor *On the Fruits of Flesh and Spirit*, Alain de Lille *Anticlaudianus*) and art where it acquired the universal character, caused the development of the corresponding symbols, allegories and metaphors. The medieval person prone to materialize spiritual essences identified moral notions of sinfulness and virtue with absolutely real images by analogy. Till the 13th c. people in art mostly used abstract personifications of the topic of virtues and vices, in particular, the ones in the form of a staircase, good and bad trees, diseases and remedies, the struggle of two powers. Decoration of Notre-Dame de Paris marked a new stage in the interpretation of these images — their depiction as scenes from everyday life.

Universal nature of the topic of virtues and vices in art and lit-

erature is caused by the fact that in the then model of the world there were no ethically neutral forces, — it was all based on the struggle of the Good and the Evil. In theology during the whole period of the Middle Ages the so-called theological virtues— Faith, Hope, Charity, and cardinal virtues were distinguished — Prudence (prudential), Justice (iustitia), Temperance (temperantia), Fortitude (fortitude). The most important virtue in the system of Christian values was Humility (humilitas). The Seven Deadly Sins include the above Pride (superbia), Greed, or Avarice (avaritia), Wrath (ira), Extravagance (luxuria), Sloth (acedia) and Gluttony (gula). Such traditional scheme of the virtues and vices was based on the medieval theological classification, but this list was different in different periods, the number of virtues and vices varied together with their hierarchical structure. In particular, in the Princeton index of Christian art dedicated to the images of the virtues and vices in the medieval art one hundred and ten Christian virtues and one hundred twenty-eight vices were determined [7, 153 — 156].

The conflict between the virtues and vices shown in the allegoric form in the works of the medieval art, in particular, in book illumination, represents the idea of the interaction of the sacral and know-nothing worlds. In particular, Psychomachia by Prudentius contributed to the elaboration of the synthetic iconographic scheme in which the fight between the Good and the Evil for human souls is depicted as a battle. Following ancient traditions, Prudentius personifies the opposing powers in the form of women's figures [8, 1]. Both of these conceptions were accepted and adjusted in the medieval art.

However, medieval miniature painters did not restrict themselves to the interpretation of the plot of the struggle of virtues and vices as depiction of the battle between them. One more form of representation of the topic of the eternal conflict was elaborated — a triumphal scene of the Good's victory over the Evil. This is depiction of the virtues in all their magnitude — they are standing over the bodies of the defeated vices. The first miniatures with the triumphal plots were made in the IXth c. The motif of the virtues triumph was gradually getting more and more complicated and detailed [8, 14 — 15].

The topic of virtues and vices goes beyond the two-way struggle, and there is also the third side which actually became the cause of this struggle, — a human being. In the scenes of psychomachia and triumph of virtues the image of a human being remains unvisualized. The motif of human way to virtues and God as well as resisting the virtues and vices was reflected in those medieval miniatures through the image of the ladder. (The fundamentals of this image were laid in the paper of the Father of the Greek Church John of Climacos (7th c.). He starts one of his papers about monks with the description of the dream of Jacob in which angels are ascending and descending the ladder which unites the Earth with the Heaven. The monk who has rejected the earthly world must also go up the ladder, overcoming his sinful wishes. And at the very top he will join the Paul's Trinity of virtues (Faith, Hope, Charity) [8, 22]). People who are attacked by demons are going down the ladder, while angels are trying to defend them. Roman miniature painters most frequently used the image of the ladder as the way to goodness and to counteracting the vices.

The so-called static personifications of virtues and vices did not make up a common imagery system like an artistic image of psychomachia. Instead of variations on the topic of one plot of the battle there were formed a lot of images, which were involved in different scenes, mostly of the narrative nature. The virtues and vices are depicted as images of humans. Their depictions are introduced into the scenes with Christ in magnitude or representative plots with the ruler on the throne. To four sides of the central medallion artists depicted women's figures with attributes embodying the main virtues — prudence, justice, temperateness and fortitude.

Besides women's personifications, the images of virtues and vices were embodied by the miniature painters in the images of specific biblical characters (Abraham — humility, Moses — purity, Job — tolerance). There developed the practice of allegorical representations of virtues and vices as certain animals, plants or some other objects with a symbolic sense. The most popular image embodying virtues and vices was tree depiction.

In the Gothic illumination there dominate the images of personified virtues and vices. Most frequently artists take women's images.

There simultaneously co-exist dynamic and static compositions. In dynamic compositions some plot or scene, normally interpreted in the medieval entourage, is taken as the basis. Static compositions — these are separate figures of women embodying a virtue or a vice.

A characteristic iconographic sample of the XIIIth c. miniature dealing with the virtues and vices is the French manuscript *Somme le Roi (La)* (1295) from the Mazarine Library in Paris. This manuscript is considered to be one of the masterpieces of the Gothic painting in France. It was decorated by one of the most famous miniature painters of his epoch Maestro Honore, who worked in Paris in the period between 1288 and 1318 [9, 44]. One illustration combines two images — an allegory of a virtue and a vice, each of them is framed, and the depicted figures are as if opposed to one another. All the virtues are personifications of women with attributes, images of vices are interpreted in different ways: in some cases these are women's figures, in other cases these are plot compositions which literally illustrate sinful, vicious conduct. Though some scenes with allegories of sins are made in the narrative key, still some figurative and compositional conciseness and expressiveness are combined in them. Spatial environment is framed in a schematic way: mainly this is a diapered background, some scenes contain fragments of landscape or elements of interior, but artists treat them in a conditionally generalized manner. Virtues are personified in the images of medieval Queens, gracious and refined, a somewhat pretentious S-like curve in their figures introduces an element of courtesy into the depictions. Each of the virtues is represented with an attribute — a circle with the image of an animal or a bird, which is its symbol or a symbol of a vice, women are standing on the back of some animal which in some cases means defeated sins or embodies a virtue (following the principle of inversion). For instance, Industriousness is standing on the ox (the symbol of patience, service and fortitude), and in the hand extended to the front it is holding a bullet with the lion's image (the symbol of Pride). Chastity is standing on a wild boar (a symbol of Greed and Lust), and in its hand there is a dove (a symbol of Purity). In the same miniature close to Chastity there is Lust — this is also a female allegory, but it is depicted already not as a Queen but as a women in

poor peasant clothes, she is breathing out fire and in her hands she is holding a chain and a kerchief. Industriousness is opposed to the image of Sloth (Discouragement). This image is already arranged as a plot scene: a peasant is lying, having left the plough in the field, with two donkeys (donkey is an animal symbol of Sloth). Moderation is leaning against the wolf's back (embodiment of Greed), Gluttony is depicted as an old angry woman sitting at the table full of dishes of which she is already sick and tired. Unfaithfulness is depicted by the creators of *Somme le Roi* as a scene of murder. And Obedience, the „Queen of all virtues“, is depicted with a unicorn and a palm branch.

In the illumination of the XIVth c. there is still a tendency to the so-called static visualizations of the images of virtues and vices. The cycle of miniatures dedicated to the topic of virtues and vices decorates the pages of the Aristotle's "Ethics" from the National library of the Netherlands, illuminated in Paris in 1376. Miniature painters predominantly use female personifications in static compositions but this series of illustrations also includes the scenes of psychomachia. In the stylistic manner one can note the schematism of the composition, the graphic and plain nature of performance characteristic of the illuminations of the 13th — 14th c. However, the characters depicted are not deprived of dynamic nature, though it is quite relative, their gestures, movements, in spite of the fact that they are treated with a certain theatrical bias do not make an impressions of them being frozen. All the compositions are made in the diapered background and in one colour range. Each of the miniatures is made of two absolutely independent frieze compositions located one above the other. One depiction combines several images — most frequently, this is a virtue between two personified vices, they are accompanied by the corresponding inscriptions.

The scene from psychomachia is made as a composition with the figures of three medieval knights-riders in the armour, with spears. The figure in the middle is the personification of Fortitude, behind it there is Cowardice with the broken spear (the image of a defeated vice) with its face turned to the other side, Fortitude is running after Wrath, which is riding a horse ahead of it, in order to fight it as well. Below the scene of psychomachia there is the image of Moderation

between Torpor and Greed. All the characters are depicted en face, sitting at the table. The background is decorated with the motif of fleury (this motif is one of the characteristic features of the French Gothic miniature). Two scenes from one miniature are dedicated to Justice: Legal Justice is a women, who is holding the victims under its shelter, and below it to the left there is Human Justice with the scales, close to it there are people of different strata, and to the right — Punishing Justice with a sword and scales, sitting on the throne, whom claimants are approaching. The figures of Justice in different images are formally divided, however, the artist managed to achieve the integrity of the image due to a pyramidal composition. Science, Art and Virtue with their attributes (a book, tools of different arts) are depicted together. Below in the composition there are Understanding and Wisdom. Friendship, both Just and Sinful, is treated in the allegory through the narrative scenes: Friendship for the sake of benefit is depicted as a women exchanging a certain thing for a piece of tissue with the other women, Friendship for the sake of enjoyment — these are two men who entertain themselves playing the musical instruments and singing at the table full of dishes, and Just Friendship is represented as two monks. The artistic interpretation of the idea of fighting for human soul is quite unique — it is depicted as a talk of a man with two women, one of them constitutes an embodiment of virtue, while the other one is an embodiment of vice. In one scene the pious man is listening to the virtue (in modest clothing, with hair covered with a kerchief), and side by side with it a sinful person who has turned to the vice (a young woman in a fashion dress) is depicted.

The topic of psychomachia in the miniature of the 14th c. is represented by the battle scenes between medieval knights-riders. The knight embodying virtue deals a victorious blow to the knight on the horse covered with a black horse-cloth (sin). The miniature painters introduce only several characters into the composition, the place of the battle is outlined in a schematic way, for instance, in the background there is only a tree. Iconography of the psychomachia is also reflected in the tournament plots interpreted in the courtesy style.

In the iconography of the XVth c. independent allegories of virtues and vices depicted in the indefinite abstract background change

plot compositions, mainly transferred to the specific spatial environment treated, in accordance with the tradition, in the entourage of the Middle Ages. Most frequently, the images of virtues and vices are represented in the plots showing the way of a pilgrim, who, while traveling, on his way comes across different temptations in the images of women. In the 15th c. in Western Europe particularly popular was *The Three Pilgrims* by Guillaume de Deguilville — about the pilgrimage of human life from cradle to tomb, about the soul pilgrimage on the way to constant improvement and about the pilgrimage of Christ showing the way to rescue [10, 340]. This work was illustrated by miniatures which represented the traveler (the symbol of soul), who meets pious and sinful women (the symbols of virtues and vices). In the National Library of the Netherlands there is one of the manuscripts of the novel illustrated in the south of the Netherlands somewhere between 1440 and 1460. Its stylistic manner is far from the Paris samples with refined graceful figures and rich ornamental and architectural decor. The figures of the characters are sturdy and thickset, the landscape background is treated as a plane decoration, and not as a spatial environment. The colour range is in general mild and reserved, it being based on the combination of different shades of green, dark blue, yellow and brown. Bright red and orange emphases are introduced into some scenes.

A monk-pilgrim meets a beautiful woman in the image of the Queen — this is an allegory of God's Mercy, she gives the traveler an empty bag which embodies Faith and a pastoral staff which serves as an embodiment of Hope, in another miniature she gives him armour, a symbol of virtues. Empathy is represented in the image of a woman standing side by side with a pilgrim who is already lying in his death bed. In one of the miniatures Tolerance, Mercy are depicted together as young girls and Moses is there (he was associated with Purity).

Personifications of vices were much more complicated images with different attributes. In particular, in the image of Pride two images were combined: that of a bent old lady — Anxiety who gave birth to Vanity, represented as a small man sitting on her back and blowing the trumpet, while holding a large stick on his shoulder. Between him and the monk there is the mirror (the attribute of

Pride). In one more illustration to *The Three Pilgrims* the traveler meets Treason and Slander — women armed with swords. They are riding Envy, from whose eyes arrows are heading. Wrath (anger, ire) is depicted as a woman with a sword, whose body is covered with thorns. Greed is a fantastic human-like creature showing a long tongue, it has eight different arms (some are like the predator's paws, some — like human arms or arms cut by the hand), in which it is holding some objects, and on the head of the creature there is a bishop's miter (headgear). In one illustration together are depicted Gluttony and Hypocrisy. The virtues are personified in the images of beautiful noble ladies. Vices, instead, for instance, Sloth, are represented as old unwelcoming women whose facial features are treated in a hypertrophic, even grotesque way, as well as fanciful creatures with the woman's body and the head of a monster or the head of a woman and the body of a monster.

One more illuminated manuscript of the 15th c. *The Three Pilgrims*, coming from France, is kept in the National Library in Paris. Here the same personifications of virtues and vices are taken as the basis as in the Dutch sample. Anxiety with Pride on its shoulders, Wrath with a saber covered with wool, Treason and Slander riding Envy, Greed — a monster with many arms and a long tongue, Lust with a mask and riding a pig. Many miniatures depict the scene with the traveler who fell under the burden of sins. The manner and way of performance differ from the Dutch artistic version of the novel: the characters are more exquisite, more detailed, but all the scenes are made in the ornamented red background with a marked green grass, and not in the landscape background.

In the miniature of the 15th c. there dominate narrative interpretations of the topic of virtues and vices. Artists also address independent personifications. In particular, virtues are most frequently depicted as young noble well-dressed girls, — thus, for instance, Reason, Wisdom and Knowledge in the miniature for the works of Kristine of Pisa from the National Library of the Netherlands are depicted. Also, the scenes of virtues' triumph are known, like, in particular, such illustration as in the *City of God* from the National Library of the Netherlands. Seven deadly sins in the miniature from *Speculum historiale* (capital school, 1463, National Library, Par-

is) are male personifications, depicted as riding the animals which embody one or other vice: in the middle there is a King on the lion, to the left and to the right in vertical lines there are three more figures in each — Sloth on the donkey, Gluttony on the bear, Lust on the monkey, Wrath on the dog, Greed on the wild boar and Envy on the jackal. The plot of psychomachia does not disappear, though it is now much rarer than in the early samples. The scene of the battle of knights is transferred into the real environment, the figures of depicted warriors are more flexible and their movements are more natural, this enabling to achieve a more dramatic effect.

In the miniature of the 15th c. of great popularity there became plot compositions in which the topic of virtues and vices is treated as an everyday medieval scene, and virtues and vices are depicted as sinful people. Illustrations to the works by Boccaccio from the National Library of France can serve as a characteristic sample of such composition. Proud people are young noblemen (il. 5), gluttons are depicted as sitting at the table, rakes are depicted as a couple putting their feelings for show.

At that very time, in the 15th c., there was formed the image of an earthly world inhabited by pious and sinful people, depicted as a round city between the heaven and the hell. Most frequently such miniatures illustrate *The City of God* by Augustine of Hippo. The territory of the city is divided into equal parts in which there take place different events embodying virtue or vice. A clear iconographic scheme of the earthy city has been made, and compositions with everyday scenes have become typical for miniature with this plot.

In the Library of Sainte-Genevieve in Paris there is kept one of the manuscripts of *The City of God* illuminated in the 15th c. The miniature with the depiction of the heaven and earthly worlds is typical from the point of view of both composition and iconography. The round city is divided into seven parts in each of which scenes of everyday life are depicted. The city space is depicted in quite a generalized way — these are small Gothic houses, smaller than the characters depicted side by side with them in proportion. Attention is focused on the events taking place behind the city walls. In the foreground, directly in front of the audience there is a scene with the depiction of Sloth, Idleness and Industriousness. The vices are

personified as women and men doing nothing, one of them is lying in bed, and Industriousness is depicted as three carpenters at work. To the right there are scenes in which Greed and Generosity are depicted. Greed is depicted as moneylenders who rob poor citizens, while Generosity is embodied in a noble man sharing his property with a beggar. Then following the clock hand there are scenes of tablefuls and entertainment, symbolic depiction of Gluttony and a poor monk who has a very modest dinner with bread alone. Behind this scene there are men who are courting two women in a very vulgar way, — such plots are traditionally associated with Lust, to contrast them there are depicted two pious monks embodying Purity and Chastity. Another scene shows the images of Mercy, Empathy and Torpor. Sympathetic women are taking care of a sick man, are washing the legs of the tired pilgrim, while indifferent people are shown as vain women and men with a trail. Then follow slanderers and envious people (a group of men and women pointing fingers at one another), virtue is depicted as pious people who are praying. One more scene shows Wrath, Anger and Tolerance, the images of which are shown through contrasting images of a bloody battle of two men and two women, and also a women and a man who are listening to a preacher. Following the same principle, by analogy, the earthly city is depicted in the miniature illustrating *The City of God* from the National Library of the Netherlands as well as in the illustration to *The City of God* from the National Library of France. All these works constitute bright examples of late Gothic Paris illumination with the careful treatment of the slightest details characteristic of it and a clear tendency to individualization of numerous characters introduced into the multi-character composition.

The topic of virtues and vices — being one of the leading ones in the medieval art — gives a clear visual vision of the interaction of sacral and know-nothing worlds personified in absolutely specific images. In the book miniature there developed a branchy image system of personifications and allegories of virtues and vices which underwent serious evolution from depiction of battle scenes inspired by Prudentius' *Psychomachia*, and up to a complex multi-character composition of the "earthly city", inhabited by virtues and vices, which embody the eternal struggle of the Good and the Evil.

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Гринда Б. Художні образи гріхів і чеснот у західноєвропейській книжковій мініатюрі XIII — XV ст.
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Анотація. У статті зроблено спробу типологічної класифікації іконографії гріхів і чеснот у західноєвропейській ілюмінації XIII — XV ст. Для аналізу дібрано характерні зразки мініатюр, що зберігаються в найбільших європейських бібліотеках. На підставі цих матеріалів окреслено іконографічну структуру персоніфікацій, алегорій та символів гріхів і чеснот у готичній книжковій мініатюрі. Також розглянуто стилістичні особливості, притаманні художній мові книжкової мініатюри тієї доби.

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MONUMENTAL PAINTING WORKS OF UKRAINIAN ARTISTS IN JAROSLAW CHURCH (EAST POLAND)

Historically, there was no village in Ukraine without a wooden or stone church surrounded by trees on picturesque hill. Not an exempt were the territories of Galicia and East Poland. Researchers have done a lot to study the design of Ukrainian churches. But most of them still remain unexplored and unfortunately under the pressure of time are subject of destruction, causing substantial losses to culture of Ukrainian people in the age-old ethnic territories.

V. Sichynskyy, prominent Ukrainian architect and explorer of sacral culture monuments, has marked that the criterion for overall evaluation of an object must be its extensive and substantial study. It means not only the photo fixation, but also the precise measurement of monuments [19, 87 — 108]. Since 1925, in its publications professor introduced new research method — with mandatory creation of precise plans and sections of old wooden churches. Interesting collection of drawings of churches in Galicia has been published in 1920 by architect A. Lushpynskyy [10, 28 — 48].

Researches have long-lasting interest not only in the construction of churches, but also in artistic solution of internal space by entire set of coloristic images and rich decor — composition of inner space of church which combines content and form in sacral architecture. In its work dedicated to painting in Transcarpathia V.R. Zalozetskyy has introduced to the scientific use the area of monumental painting, he was able to find interesting monuments not noticed by anyone before that [4, 64]. I. Svetsitskyy has paid special attention to the need to study the painting in wooden architecture and art of young painters at the beginning of 20th century [17, 12; 28].

16-18 century ensembles were the objects of systematic study. It has been clarified how during several centuries the outlook of people and artistic tastes were developing; what tools the artists used to

reach the synthesis of painting and architectural forms in the interior. Instead, less researched are art monuments of newer time. At the end of 19th — early 20th century many factors related to the historical and cultural life in Ukraine contributed to development of sacral painting. Because each successive generation sees its future in close connection with the ancient folk traditions. At that time the wave of renaissance, preservation and development of national art affected national painting in full scale.

In Galician periodicals of 1920-30's researches of history of Ukrainian art - M. Dragan, V. Zalozetsky, M. Aleksandrovych, Ye. Bachynsky, M. Holubets, S. Gordynsky, I. Svetsitsky, Ya. Muzyka, P. Kovzhun, V. Sichynsky — reported about professional achievements of artists in the area of monumental painting. Soviet art literature paid attention only to selected pages in art of painters at the beginning of our century by giving short notes on their achievements in the area of sacral painting [5. V.5, 396, 400, 401].

Socio-political and cultural processes in the history of West Ukraine on the edge of 19th-20th centuries have been differently interpreted in Soviet and foreign journalism. Like in the history of European art, in Ukrainian art history this period is most challenging and not sufficiently discovered. During the past several years there were publications in periodicals that gradually reveal to us the creative personalities of artists not mentioned before: M. Sosenko [21, 6; 14, 22], M. Boichuk [6], M. Osinchuk [12; 14, 11 — 25], P. Kovzhun [6, 28, 57; 1, 648], S. Borachok [15, 51 — 53,], Yu. Butsmaniuk [7. P.38] and others whose monumental art has influenced on establishment of Ukrainian sacral art.

While analyzing those publications we can see that along with unknown materials about the art of certain monumental painters there is a lack of overall picture of sacral monumental art, analysis of monuments and their stylistic features has not been done. Therefore is a need in further determination of features in monumental painting in Ukraine in abovementioned period. Let us try to make a brief review of Ukrainian monumental art of early 20th century created by prominent artist Mykhailo Boichuk. In such a concise article there is no need to make a wide review of creativity of this artist (time of his creative conception, establishment and develop-

ment); let us focus on those of achievements that are related to his Lviv and Jaroslaw periods. Because those preserved monuments are examples of implementation of creative ideas on return towards ancient Ukrainian forms in monumental art.

It is likely that the ideas of reformation filled the nature of Boichuk in his youth age. His stay in world culture and art centers — Krakow, Vienna, Florence, Ravenna, Venice, Paris) were able to revive his ideas which have been partially implemented upon his return back to Ukraine. Significant role in forming the painter's (and other artists) attitude to Byzantine traditions in Ukrainian sacral painting belongs to Metropolitan Andrey Sheptytsky who among others was supporting the talented representatives of our culture materially. Because the 'language' of sacral art rallied the faithful.

In his memoirs about childhood Metropolitan Andriy Sheptytsky wrote: "I was a little boy when in our old wooden church in Prylbychi, standing in front of iconostasis I felt this strange emotion what I now call artistic emotion. Hieratic figures in the iconostasis, look of Christ the Savior and His Holy Mother and some mystical darkness in which only candles were lighting, and their reflection on golden backgrounds of icons, smoke of incense which raised to the sky along with the sounds of song — all this together suddenly made a deep impression, similar to which I can roughly remember in my life. But the impression was so deep because beside those external manifestations my heart felt some secret depth, that like a little sunbeam shined on my soul from beyond the world, like from the heaven". [23, 1]

Actually, this love to Ukrainian ('Rus') tradition laid by his father, feeling of "...what I now call artistic emotion" were helping Metropolitan to support the artistic revival in Galicia in the conditions of Austro-Hungarian Empire.

In 1908-1910, while staying in Paris, M. Boichuk together with his friends achieves significant successes. The peak of their achievements was an exhibit in the "Salon of the Independent" (May 1910) where they presented eighteen pieces under the title "Renaissance of Byzantine Art". On the same year Boichuk writes a letter to A. Sheptytsky in which strongly suggests introducing an idea of formally established "School of Boichuk" in Ukraine, and

“...the biggest hope for support on this matter I lay on you, Father Archpastor, because I know that you will appreciate the importance of this job” [22, 22]. And he also briefly justifies the importance of his own endeavors of joining the creative artistic forces in the job of revival of sacral art: “... we imagine this in a way that when we return back home, gather the talented guys and will work together with them, decorating the churches (do frescos, mosaics, cut, paint and cover with gold the iconostases). This way to educate them and make the maintenance of the whole school. (...) I also hope that the people will be committed and will also support implementation of our plans.” [2, 82 — 83].

After gathering like-minded around him, the artist stubbornly seized the fundamentals of academic science (according to old technologies, the paints were made of concentrated herbal substances, they were studying the technologies of drawing ‘al fresco’, ‘al secco’ as well as the technique for drawing the icons on board), accumulated necessary experience, so they ripened certain views — “...to build the richness of form in space...” [20, 30].

To implement his designs Boichuk goes to Italy (the trip was funded by Metropolitan A. Sheptytsky). From his letters to the Metropolitan we know about his admiration for the “eternal art”: “...I approached there to Byzantine art, felt its ancient beauty and high culture. I knew the great treasures in that beautiful style with strange simplicity of form. I saw also primitive Italian art, it completely captured me.” [22, 38 — 39].

Searches in artistic decoration of a “House of God” concern the artist: “...I took a hard way to come to consciousness and understanding of what is a big monumental decoration, what is an art of decoration of the House of God. I heard about importance of it two years ago in Italy where I liked rich forms of Byzantine art in churches and palaces in Venice and other towns of Northern Italy. All that led me to the road which I go now. Since then I became more obedient and devoted to traditions that Byzantine artists gave us...” [22, 57 — 58].

Creative language of artists of Italian Proto-renaissance is clear and expressive, and it developed on the best Byzantine examples; it is clear that Ukrainian art together with its leader (M. Boichuk)

could not isolate itself from extremely rich Byzantine heritage which for the centuries penetrated into its structure, adding the specific identity to life of Ukrainian people. As mentioned by S. Gordynskyy, "... this is the worldwide significance of Byzantine style, which still gives the field for real works of art". [2, 8].

M. Boichuk returns back in Lviv (September 1910) in order to realize his lifelong dreams-researches — to introduce in Ukraine new stylistic features of monumental-decorative painting. Full of faith in his own creative forces of "inexhaustible energy", he creates in Galicia (1910-1913) two monuments — painting in the chapel of so called "Deacon's Bursa" (former 4 P. Skarga Street - now Ozarkevych Street), paintings in the church of former Basylian Monastery in the village of Slovita, and series of projects (in the funds of the National Museum in Lviv).

Picture of the nature of painting in the chapel of "Deacon's Bursa" is given by photo documents — fragment depicting the Prophet Elijah, composition in drawing and painting, and another decorative ornamental composition. When examining them, we can conclude that the artist was in search of his own ideals without forsaking his own postulates: "Objective content of a work is in its artistic forms, not realistic. Centrality of composition. Monumentality. (...) Art is creativity, and creativity is life. (...) Study of reality. Its demonstration as synthesis of life. Essence of idea in the greatest perfection, strict form. [16, 9 — 10].

So, the story "Prophet Elijah" reminds Galician miniatures of 16th century (16th century Gospel from village of Vovkivka) [5. V.2]. An author tries to reach the level of ancient icon painting traditions. Clear definition of lines and planes predisposes author towards styling of contemporary modern ideas. Although overall composition is close to decoration, but the face, hands, folds of clothing on the body are not purely conditional, light modeling of forms with the help of tonal panels is visible in its interpretation.

Composition "The Last Supper" is reflection of Byzantine art traditions with maintaining the strict iconographic scheme. Detail of ornamental painting is compositionally localized by certain decorative frames, having a nature of individual panel (top is limited by fascia composition, probably the ornament passed around the

perimeter of walls under the eaves of the building. On the sides composition is decorated with picturesque reproduction of colonnade with capital). On the center panel there is an ornament with juicy vine and birds (so called *Єсєове дерево* that became very popular especially in openwork carving of the Royal doors of Galician iconostases). [3, 57].

Preserved materials show that the artist had no established style thought. In the article about paintings of the “Deacon’s Bursa” (1911-1912) I. Svetsitsky wrote: “Boichuk took figural compositions of Byzantine-Romanesque primitive as a basis for paintings”. [18, 6]. Such interpretation of the paintings was not entirely adopted by Galician intellectuals, where the secession style was ruling.

During his stay in Lviv M. Boichuk often visited his relatives in Jaroslaw (East Poland). From the memoirs of V.A. Verbynets, enate, we learn that he had some work in Przemyśl Bishop (1912-1913 ?). In Jaroslaw Region Boichuk had to work in two churches. V.A. Verbynets recalls: “...a year or two before the war (World War I) we painted the Church of Transfiguration in Jaroslaw and a village near Krynitsa. I assisted him a bit for a young man fond of painting” [11]. About painting of 18th century stone church we learn from correspondence between the artist and academic Hrushovsky [8] and from the letter of S. Nalepinska to M. Boichuk [16]. There is no more information about monument in the village of Krynitsa, so there is a need in scientific and research expedition.

What attracted the attention of prominent Ukrainian master Mykhailo Boichuk to the Church of Transfiguration (18th century) in Jaroslaw? Construction of the church itself is closely related with the history of Ukrainian lands and its people. It stands on a high hill over the valley of San River so it is visible from most distant corners of the city. The church has been built at expense of merchants Ilya and Pelageia Vapynsky. [6, 7].

For centuries, political and national misconceptions took place around the temple what influenced the creation of religious art values.

Left abandoned at the end of 20th century, the building was doomed to gradual destruction. Thanks to transfer of the temple by Polish government to Ukrainian community in Jaroslaw they managed to save the art works: iconostasis from early 19th century

(in part, currently on restoration); temple icon “Doors to Mercy” (in the local museum for restoration); murals of early 19th century; drawings of L. Winterowski (1912); polychromy by M. Boichuk (1912); and paintings by unknown master (1937).

It is mentioned in Polish literature of early 20th century that the church has been rebuilt in 1910-1912 according to design by Jaroslaw architect Mieczyslaw Demkowicz-Dobrianski in Byzantine character associated with modernism. In same years Lviv artist Winterowsky painted the altar. [25, 17]. But there is no mention about pictures by Boichuk. No artist’s signature has been found during restoration of the temple. However, experts on restoration say: “...obviously, A. Winterowsky’s drawings are composition of the Passion of the Christ in lower part of the sanctuary. And on the top of apsis wall there are compositions by M. Boichuk.”

The restorers came to such opinion while analyzing the technique of paintings [24]. In the catalog by O. Ripko we read: “... this job does not bring him (M. Boichuk) any satisfaction, and it is fair: his paintings in newly built churches were not in a harmony with previous...” [16, 17]. Perhaps it was difficult for artist to create pictures in the manner which has been used by painters for centuries in order to not disrupt the remaining common internal environment. But we should occasionally remind that the painter was not under the impression of Lviv intellectuals’ reviews of paintings in the chapel and icons created in those days. As M. Holubets wrote: “...intellectuals broke hands in despair to what level this promising artist has roll down.” [1].

Now let us make an attempt to consider how M. Boichuk was solving a difficult problem of synthesis of architecture with internal environment.

The goal of sacral painting of each era is to reveal the essence of Christian doctrine, to make its ethical and moral ideas available to people. M. Boichuk’s murals are the part of sanctuary building and western wall of two крилосів. The paintings in altar part were renovated in 1991, therefore, we cannot say anything neither about original coloring, nor about distinctive style features. On the ceiling of sanctuary space between two nave arches an icon of the Blessed Trinity is reproduced. The work of Rev. Dr. Parthenios Pavlyk “Byzantine Iconography in Theological and Liturgical Reviews”

mentions the following: "The truth of Holy Trinity stands clearly in all manifestations of Byzantine spirituality and culture. (...) Byzantine icon-painting art first hesitated to depict the Holy Trinity as different and unassailable, undescribed reality of absolute God's Unity. Later on, after the underscoring of multifaceted relations in it, the art tried to express them symbolically." [13, 80].

Under the influence of Western art in the Ukrainian modern times sacral art, a new type of New Testament image of the Blessed Trinity (composition developed mainly in round shape). It gradually acquired its development and came to our times (Lviv — Church of Transfiguration; Lemkivschyna — village of Kulashne, Church of St. Michael, village of Polyana — Church of Transfiguration). Boichuk's murals in altar part were significantly destroyed and the traditional canonical image of the Holy Trinity (there is confusion in location of the signs of Supreme Power of the Christ and God the Father) has been changed during renovation. On five canvases of the altar we can see half-figures of archangels holding the tools of suffering and passion of the Christ: a crown of thorns, instruments for the crucifixion, shroud, cross, flabella. The presence of such features could mean "Crucifixion", "Ascension", "Descent of the Holy Spirit" [9, 232 — 236]. Each image is compositionally closed in triangle with semicircles outside its sides. In western sacral art, starting from 1331 (13th-century theologian John Belet) "...God's nature is portrayed through the locked in the circle" [13, 85 — 86]. Subsequently these abstract motifs, as the number of 'three', caused the creation of St. Patrick's Shamrock, three windows in the tower of St. Barbara and so on. They, in particular, can be found in manuscript miniatures and carvings of the Royal doors of iconostases (eg. Village of Tuholka in Skolivskyy District — the Royal Doors in the 18th-century iconostasis).

At the corners of canvas the ornamental interpretation of branches is reproduced, which in Christian symbolism is symbol of glory and victory. Around the canvas and arch niches there is an ornament depicting cypresses (symbol of immortality) what is typical for Byzantine sacral art. Above the cornices, in the nave arches are depicted four figures of angels which impress with their monumentality. They have slender posture, wearing a long dress that falls

with big heavy folds. Master skillfully combines a line with a color spot, creating a rhythmic of planes. Above each image there is a strip with geometric ornament, which in the center (on the ceiling) intersects with a golden radiation of the cross.

Such representation of religious scenes, decorative ornaments creates an impression of colorful “carpet” of coordinated intense colors. By avoiding the rich story of canonical narratives of religious subjects, simplifying the picture to primitivism, the artist achieves a purely painting decorative effect.

In the center of each western wall of the *крилос* above the doors there are two big compositions — “Baptism of Ukraine” and “The Protection”. The two scenes are composed throughout the wall (in arch style) which in lower part are limited with smaller semicircles. The central dominant figure of the “Baptism of Ukraine” scene (9800 x 6300 mm) is St. Volodymyr with a cross in his right hand. Beside him is Princess Olga dressed in the garment of Byzantine queen. On the left side there are bishops standing in archbishop vestments, around them are clergy, deacons and acolytes (upper left part of the mural is destroyed). On the foreground are people who came to be baptized in Dnipro River. Deep feelings are visible on their faces, and their devotion is emphasized by hands folded on their chests. On the left side of St. Volodymyr in iconographic scene there is depicted a figure of Galician Metropolitan A. Sheptytsky. Multi-figured composition is set on background of wooden military architecture of middle ages. Composition is mostly built with use of three primary colours — red, green, and blue. Ocher and brown colours occupy minor space; supplementing colours are white, white and pink, white and gray. Conciseness of colour stains supports the light chiaroscuro modelling of volumes.

Another multi-figure composition is “The Protection” (9800 x 6300 mm). The cult of “The Protection” emerged in Byzantium and spread in many countries. For the first time the image of Virgin — West European Madonna — Patroness appears on frescoes in the nave of Goryansky Rotunda (15th century); in “The Protection” from Lavriv. In the middle of painting is a figure of the Virgin, she is in red buskin and blue himation. Her image is allocated as the only dark silhouette against a bright orange-ocher and sandy-

other shine. Character passed in the face is calm, balanced, with some sadness. A large crowd of people around entreats a favor from Holy Virgin, and approaches her (painting has significant damage and requires restoration).

A ribbon of geometric ornament with plant elements is put around both paintings. Coloring of both compositions is somewhat cognate with previous picture in the altar part. While observing the preserved paintings, the unconditional theories of M. Boichuk which he delivered to his students come to our minds: "True artwork has to be put in synthetic form, based on observations of generations, embraced in national form, and traditionally transferred to descendants. (...) We must adapt the style, decoration, content and look to the living reality." [16, 9 — 10].

M. Boichuk's paintings in the Church of Transfiguration are somewhat diversified, perhaps it is related to restoration of the altar. Compositions in the altar are made by synthesis of colored spots, which provide a symbolic look to images. Conciseness of color and line makes the painting purely decorative. Drawing is simple and elegant, made with use of solid plastic line. In his work on those murals the artist persistently searched his own, perfect, well-understood forms, distancing from academic interpretation of images.

The paintings in Jaroslaw church cannot be called a complete failure, as S. Nalepinska judged (in her letter to artist: "...don't be very upset with the failure in Jaroslaw"). It is rather an attempt to realize his own outlined creative plans. Time has left us a monument, in which the thoughts and feelings, ideas and beliefs of the artist burst through the interlacing sacral symbols. Study of artistic means used by the painter demonstrated the ways of finding a suitable balance between the wall plane and the space.

During the study we were able to trace M. Boychuk's monumental painting achievements, relying on the actual materials available today. In the future the research of preserved ensembles of the sacral art of Byzantine painter must enter into a separate monographic publication about his life and artistic career, it will give the opportunity to make a lot of valuable observations that will enrich our vision of achievements of "Boychuk's School", the development of artistic processes in Galicia at the beginning 20th century. This

in-depth study will release Ukrainian art history from distortion of the creative legacy of many outstanding Ukrainian artists who have suffered persecution and harassment for the ideas of national revival of the age-old traditions of Ukrainian culture.

Today we return the lost values and are aware of their significance for both the history of Ukrainian art, and for the world of art, mindful of the spiritual and aesthetic education of future generations.

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Анотація. Зроблено пошуково-дослідницький аналіз монумент-

тально-живописного доробку українських художників у Ярославській церкві на східних теренах Польщі, що до Другої світової війни великою мірою були заселені українцями з відповідним господарсько-духовним і релігійним укладом. Зведені у XVI — XVIII ст. храми були об'єктами систематичних досліджень. Доведено, що впродовж кількох століть розвивався світогляд народу й художні смаки, зазначено, якими творчими засобами художники досягали синтезу живописної та архітектурної форм в інтер'єрі; наголошено, що на таке фахове вивчення за-служовує церковне малярство кінця XIX — початку XX ст., зокрема церкву Преображенську, церкву в Ярославі, до розмалювання якої, припускають, долучився М. Бойчук.

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LOVE AND PAIN (IN MEMORIAM OF SERHIY BABKOV)

“The soul is in pain. The pain commences while one is sleeping, when you feel that it’s impossible to turn over to the left side — the motor is there. The fear to crush, to press rouses the whole body, — and the dull sleeplessness begins. Oh, how I envy those who can stretch themselves after the sleep without being afraid to hear an unpleasant plastic creaking in the body. Yet one has to get up, move... The lying-place is a slow extinguishing, sweet oblivion, one may never return from... The body is willing to sleep, but the soul is resisting, fearing... then again the fatigue is in attack, and the almost real sleep — bringing nothing but a loathsome disappointment, not peace, but a wish to flee as far from the sleeping-place as possible of late — is taken asunder. Forward, to the table! To combat the spleen through creative work”, Serhiy Babkov made this entry in his diary less than two months before his death — the tragic date of November 29, 2004. The past saw the operation on the heart and practically the whole life-path full of indefatigable work, passions, creative ups and life disappointments. The future witnessed the one-man exhibition of graphic works in the National Museum of L’viv opened December 3, 2003 on his 55th birthday anniversary, and it revealed in an especially bright way an astonishing combination of tragic and poetics, refined aesthetics and earthly simplicity constituting the charm and explosive essence of his powerful gift. I think it was this very exhibition that had become this subsequent, already last peak, making it possible to see and to evaluate in a different light what he did earlier and what more he might have done, had the fire of his life not failed so early and so tragically.

Each of the graphic series on presentation at this One-Man Exhibition of 2003 — “The Trees”, “L’viv’s Architecture”, “Family Portraits”, “A Reminiscence of the Past” — may be a symbol and a key revealing and eternalizing the beauty and the philosophicity of the artist’s nature, specifically the latter one — “A Reminiscence of the Past” conceived and born in the declining years to become

an epistle into eternity. The plots are simple: they model pots, lay stones, angle, dress golden fleeces...Powerful statures, dark and light-bearing, as if born by volcanoes' eruption from the most essential entrails of the Earth...

When conceiving this graphic cycle back in 2001, he fixes in the note-book: ... All's pseudo and pseudo. Made for a hundred years back. One should go two, three thousand years deep, to the sources that will give a refreshment for the soul and a heat for the thought. Scythians and Slavs". It was a search for the roots, or, as they put it now, archetypes, S.Babkov had been doing for a long time then. Brilliant incarnations were the monumental-decorative painting of the Sports Complex in Slavuta, Khmelnyts'kyi oblast, done by the artist in the late 1980s (envisages the large-scale mosaic panel "From the Force of the Land of Rus'", stained-glass windows, ceramic vases and cachepots), his monumental panel "Andrew the First-Called" on the portal of the Church in Zubra (1994), as well as numerous creative works in weaving-technique, ceramics etc. Yet paradoxically this time, in the declining years, plunging into historical material — and these are dozens of books read, sketches of the costumes, articles of the days of yore, etc. — results in his total rejection of the smallest hint at illustrativity, shallow ethnographicity, historicism. Time starts flowing in the reverse direction in his works, irrespective of the Artist's conception, making him a tool of an artistic incarnation of the stream of an eternal mysterious truth, force, love and...pain, and, simultaneously, a means of quenching this pain. A sui generis catharsis before transition to "that side of the light" (an expression from his diary).

Pain...It appeared together with him, born in a triplet in the postwar year of 1948, with the early half-orphanage, conventional sternness of children's homes. The pain taught the small boy to think with the heart, to prove, later on, as a constant spiritual unrest, creative throe, physical sufferings having occurred in the last years of life, and, which is the most important — the colossal purgative energetics of the works of art. The pain burnt out everything vain and spiteful in his being, as if it were the sacrificial fire.

Serhiy's creative nature learnt to early perceive beauty and poetry quenching the pain and manifesting themselves in mother's warm

touch, energetics of the ages-long Polissian forest (it was there that the children's home was situated), where, as in Lesia Ukrayinka, "there's nobody mute in our forest". By the way, one of Serhiy's first tapestries was made on no other theme but that of the "Forest Song".

Maybe, under the influence of those forests of the childhood a special pantheism got formed in him, a sense of unity with the world, love of all living. One of his last requests was to feed the doves. The daughter and I were crumbing for the doves the piece of bread Serhiy had carefully stored after a hospital supper, and he was observing us from Medical Institute Hospital's window. His big silhouette in the aureole of the silver hair is before my eyes even now. Serhiy's permanent charges were numerous homeless kittens, puppies going to his workshop in the hope of being fed up even after his death. The depictions of animals, fish — real and symbolic — went into his monumental works, became objects of painting, graphics, ceramic layers.

His love of trees was extraordinary. Probably, the theme of the forest, trees, stubs has so voluminously and originally pervaded all his works. The latest series of graphic landscapes was executed in the Nemyriv Sanatorium a month before his death. He went to the forest by day, in search of new localities, painted, completing the work by night, at the light of the table lamp, striving for integrity and monumentality of the composition. Among the best entertainments as a child, he would mention swinging on young oak-trees, which impressions he compared to the flight of a bird, "getting over from one wing to another".

In the youth, he "stepped on the wing" in an unusually swift way. Since his early years, art has become love for all life.

Having embarked on the road, he overcomes difficulties with a wild force and persistence, covering in two years the six-year curriculum at the Zhytomyr Studio of Figurative Art, simultaneously attending a vocational and an evening school, sports acrobatics being abandoned for lack of time. As his brother, Heorhiy, reminiscences, very often returning home late in the evening, Serhiy would place his paintings and sketches all over the floor working at them till 1 or 2 a.m. to be up as early as 6 a.m. He set off for the far-away and unfamiliar Lviv to enter the Institute of Decorative and Ap-

plied Art without any return-ticket fare. And he did enter, on successfully passing the exams. Serhiy's fellow-student, his same-year student, Mykhalo Hromov, has sent interesting memoirs of him: "At the composition entrance exams, Serhiy worked at the task so enthusiastically, deliciously biting his tongue with the teeth, that, it seemed, it was no exam, only a usual moment of creation. He worked, and couldn't notice anyone or anything around. Nothing seemed to interfere with him when he plunged into his work." And more: "Inspiration walks by. I made sure once more of that when Serhiy asked me to get him some paper and a pen at my wedding party". Very precise observations reflecting Serhiy's ability to concentrate, his devotion to art, the great pleasure he got while painting.

Lviv had aroused Serhiy's admiration by the architectural beauty, good teachers, of which, like of those in Zhytomyr, he used to speak with great respect and gratitude. Later on, when obtaining the position as lecturer, he would give himself up to the work with that non-compromise, energy, and passion he used to set to any work. Artistic creativity and artistic pedagogy were inseparable and equally essential for him. Alongside the obligatory requirement of professionalism, he took care to shape a unique individuality of young artists. "...The lecturer's task is to ...preserve with the student his vision, without pulling on him spectacles and ear-phones as a method of improving his eyesight and hearing. His eyes must be washed through morning dew, and his ears must take the songs of wind and thunder", he writes in his note-book in the last years of life.

And then, in the distant romantic 1970s, still waiting for their researchers, deserving it not less than the glorious 1960s, the young student, and then a lecturer, plunges in the creative atmosphere. Music, poetry, exhibitions, communication in the friends' circle, first admirations and disappointments, artistic orders — all that evoked fervor, fanned up the fire of the soul. Fire, a colossal energizer — this is how he was characterized at that time. Though I remember a moonlight sorrow in his voice when he recited "The Somnambular Romance" by F.-G. Lorca, and a wise thoughtfulness of intonations when he was speaking of the symbols in folktales. The specific charm attracting many people to Serhiy (the workshop's door, as B.Okudzhava's song goes, was always open)

made up the inseparable component of his personality.

Numerous paintings and sketches of the early period have one charmed by professionalism and stern beauty. You cannot find in them, as in the works of the years to follow, any iota of the cheap, playful, superficially decorative. The sketches of Lviv, Zhytomyr, Hlyniany, port pictures of Kherson etc. — these are imbued with specific poetics, as if put through the crucible of intellect and world-perception of the artist absolutely individual incarnations of being. Back then rises an interest in Ancient-Rus' art, Ancient-Greek vase-painting, folk picture, which is reflected in unique compositions for textile works. Professional exercises in the organization of the sheet's space, passion for the banned avant-garde of the early 20th c., with its aesthetics of preparation and construction of the reality, lead to the creation of a number of new works, whose models were prosaic, at first sight, warehouses of tare, dumps with rotten-through cars, used metal-scrap. But, maybe, it was a personal reaction of the artist to the world he used to always take dramatically and passionately. Love and pain went on, invisible to the indifferent eye, existing in his soul like two banks of one river.

In the 1980s, when Serhiy came to work as artist of the monumental shop at the Lviv Artistic-Production Group of Enterprises his old dream has come true — an opportunity to permanently work in the field of the big form turns up. It was for him not only an implementation of a powerful gift of a monumentalist, but a possibility to incarnate, through the media of the monumental wall-painting, of his philosophical ideas, viz. speculations on the world, its essence, symbols, religion, national roots. Everything in monumental work is to his liking, — ranging from the first stage of searching the artistic image, making numerous (many dozens for each work) sketches, studies, transition to the draft tested in detail and on the whole, large-scale card-board, — to the execution in the material, by all means accompanying, if the talk was of the monumental mosaic or the gobelin tapestry, organizational difficulties, whose overcoming could stop a less persistent person. He feels physically the soft aesthetics of the wool and ringing colour of the smalt, he selects himself, and scarifies as valuable ingredient atoms of his would-be large-scale canvas. He — big, strong — likes even the physical

hardness of a monumentalist's work. In a letter of the early 1980s he writes to me: "We've been working for the last three days from 9 a.m. till 12 p.m. I come a bit tired, but happy. Here it is, the beautiful hard labour slightly pricking the finger-tips, giving ache to all the body-muscles, as if it were after a full-load training". Maybe, you... feel something similar when standing at the easel, and then apples, leaves, colour gradually rise. At the end of the work, though, he complains: "We worked lifelessly yesterday, the material running out, general fatigue coming... Ache all over the body, as if it had been caned. I feel every patch, you put your palm to every part of the body and everywhere you feel the pulse. One should brace up and lay these last metres of the smalt". Yet the hardest thing is the internal devastation upon completing each large work, when all forces to the last, all the energy of the brain and the soul have been sacrificed. He lived through such periods as if they were a disease, until new ideas, new creative inspiration took possession of him.

At the end of the life, when the diseases, at first, it seemed, not too hard, started exasperating, he took up graphics intensively. Energy and time claimed by the monumental art, lectureship prevented him from sufficiently realizing his unique talent of a painter and graphic-drawer. Early paintings characterized by an unordinary laconicity, decorativeness have survived. Really serious attempts in the easel-painting were made back in the 1980s-1990s, without, however, the works being demonstrated at the exhibitions.

Those were exquisite in colour, masterly performed romantic pictures, where an acute and precise feeling of nature is combined with subtle poetics and metaphors of supremacy later features. Demonstrated at the one-man show of 1997 (he had to be urged to it almost by force) the paintings came to the visitors' liking, particularly that of artists and art critics. At that very time he demonstrated the earlier-weaved Gobelin-tapestries and ceramic works he took passion for at the turn of the 1980s-1990s. These unique ceramic compositions in the seemingly unaccustomed field of creativity merit a separate treatment. He continued in them the incarnation of those plastic and imagery world-outlook ideas he had so long thought over and in so full-fledged a manner embodied in his land-mark work — the monumental mosaic "From the Strength

of the Land of Rus'". As for the creative multiplicity, the friends remembered his advice to change, in the moments of creative depression, a trend of the artistic activity, technique, genre, yet to do one's new work by all means with love.

The total commercialization of life, catching many a man in the 1990s unawares, when almost everything went off for sale aroused in him, rather a practical man accustomed from childhood on to earn his living, a fierce resistance. An entry in the diary made in 2002 regarding the "Hospital" series (unfortunately unrealized) reveals in a way the painful surrealism of the world Serhiy came to perceive, not without a good reason, unfortunately: "The Aristocrat's Breakfast", "The Vagabond's Supper". The day ends in a search over the dustbins of life-hopes. The morning of flourish is completed by the supper of withering. "The Autumn of Infertility" and "The Autumn of Daytime Scums", among which is the wreckage of the former grandeur and the night peace. Tolerance of the ugly and intolerance of the lofty, spiritual as the postulate of the new prosperity.

On receiving an invitation to paint portraits of well-known people for a prestigious exhibition, he decides, upon reflection, that kith and kin are the most interesting people for him. This way rises the graphic series "Family Portraits" — non-time-serving, non-hypocritical, non-commercial. Yet now, looking at his monumental "Portrait of Wife" (2001) I take an extraordinary pride in having been his model.

The one-man show of 2003 in the National Museum in Lviv was the last flash of happiness, of the unsolicited, well-deserved recognition. An explosive drama, passion is concentrated in the works displayed at it. They contain metaphoric encoding, symbolic inspiration, refined aesthetics, unexpectedness of comparisons. The lifted images of archaic elders sitting all over around ancient idols are sending their wailing calls of something to the heaven. The trees — silver, ochre, terracotta — are radiating the spirituality of living beings, the triple musicians of a merry pot-house are playing the instruments resembling female torsos. A tender aristocratic lily unites in the still-life with a prosaic dry fish — everything as in real life. Carpathian landscapes with the accumulation of stones, melody of forest diagonals and ripped-apart accords of the clouds are interpreted integrally, non-trivially. Like Cossack Mamai, whose figure

he doesn't lick round anatomically as before, but sculptures as if it were an energetic haze. And the ordinary apples — the favourite motif so frequently and artistically embodied by the artist in the numerous pictures, gobelin tapestries, ceramics — acquire materiality and the force of a big stone in the last graphic compositions. Like the cruel and strong full stop in the diary of life.

A catalogue of the artist's works with a brilliant, extremely profound and accurate article by Roman Yatsiv "The Beauty and Ethics of Serhiy Babkov's Artistic Experiences" that became a result of the long-time, confidential intercourse, the studies of numerous Serhiy's works, piles of primary sketches, sketches, drafts, photographs saw the light of day in the year 2004.

Subsequently (virtually several days after the unveiling of the Exhibition the exacerbation of the disease occurred) the tragic year of the courageous struggle for life, the unwillingness to surrender was in store for Serhiy. The last thing he had painted was the Mother of God's icon — the farewell flash of the spiritual impulse once burning him during the work at the monumental ornamentation of the Zubra Church. Carefully placed sketches, studies — conceptions of would-be works — were waiting in the workshop. Left in the pitcher on the working table were the rubbed-away brushes remembering the coarse cloth surface of the "Yellow Lilies", "St. Bernard's Monastery", "Snow-Clad Bells"... Half-pressed-out paint-tubes preserve the touch of his hand. He saved up, laying money aside for acryl. He used to say, "My future exhibition will be very joyful, colourful".

Кусько Г. Любов і біль. 2005. — Вип. 16. — С. 173-181.

Translated into English by Ivan Teplyy, Kandidat (Linguistics), Associate Professor, the Ivan Franko National University, L'viv.

Анотація. Стаття присвячена відомому львівському художнику, викладачеві ЛНАМ Сергію Андрійовичу Бабкову (1948-2004). Її автор — дружина митця, відтворює основні етапи життя та творчості художника. На основі власних спогадів, особистих записів Сергія Бабкова, спогадів сучасників змальовує драматичні життєві шляхи художника, його складну душевну роботу, невтомну плідну працю на мистецькій ниві.

ART FIGURES

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ARCHETYPICAL DEPTH OF O.MINKO'S CREATIVITY

In-depth understanding of ethnic and national aspects in art, viewed as a prospect of development of Ukrainian fine arts, forms the core of traditional culture of Ukrainian nation. In it's foundations lays the tradition, stability of the genetic code, one's own personal identity. These factors are decisive in the creative work of the Merited Artist of Ukraine, Head of the Faculty, Professor of the Lviv Academy of Arts (LAA), O. Minko, who celebrated his 65th anniversary. A typical representative of the generation of the Sixties, O. Minko followed a complicated career, influenced by social conflict and austere political realities. However, neither dominance of the «Art of Socialist Realism» nor a new aesthetics of post-totalitarian culture, allowed the artist to fall into current trends or conformism. By mastering and adopting in his own way the great legacy of world and Ukrainian art he had not only realised the true context of a national fine arts tradition, but integrated it into his personal vision and distinct feeling of modernity.

His paintings have been widely acclaimed inside and far beyond the country. Since 1962 he had taken part in regional, national, all-Union exhibitions, since 1979 — international ones. Along with the collective exhibitions, O. Minko had three personal ones in Ukraine (1988, 1994, 1998), and worldwide: Rzeszow (1979, 1987), London (1989), Helsinki (1990) Philadelphia, Chicago (1992), Washington (1991, 1993), Bonn, Wroclaw (1997), Warsaw (2002), Gdansk (2003). For his artistic achievements he was awarded the honorary title — Merited Artist of Ukraine in 1987. In 2002, Professor Oleg Minko's Class was opened in the LAA Faculty of Art Textile, which he headed since 1991, where first-year students enroll in the individual master teacher program.

From abstraction to the symbol — one can characterize thus O. Minko's creative search in painting within two cultures - the

Soviet ideological and post-totalitarian national. One can clearly distinguish three periods in his artistic output, which differ in their form and expression, as well as different tasks which artist tackles. First — 1960th-1970th — the artist searches for his own style and identity in the context of development of Ukrainian and world art, the second — 1978th-1987th — the unique period of romantic-picturesque realism. The artist is more preoccupied with reflection and philosophical perception of reality, than formal experiments. Third — since 1989 till today: the analysis and synthesis of all achievements, striving to find the balance of national content and contemporary form. In order to understand and grasp the real context of the creative development of O. Minko, archetypes of his work, one should consider a number of important socio-cultural factors, which formed the background for the evolution of the artist's personality.

O. Minko's early works were notable for extraordinary uniqueness and originality in the context of European modern art movements and trends of the second half of the 20th century. While studying in Lviv, where he moved in 1959 from his native Makiyivka in Donetsk region, on the Faculty of Art Textile of the Lviv State Institute of Applied and Decorative Arts (LSIADA), the future artist learned his first lessons of the great culture of painting. These were the years of study of the pure artistic sources. He was lucky to have become the apprentice of erudite teachers, who were well informed of the artistic culture of the West — R. Selsky, K. Zvirynsky, D. Dovboshynsky. Under their influence a young artist actively joined the search for new expressive means and artistic concepts. Thus his own abstractions were created in a series of 30 works entitled «Compositions» (1960-1965). In his creative search artist evolved from complex to simple and concise compositional schemes. The beauty of the artistic form became his source of refined aesthetic pleasure, deep spiritual reflection. Picturesque background, colour stains, their composition and plastic solutions played essential role. «The plastics as the means of expressing of your innermost soul plays a main role» - found the artist. Formal artistic innovations of O. Minko, which appeared in his student years, showed his own artistic vision of the fine arts that did not

necessarily correspond to the accepted tendencies of ideologically engaged cultural process of the time. The young artist reinterprets the achievements of the world art on his own. Similarly like rational essence of K. Malevich's art was realized in a "Black Square", the composition «Keyhole» (1964), unpretentious as it is in its concept: a triangle with arbitrary abstract design in its middle placed into the rectangular plane of the canvas, can be considered a logical culmination of the Minko's cycle. Art critic L. Voloshin quite aptly characterized the artistic works of this period, in particular the expression of young artist's aesthetic sense in his works of 1959-1965, attention to the beauty of form and colour and expression of a mystical and impenetrable to human mind essence of our world.

First Oleg formally presented his work as a student of LSIADA on a regional exhibition of young artists in Lviv in 1962. Meetings at homes and conversations with artists of the older generation (V. Manastyrsky, D. Dovboshynsky, R. Selsky, where young artist was repeatedly invited), creative discussions with peers, currently renowned painters L. Medvid, Z. Flinta, I. Marchuk, had a decisive influence on the evolution of the artist.

Further formal experiments lead O. Minko to explore figurative compositions — a «Life of the Masks» series (1967-1969). In the paintings of these years national immanence finds perfect expression, one can see in them the genetic link with the past. «In the best of them («Poem on the ancient steppe»), executed in the author's technique, close to encaustics, one can feel meditation of Ukrainian «laments» and shrouds: ancient tradition delicately incorporated in avant-garde technique» — said O. Ripko [1, 229].

In 1970 O. Minko was granted Artists Union membership. Years of persecution followed, when he was reluctant to create ideological art. In order to realize his creative potential, the artist turns to weaving. He creates a series of works of art — monumental tapestries, curtains for public interiors. Since then the artist manages weaving workshop at the Lviv Artistic Production Centre. Among the best works of weaving of these years one should name tapestry curtain for the Republican House of Artists in Kyiv, in the technique of Ukrainian folk weaving. As a personality he is immanently a part of his peoples' tradition, and he chooses the area of arts and

crafts, where he professionally realize himself and exhibits high level of professionalism and engagement.

The personal exhibition of his teacher R. Selsky, held in autumn 1977, helped O. Minko to return to painting. The artist was so impressed by it, that already in a week he started to paint and created a cycle of quite realistic works — still lifes, landscapes, portraits of family and friends. This period of so called «picturesque realism» finds its intense emotional poetical expression in a series of pastel works marked by their lyrical perception, harmony and tangible beauty. All things seen and uniquely transformed in artistic painting images the artist perceives through the lens of romantic and philosophical world view. He does not solve complex problems, but he raises them in order to let them drift away in a relentless course of time.

Art historian G. Ostrovsky, who thoroughly studied the work of artist of that period, wrote: «In O. Minko's paintings the subject matter of the real world is quite recognizable, and yet the true reality belongs not to it, but to the peculiar feeling of inner impression, mood and emotion. The artist sees in life not events as they are, but spiritual reaction to them. His models are usually quiet and dreamy, even oblivious of their surroundings, but, like in red-brown palette lurks the flame and hot coals smoulders, one can feel inner tension in this static» [2]. In his works of this period Minko concentrates on the spiritual values of human existence, on the moral values of historic memory. His first exhibited canvas of this period, was the "Daughter's Portrait" (1980) which immediately attracted public attention to his art.

In order to present their work more fully to the attention of the public, the artists were searching the new forms of collaboration. In 1979 O. Minko, L. Medvid and their colleague Z. Flinta were offered a possibility to join forces and organize a collective exhibition. At that time it was a good decision, since the general exhibitions did not always satisfy artists, due to their subjugation to the ideological monopoly, and personal ones were not universally allowed. Such paradoxes of cultural process led artists to look for like-minded and group. However, the artists were allowed to hold this exhibition not then, but only in 1981. Art critic E. Shymchuk,

summarizing the experience of the Lviv artistic milieu of 1970th–1980th commented: «An exhibition of paintings by Z. Flinta, O. Minko, L. Medvid was among those exhibitions, which were like a breath of fresh air in the Lviv cultural life in particular — and Ukraine in general [3, 6]. Having met acclaim in Lviv, artists then arranged their exhibition in Vilnius (1982), then in Kyiv (1983), and later in Moscow (1986).

After his first personal exhibition, held in 1988 to commemorate his 50th birthday, Minko turns again to his credo of the 1960s and this becomes the whole new stage in his artistic evolution. Still considering this early stage as his strongest (“when I was stopped being a self” says the artist), he revives this style, but on a different artistic grounds.

Apocalyptic visions of today do not allow O. Minko pursue beauty in his perception and reflection of reality. One can feel the surge of pain and acute sense of disharmony in a «Pain» diptych (1989), where the artist reflected the distorted spiritual and physical state of human being through the plastic of images. The veiled aesthetic sense of the plasticity of the woman’s body can be seen in the canvases «Woman and Flowers» (1995), «Near the church» (1996), «Rider and Woman» (1996). The figures are seen not as frozen but in motion and change, because different forms are superimposed on each other. Partial distortion of the body parts, shifting of the proportions, fluctuation of perspective give pictures the feel of movement, emphasize the individual, clearly intuitive vision of the artist.

The post-modernist principle of “simultaneousness” of the past and the present brings in a certain cultural and historic context to Minko’s works of this third period. It’s no accident that the past in his works is tightly linked to contemporary issues. The artist attempts to expressing human tragedy as an unconditional fact of life. Probably for that reason the historic theme has got such a sharp and strong sounding with him. The artist’s ever deep concern is Ukraine’s future and humanity, and it has been powerfully reflected in a number of sequences, from earliest to the latest ones: “Through the Steppe”, “The Death of the Ataman”, “A Poem of the Old Steppe” (all of 1969), “A Bandura Player” (1989), “An Attack”

(1995), "Prince Sviatoslav" (2000). It is the love for the past, for glorious times, their connection with modern days, it is eternal people's drive for freedom through all times of decline and flourishing of Ukrainian state, that speak to viewers from these canvases.

A particular mindset is characteristic of Minko's works at the breakpoint of the two millennia: via direct self-expression the artist produces in images his deepest and inmost feelings, capturing his reflections on the sense of being, or the motive force of the perception. "Man — God — Universe". Sorrow and joy, inevitability and possibilities, vital issues, worries — all these find their presence in the canvases. Artist's perception of modern times comes through a unique system of sacral symbols, inherited from the ancestors on his subconscious level. O. Minko's macrocosm is outwardly oriented and represents not only a primary sign (symbol), but the system of signs and shapes conveying separate plots, which serve to preserve certain information and impart it to the contemporaries. Operating with pure form, which evolves from the function of a sign, the artist actively combines in his works cosmogonical symbols (crosses, circles, dots, diamonds) with zoomorphic (birds, animals) as well as anthropomorphic elements, going back to their original meaning. Archetypes of O. Minko's creative work, objectivated in this way, reflect the spiritual culture of the nation and contain information on the activities of society and ethnicity.

Using the sign of the cross, which for ages conveyed the idea of space, O. Minko, rather intuitively and subconsciously, interprets the spatial and temporal dynamics of painting. In his paintings he doesn't try to attain three-dimensional plane, but rather its flat two-dimensional character. In some works the artist turns to three-part composition, when each of three equal horizontal planes carry deep meaning, and encoded images-symbols reinforce the importance of artistic intention — «Roses in a landscape» (1996), «The Lake» (1997). One can observe some parallels with cosmic symbolism of the folk art, which allows to reconstruct complex systems of the archaic world view and recreate important components of the mythopoetical consciousness of past and present. This trinity of the world — three planes of being: the upper (sky), intermediate (earth) and lower (underworld), characteristic of early traditions of

the Ukrainian symbolism, is reflected by the archetype of the tree of the world in folk art.

Innermost images of the world around the artist — a schematic images of plant and animal motifs, are likened stylistically to the elements of folk papercutting, wall paintings and ornitomorphic images of Ukrainian embroidery. Regarding the degree of generalization and schematization, the artist never fully rejects the original meaning of things, considering the content and form (existing image and means by which it was created) as indivisible and united.

If in his works of the 1990s artist's search for semantics was heading in two directions — ornamental (from decorating the objects expressed, to filling “empty” spaces within the form-creating planes) and symbolic (interpreting symbols as self-substantial sacred signs of the ancient strata of Ukrainian culture), the works of the second millennium go the latter way. Search for the meaning of life and for emotional load is obvious in “Birds singing”, “The Footsteps of Summer” (both of 2001), “The Prophet” (2002). Not outward beauty and decorativeness that transform symbols into meaningless cliché, destroying their inner power, but deep emotional content, true self-notion of the human being and society can be found behind the multifaceted pictorial symbols. They are perceived in the O. Minko's works as a kind of modernly interpreted information codes, enhancing their imagery and meaning. Beside that, regenerative function, leaving intact the internal structure of a symbol, manifests a rich spiritual world of the artist, reveals the facets of his not yet fully appreciated talent and creative genius.

Thus it can be argued that archetypal quality of works of 1990th—2000th is a natural result of the experience of two previous periods, numerous artistic quests, experiments and discoveries. «The most important thing for the artist — in O. Minko's opinion — is to create something new that did not exist before — then it is exceptional.» On the one hand such kind of conditional reasoning is undoubtedly linked to the genetic memory of the people as well as to the outstanding works of art, created over the millennia by mankind and stored in the subconsciousness of the artist as a manifestation of his unconscious, on the other — a synthesis of sensual and hypersensual, the unity of imagination and mind that enables

cultural activities. A number of researchers who delved into the nature of complex social psyche, talked about examples of mental, unconscious, a sort of cliché, which exist in innate connection with the symbols, and are expelled from a functional public consciousness and, therefore, from language usage for various reasons. However, under certain conditions they return and are used as an important part of the symbolic system [4, 8].

A similar phenomenon occurs in the creative work of O. Minko. Instead of the traditional, plot-based principle of representation he suggests a different perception of formal artistic values. Symbolic system of these works allows deeper understanding of the artists' spiritual world, visualize certain ideal levels. In this lies the genius of his oeuvre: within ethnic and national, through communication with the previous individual experience, it finds the expression of irrational constants of the human mind.

1. *Ripko O.* In search of the executed past: Retrospective of the artistic culture of the 20th century Lviv. — Lviv: Kamenyar, 1996. — 286 p., 26 il.
2. *Medvid L., Minko O., Flinta Z.:* Catalogue / author of the preface and compiler G. S. Ostrovsky. — M., 1986.
3. *Shymchuk E.* Observations of artistic experience in Lviv / / *Obrazotvorche Mystetstvo*. — 1995. — № 2. — P. 5-8.
4. *Kuyevda V.* Creation myth of the Ukrainian ethnos / / *Artaniya*. — 1999. — № 5.

Шпирало-Запоточна Л. Архетипність творчість Олега Мінька. 2003. — Вип. 14. — С. 264-274.

Анотація. Творчий доробок заслуженого художника України Олега Мінька на ниві сучасної української образотворчості, представлений творами 1960-2000-х років. За способом пізнання та відображення діяльності соціуму, етносу вони якісно різняться між собою і відображають творчу еволюцію художника. Прагнення О.Мінька віднайти гармонію національного змістом і формою мистецтва призвело до нових формотворчих пошуків, які увінчалися актами знаків-символів. Об'єктивізувавши архетипні структури свідомості, О. Мінько уможливив вираження поза раціональних констант світобачення і вияв реальний контекст національної образотворчої традиції.

Bogdan NOVOSYADLY

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the journalists Ternopil

THE ONE HUNDRED AND TEN STEPS OF YAROSLAV OMELIAN'S ARTISTIC FATE

The 80-year jubilee of Y.Omelyan in January 3, 2009 was celebrated by the creative community of Ternopil in the regional history museum. The elder of the art department was represented to the museum the one hundred and ten works, which were performed by different materials, in different techniques, themes, stories and motives.

It was only part of the Master's creative achievements, which could accommodate in the museum, but this part was able to convincingly demonstrate that we are dealing with professional artist, a true lover of his native land, who exalting the epic pages history of Ukraine.

After all, for the audience (especially fans of talent of person whose anniversary was celebrated) there was no wonder in this, cause they all know him for a long time and convinced once again, that he, like tens years ago are healthy, still work, in a few words, inspiring and creating and for this he was traditionally thanked and wished more success. It remains to wish that experts in theory and practice of creative research summarized the Omelyan's creative achievements.

Pleasantly, that a famous master was saluted by not only inhabitants of Ternopil. With congratulatory words arrived messengers from other regions, in particular, the professor of the Lviv national academy, Ph.D. in historical sciences Vladimir Badyak, who told the not popular fact of meeting with a person whose anniversary is celebrated in 2007, when completed a book about Academy. 57 years without tracks in the documents of educational establishment, without mentions of graduating students about the fate of arrested and eliminated in 1949 – 1950, which student of graphic department Y.Omelyan was among. The communist regime thoroughly beat out from memory of contemporaries even the least hints about those, which it bewared and was afraid. And suddenly... the unex-

pected meeting on the Academy square with Y. Omelyan, where he found out some question of artistic culture with Vladimir Ovsyichuk, known as a scientist-art critic. The author has to publish in the book a story of artist, photos of the student's years and overcame life's misery [1, 94], added them later in new editions [2].

The audience was touched especially on an anniversary opening day by the congratulatory singing of the Omelyan's fellow-countryman from Mshana village, Gorodok district, Lviv oblast, where on January, 1 in 1929 he was born in family of not rich owners, but the conscious Ukrainian patriots, Maxim Omelyan and Maria Lan' [3, 673]. From ancient times the village was thoroughly patriotic, telling documentary museum exhibits. Inhabitants of Mshana village are proud that from their village comes this well-known person who works in the native culture and the national idea. Also, inhabitants of Mshana village are proud that in their church was two prominent marriages of the national heroes of Ukraine — Eugene Konovalets and Andriy Melnik [4, 5].

The future artist of the national liberation direction Y. Omelyan grew and took shape in the traditional Ukrainian Galician environment which wished independence, but paying for this a great sacrifice.

But it will be lie and fantasy if we said that Omelyan understood all this things yet in the cradle.

He grew like an ordinary child with all charms and comforts of this age, about what confesses sincerely: „As a child I was a big fidget, for this my mother often punished me. In a young I went out among night on a street, long looked at a moon and counted stars. I met a sunrise, fascinated watching the changes that preceded the appearance of heavenly body. And when pastured cows dipped in the surprising world of nature. I was amazed and attracted an incredible wealth of shapes and colors in it. I looked closely to each flowers, grass. Skates-jumpers, bugs, any ant, bird, fish in the pond - it ceased to amaze and capture me. Lying supine on the grass, with enjoy watching the clouds and saw strong horses with riders-heroes. Perhaps, it was starting to work my imagination.

I remember a children's adventure. One evening, walking home from the pond, I saw a burning willows. Thought someone set fire to it, but came closer and saw that a willow does not burn, but

shines. For me, seven-year boy, it was weird. Carefully, gingerly touch willows - not burns. I took a piece of wood, shut this cold "spark" in the bosom and ran home. At home, I hung a "light" in front of the icon of the Mother as lamp. According to this mom, perhaps the first time complimented me" [4, 5-6].

And suddenly this wonderful world of childhood broke a terrible war. Poland collapsed, came Soviets, then Germans. Disturbing and often tragic changes raised many questions that tried to find a ten-years boy. For one night from a village somewhere missing 30 men - most respected, educated, conscious and patriotic. In June 1941, when retired red "liberators" and opened the iron gate of Lviv prisons among the many prisoners founded and 28 people from Mshana.

Three years of German government also remembered by the constant raids, forced export of youth to work in Germany. And not only that. The memory remained, as the Nazis shot and hung our countrymen.

Around the injured people. There, in the wagons with small windows, barred with barbed wire, prisoners are asked to submit notes to their families. The students, among whom was Yaroslav, without paying attention to guards, picking up the letters, passed bread to prisoner, and was beaten for this.

The arrests of many Ukrainian public and political figures dashed hopes for the restoration of Ukrainian statehood in summer 1941. And in 1945 you can met on the streets hungry, suffering, poor men without hands or feet. These people - victims of a senseless war - asked alms. Guard of the new Soviet order were catching them, throwing like firewood in the truck and took out unknown where.

Remembrance of 28 murdered villagers motivated young guy go into the forest. But far-looking rebels advised to Yaroslav study because "Ukraine will require conscious and enlightened patriots. "

Indeed, the student years of Yaroslav were the period the rise of national liberation struggle of Ukrainian people against the Soviet invaders. The big truth of those times was that in Western Ukraine was not a family that has not helped or at least not sympathized with the OUN-UPA fighters and partisans in the just war for the freedom of the Ukrainian people. In the ranks of the UPA died

older brother of Yaroslav - Joseph. In 1949 NKVD arrested the father - Maxim.

Already then the Ukrainian underground understood the weight of education and culture, so admired conscious young people who acquired education. In such conditions formed the views of Yaroslav. Over the years, increased desire him to painting. This has led him to the Lviv College of Applied Arts of Ivan Trush, where he studied in 1947-1948. [5, 38]. Successes in studies have allowed after the first course to enter in Institute of Applied and Decorative Arts (now - National Academy of Arts). But the young man was not destined to finish this school. When Yaroslav finished the second course in March 5, 1950 with mother was taken to unknown and cold Siberia. For other the views "liberators" sent him there for 9 years. A young man for the first time felt the unpunished power of the invaders and realized that they are the same - Poles, Germans or Russians.

And after in his life were episodes that can not forget: impregnable prison in Lviv, cold freight wagons, security guard, a camp in Usollya-Siberian, punishment cell, unforgettable "trip" in the barge-prison on the Angara, Yenisey, Lena, Vitym and finally village ironically-named Mama in Bodaybinskiy district Irkutsk region.

In Lviv prison Yaroslav painted tortured prisoners and was injured by security guards. It was the end his work and began a difficult life of special settlers. In his biography - works of porter, carpenter, digger, driver and many others... Human life is not worth a penny. Soviet empire needed only physical work. Once Yaroslav tried to draw something in the woods, but suspected of spying... About this period later wrote a public figure of Ternopil Karpnyak Yaroslav (1928-2003): "Being in Usollya-Siberian camp, I met my countrymen from the Lviv region - Yaroslav Omelyana and Lubov Dakura (future wife of Mr. Yaroslav), which first saw in the Lviv prison on Cameron St., № 9 (now Zamarstyniv'ska). Here is a brief on their hard fate.

Their life road has been difficult. In the Lviv prison Yaroslav appeared March 5, 1950 with his mother, and a day after, was brought the whole family Dakury. We were kept in the same building, just on different floors. Yaroslav and Lubov (they were not

familiar) I saw during a prison walk, and they liked me his manner of behavior. It was something of ours, Ukrainian, and even intelligent, important - not treacherous. Is why I decided to meet by using the nearest opportunity. I knew guards watched over me. So I did it shortly. These were our next meeting: We talked more views as a word. But there was one main conclusion: I was dealing with decent people. However, following my walk and our meeting ended quickly: MDB investigators engaged me and them — the Administration of point.

From Lviv to Siberia, we were sent by one train, and again we met at the prison camp near the town Usollya-Siberian. It was actually our real acquaintance. We told each other about our lives and realized that between us a lot in common: we raised by one traditions, witnesses, and even members of national liberation movements, and most importantly - young people who want to be helpful to the nation.

Yaroslav didn't know what waiting for us to future, but stayed an optimist, not left hope to become an artist. And this mood was absolutely obvious: at that time Yaroslav, like me, was 21.

No better fate was of Lubov Dakura. She was raised in the conscious family, being a talented girl, overcome existing at that time mitation barriers and entered into Lviv Medical Institute. She was belonged to the most talented students. Already finished 5 th year - is about the doctor when the Bolshevik regime, using the murder of writer Galan, started the next phase of repression against the Ukrainian people, including students. Did not avoid evil and Dakura family.

In Usollya-Siberian Luba lived with his family in one house with me. I saw how deeply she experiences her grief, but once convinced, as far as she can control her soul.

At his age and at that difficult time Luba was very competent, well-read and prepared for life. Since it was interesting to speak on various topics. All this talk summarized to only one conclusion - this girl is a reliable and have never let you down!

Together with Yaroslav Omelyan and Luba Dakura in camp we lived only 10 days. June 1 was began the shipping season on the river Lena, and the next day all of us was brought to the dock at the river

hangars for sending by the ship "Karl Marx" in Mamsko-Chuysky region of Yakutia. The ship contain the only 450 repressed, among which were the Omelyan and Dakury family. All other returned back to camp. So our life paths parted on much as 10 years ... "[6, 70-71].

Yaroslav Sometimes thought that it was just a horrible dream from which is about to wake up and go to class to the Institute. And there will be paint to self-abandonment and will enjoy from talks with wise friends, and especially with a talented student Ivan Skobalo.

End of prison tortures came in 1959, but got the prohibition to return to their native region. So Yaroslav with his mother remained in Ternopil, where no one knew. In the City, as hundreds of crippled similar fates were met with contempt and denial of residence permit. «But God's power, - says Mr. Yaroslav - always guarded me.» It is in the Ternopil his wife miraculously was allowed to finish Medical Institute.

Of course, professional painting under such conditions remain for Y. Omelyan seemed to be unattainable dream. In the update to the Lviv Institute of Applied and Decorative Arts was rejected, but it did not break the future artist. Get higher education, he succeeded in the Lviv Ukrainian Polygraphic Institute, Faculty of graphics, where he studied in 1963-1969, however, only after three years he was accepted to work in The Ternopil artistic production combined Art Fund of Ukraine.

Nowadays tireless patriarch of Ukrainian art department, painter and graphic artist Y. Omelian continues to art work, which continuing more than half a century and was marked with numerous prestigious exhibitions, not only in the Ukraine but also Russia, Poland and Bulgaria.

An important and organic page of the troubled life Maestro is a high civic activity as a member of the People's Movement of Ukraine, he was a delegate of its historic first and second congresses. He works hard in Ukrainian society "Enlightenment" as a promoter of Ukrainian culture. For active national position and important creative contribution Y. Omelian received numerous honor awards, including "Literary laureate of a national art prize Lepkyy Brothers" (1994) [7, 23], winner of Ukrainian ex-libris painters (1997), recognition of "Man of the Year" (2005), thanks from the President of Ukraine Viktor Yushchenko (2005) [8, 64].

Back in the day of totalitarian regime Y. Omelian to created for the light of truth. This accurately noticed poets from Ternopil — M. Onysko, O. Herman, and Igor Farina from Shumsk has dedicated to the artist with the following lines: "... alarming graphic prints of the time saved. In the works — biography of the heart, its journey to the village, before birth, the truth, the seed of our expectations of sources of highlights clean linohravyury dawn. "[9, 158].

Indeed, his literary memory in the details saved "prints of time." All the seen, experienced, conceived and meaningful was the source for everyday work. In the reserve of Yaroslav an important place deep sense of genre and historical compositions, full of suffering of our people. Among them - the "Pacification" triptych "Millstone of death," "Politeness occupant", "Sit", "Think!", "Confession", "Transfer", "Night, day, life and death" and others.

In the beginning of the 1970 Y. Omelyan was known in Ternopil like a master of easel graphics. At that time there were virtually no regional exhibitions in which he would not take part. Later the range of recognition of him as an artist greatly expanded. He becomes a participant of exhibitions in Kiev, Warsaw, Wroclaw, Krakow, Moscow, Penza, Poznan, Rivne, Sliven, Kherson.

And then there were the personal exhibitions. "At first it was an exhibition of watercolors in the hall of the Ternopil art-production workshops in 1976. And one year later in the Art Gallery of Ternopil Regional Museum ... It were a retrospective display of drawings, watercolors, gouache, pastels, prints, oil compositions [9, 15]. Even then works of Y. Omelyan received a high mark from admirers of art.

Master has revealed own creativity on an exhibition in the gallery of Ternopil Ukraine Union of Artists in the 1993. Among the many entries in the guestbook we read: "Your works are real, like life itself ... Wants to to talk with them "[9, 159]. In the autumn 1995 - spring 1996 his works have been evaluated by the visitors of Berezhany Interregional Center of book.

These exhibitions supplemented by the meaningful catalogs. Significant progress has reached in watercolor. His simple compositions are marked by a strict selection of objects with a soft tone - a kind of "easy", impregnated with the playful poetry. Artist paints often the one and the same views, but they are different in mood,

because made at different times of day, year, different weather. He likes Ternopil lake, gray morning mist, gray afternoon twilight, sunset, and Man.

Are outstanding watercolor "Portrait of Mother" (1968), "Dim, dim the light of day", "Over the Ravine" (1978), "Morning", "Art Gallery in the Ternopil" (1981), "Village Ulashivtsi" (1985) and "Kutkovets winter", "Willows over Seret", "Early Spring", "Carpathian autumn" with playful brown modulations, a series of still life.

According to well-known and respected art critic Gereta I., watercolors of Y. Omelyan "indicate that with age, seems younger artist. How can we don't mention our outstanding graphics Leopold Levitsky, who more than once spoken about it: These watercolors are transparent, elegiac, full of unique comfort of a light evening sadness. With the seal of Spirit "The Church in Jukiv" and "Koropetsk church", "Flowering duckweed", "Silted sources", "Hoar", "Curly willows". It's attracting a soft romantic composition "On the road", "Characterniki". Serious problem concerns the triptych "The path to freedom" ("Sun of Love, "Imperial Grace", "They were here three hundred ...") [9, 159].

Pleasant surprises in the works are a complex artist gouache triptych "Millstone of death" (1992) — a metaphoric grinding fascist machine of Ukrainian and other nations. Also stands out work "Yavoriv Church" (1993). Painter does not avoid pastels, which were painted still lifes, landscapes, portraits ("Ukrainian student", 1990), monuments of architecture ("The Church in the Mizhgyrya", 1976).

Some kind of a complicated technics artist used in expressive works "Grandfather Ivan", "Uncle Lev", "Lukash". He is also drawn to the beautiful, almost abstract composition "The Labyrinths of Life", seems recalling his is far from exhausted creative power and reserves.

Opportunely say that Mr. Yaroslav successfully working in the technique of linohravyura where overcomes most difficulties. For his work in this genre is typical energetic stroke, background activity, which expands the author's vision. Among them - meaningful composition, often full of trouble motives of native people, as, for example, already mentioned drama series "Pacification." Hard re-

membrane and warning sounds linohravyura "Transfer" (1992), which shows the afflicted mother with bundles in front of gates of prisons, decorated with pentagonal stars.

From times a favorite subject for artist are landscapes. From under his brush out meaningful imagery linohravyuras of Buchach, Terebovlya, Berezhany, Ternopil and Kremenets. By the way, based on his Ternopil cycle to 450 years of the Regional Centre (1990) published a set of postcards. Among the historical and architectural monuments of Ternopil buildings which have been destroyed by the Bolsheviks, in particular - Assumption Church during the Khrushchev Thaw.

In technique of auto-zincography artist created a triptych titled "Freedom", "Halya is carrying water" and "There no end of Kozak's family" (1964).

Omelyan's monotypes are always fresh and truly, like composition "Learn, Child" (1986). Fans of art was surprised his metaphorically monotypes, having reached the effect of almost abstract ways. In this work artist actually exposes the evil ("Mankurt", "Thistle", "Acid Rain"), an interesting combination of abstraction and realism achieved in the "Edelweiss", where the flower "burns" that shows once again: we are dealing with sophisticated lyrics.

Especially Y. Omelyan likes to create by pencil and pen, which ultimately are the foundation of art. With enthusiasm creating landscapes of his native city, such as trembling clean "Spring Lace" (1985), portrait compositions ("Maxim Kryvonis" (1985), "Grandmother" (1978), etc. Some of professional ink compositions are designed to the needs of the legendary artistic club "Golden September", which in late 1970 - early 1980's was the only one in Ternopil sanctuary for the spirit of free people. Among them are compositions for the thematic evening of Shevchenko, Franko, Rembrandt, Rubchakova.

The colorful reproductions of graphic works Y. Omelyan are often published. 21 engraving became decoration of edition "Ternopil, 96." Portrait of Osip Makovey published in the monograph "Artists of Prykarpattia". Twenty works published in the socio-political magazine "Ternopil". Linohravyura "At Podillia, at a wedding" decorated the cover of children's magazine "Sunflow-

er". The "Visual Arts" put a reproduction of a portrait of artist Y. Struhmanchuk.

Special place in the reserve of Y. Omelyan holds book graphics. With inherent sophisticated aesthetic taste artist designed the almost seventy books of Ukrainian writers. A lot of publications falls on the years of independence of Ukraine. True religious artist worked with enthusiasm on the first after total bans book about the spiritual source of Ukraine — Zarvanytsya — "Easter book".

Yaroslav masterfully designed edition of P. Medvedyk "Song of the Western Podillya" and "The Village Zhabynya". Yaroslav works closely with local poets, in his interpretations were published collection of poetry of V. Vyhrusch "Roads of destiny", "In swift stream of time and events" of P. Tymochkiv, "Pryyden" of M. Onyskiv. In 2008 the world have seen the cover of two books of honorary chairman of the Ternopil' "Prosvita" — B. Golovin — "Blessed Hieromartyrs of Ternopil region" and "For serving to God, people got death". In addition, Y. Omelyan — author of several highly artistic booklets, posters, fliers, invitations and more.

In shortartist works perfectly in the easel and book graphics, drawn to portraits, landscapes and still life, using different techniques and materials. However, the most productive artistic talent of Omelyan are in rare form of graphics - ex libris, which have Yaroslav more than 400! They convincingly demonstrate of his long-popular dealing, true professional passion that grew into a kind of miniature encyclopedia of Ukrainians. Three such encyclopedias ex libris, Y. Omelyan published in 2006, 2007 and 2008, have no analogues in Ukraine and works contained here are noticeable phenomenon in the national art of ex libris. At the core of of his ex libris laid the concept of eternity and high patriotism, warm of feelings. The artist always demanding in choosing of book mark. Each ex libris is a complete artistic image - says candidate of art chairman of the Association ex-libris artist of Ukraine P. Nest-erenko [10, 123].

Professional experts Vavryk O. and Ivanchenko Y. said: "Brilliant picture knowledge and skill to to solve laconically composition, depth and variety of images visual interpretations, exceptional imagination, interpretation of planes and forms combined with great

erudition and love from a wide range of friends intellectuals.

We remind that in the graphic art are preserved and are developing traditions of Ukrainian artists of XVII-XVIII centuries., O. Lytvyn, H. Levitsky, N. Zubryc'ky and modern times - G. Narbut, V. Krichevsky, I. Kryslata, other great artists.

Ukrainian bookplate has been known in Europe in the twentieth century. It characterized by laconic composition, refinement graphic language, and decorative that based on the using of motives and techniques of folk art, symbolism and ornamentation.

In contrast to that in recent decades has developed a threatening situation in the publishing business, book mark has regained popularity. It turns more and more graphic artist, and creativity of Y. Omelyan proves this.

Vavryk O. and Ivanchenko Y. wrote: "The distinguishing feature of all works of Yaroslav Omelyan is jewelry stroke, the line attraction to the compositional elements that underline the lyricism of man. And it should be noted that even the state symbols of Ukraine, for example as Trident or National flag, not reduce lyricism of graphic images and symbols. Even often used motifs of goose feather or book seemed to have such trivial bookplate in general, in the works of Yaroslav tactfully and skillfully complement by other elements of composition, and so are perceived quite naturally [12, 164].

In a series of memorial ex libris of Omelyan you can read the history of Ukraine from ancient times. There are figures of Kniahynia Olga and Knyaz Vladimir the Great, hetmans Bohdan Khmelnytsky and Mazepa, polkovnyks Maxim Kryvonis and Ivan Bohun, spiritual torches - Markiyan Shashkevych, Taras Shevchenko, Ivan Franko. Corresponding symbol of a muse of song, for example, shows the meaning of life of outstanding singer Solomiya Krushelnitska, poet and composer Vladimir Ivasyuk, creative composer-pianist Vasyl Barvinsky.

Unique encyclopedic gallery of ex libris talented artist creates on the basis of aesthetics and spiritual wings of patriotism. This perfect gallery is dedicated to outstanding figures of national liberation struggle of the twentieth century. He described the face of strong-willed characters, whose life ended in the struggle for Ukrainian

statehood: Simon Petliura, Yaroslav Starukha, Elena Teliga, Oleg Olzhych, Vasyl Stus, Alla Gorska, Oleksy Hyrnyk, Vyacheslav Chornovil. Barbed wire as a sign of suffering is present in many images. It is a distinct part of the image of the UPA leaders who knowingly went to death: it wrapped face of Stepan Bandera, the flag of UPA (Roman Shukhevych dedication).

Author created the images of social and political activists, who lived in different times of the troubled twentieth century. Among them are member of female chota of Ukrainian Sich Riflemen Olga Besarab, which was tortured by polish police in 1924, Les Kurbas — talented director, whose life ended in Solovki, artist Peter Obal and poet Ivan Hnatiuk, who are almost two dozen years served exile.

Composition of ex libris tells about the printing process of underground literature. To the pleiad of heroes are rightly countethed artist and talented graphic, book marks which have gained international recognition in 1930, Neil Khasevych who courageously accepted death in dugout of UPA fighters, without leaving at the last day of his weapons - cutter.

Don't forget Y. Omelyan to pay tribute to the Chairman of the Central Council of the UPR Michael Grushevsky, outstanding religious figures - Metropolitan Andriy, Patriarch Yosyf Slipyj, Volodymyr (Romaniuk), Mstislav (Skripnik).

Book marks of artist exhibited at many exhibitions, they are interested in abroad. Several years ago in Italy printed bookplate made for one of the largest collectors of this type of graphics Mario De Filippis.

Profiting by the occasion let recollect that the first signs in this genre master has dedicated to colorful figure - patriot, archaeologist and art critic, the man who actually inspired it to such work, - Igor Gareta. Fans of Omelyan's talent had a chance to evaluate the eighth thematic collection "Ex libris of Memory", which contains one hundred of his art sketchbook.

Among the fans of Omelyan is the ex-president of Ukraine — Victor Yushchenko. The ex-president addressed to the artist the following words: "Thank you sincerely for the opportunity to add my own library of your album with a series of beautiful graphic works "Ex libris of Memory". Thank you for the pleasure from the

watching works of Master. Thank you for the feeling of pride for Ukrainian and Ukraine. In your creativity inherent strength, which shows the ancient moral purity of the national art.”

Y. Omelyan's works in various genres - notable page in the chronicle of Ukrainian culture, which the artist has reached not only the individual writing, but expressive national color and story, it deserve for respect, research and promotion.

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Новосядлий Б. Новосядла Н. Сто десять сходинок мистецької долі Ярослава Омеляна. 2009. — Вип. 20. — С. 338-354.

Анотація. Зроблено спробу осягнути життєву дорогу й творчий доробок графіка та живописця, заслуженого художника України, володаря низки відзнак, подвижника визвольного руху тернополянина Я.Омеляна, який починав студії у Львівському інституті прикладного та декоративного мистецтва у Львові (обірваний арештом 1950 р. і 9-річним засланням), здобуттям освіти графіка в Українському поліграфічному інституті. Упродовж наполегливого сходження на мистецькі висоти Я.Омелян засвітився творами різних жанрів і технік виконання. Акцентовано увагу на книжковографічних працях, особливо в жанрі екслібрису.

CULTURAL HERITAGE

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THE HISTORY OF UKRAINIAN WRITING – IMPARTIAL ELUCIDATION

A considerable amount of monuments of the ancient Ukrainian writing is kept in book depositories of Moscow, Leningrad (Saint Petersburg) and other Russian cities. To uncover and adapt them – it's an instant task of the Ukrainian bibliography and art criticism. First of all, this work can't dispense with appropriate reference and bibliographic literature called for exposing the store of the manuscript funds of libraries, museums, archives and assisting the usage of them in researches. It's a pity, but the study of printed catalogues of manuscript collection of Russian's book depositories affirms that monuments of the ancient Ukrainian writing, to the point, the same way as Byelorussian, it is not distinguished in a separate category or just ignored. The scientific value of such reference editions brings to nothing for an explorer of Ukrainian writing, especially the art of Ukrainian manuscript book. Let's give some examples. In 1953 the State public library named by M. E. Saltykov-Schedrin published "The description of Russian and Slavic parchment manuscripts. The Russian, Bulgarian, Moldavian, Serbian manuscripts", prepared by a scientist O. E. Granstrem [3]. All the parchment manuscript book of the library collection in this work, even those, which is known, that they are written on the territory of modern Ukraine and Byelorussia, are given under the heading of Russian books. Not only South-Russian and West-Russian manuscripts of the XI-XIII c. have gotten into it, but also Ukrainian and Byelorussian monuments of the next centuries. Properly, in this publication we find the same attitude to Ukrainian and Byelorussian writing as it was in pre-revolutionary times, in conditions of discriminatory policy of regal autocracy, which was accomplished concerning to the national cultures. In 1966 the Archaeological commission of AS USSR, which have begun publishing a summary catalogue of

Slavic manuscripts, published “The preliminary list of Slavic-Russian manuscripts of the XI-XIV c., kept in USSR” [9]. All the registered manuscripts, due to linguistic features, are divided into four recensions in this publication — Russian, Bulgarian, Serbian and Moldavian. For the Ukrainian and Byelorussian manuscripts there was no recension even in the XIV c. By the way, in XI-XIII c. there was no Russian recension, the ancient Russian recension common for East-Slavic writing existed, though, with rather distinct elements of North-Russian, South-Russian and West-Russian pronunciation, that have formed the basis of an active formation of Russian, Ukrainian and Byelorussian national languages from the second half of the XIII c.

One more example of bibliographic work with similar disposition published nowadays, reconstructing time. At the end of last year the State public library named after M. E. Saltykov-Schedrin published the first issue of a catalogue “The manuscript book of M. P. Pogodin’s collection”, where the extensive description of 368 manuscript book of this collection are given [11]. Among them there are monuments of the Ukrainian writing. To determine the linguistic features of manuscripts they concerned more original. The information about recensions are appointed there only for manuscript books of three groups — Bulgarian, Serbian and Moldavian. For ancient Russian, Russian, Ukrainian and Byelorussian manuscripts of the XI-XIX c. the recension isn’t appointed, so to speak, it is clear without saying — Russian. To the point, the manuscripts of both recensions — it’s for the most part the Liturgical books, written in traditional Church Slavonic language with elements of nation’s language, name of which the recension was called. So that in manuscripts e.g. the Moldavian recension, the elements of Moldavian language happen more rarely than elements of Ukrainian, in Liturgical manuscripts, created in Ukraine, but, as we see, taken in the named catalogues to the monuments of the Russian recension. It’s very hard to “recognize” the monuments of the Ukrainian writing in the named bibliographic issues. It can be done only in that case, if such monuments have imprint (happen very seldom) or the last records of calligraphers or ancient proprietors of the book and if the records were published in original language, not in Russian

transcription. In the catalogue “The manuscript book of M. P. Pogodin’s collection” everywhere in the last records of South-Russian and Ukrainian manuscripts the Cyrillic letter Ъ, which reads in Ukrainian texts as “i”, it is conveyed by the letter “e”. And it appears that instead of Ukrainian хліб Russian хлеб, ремінь — ремень, весілля — веселье, тобі — тебе etc. The addition to a certain monument of the Ukrainian manuscript art, the unique work of miniature painting of Gospels 1602 have been transcribe the way, that if the author of this lines didn’t have the code in his hands, he would never guess by a lance, that it belongs to the Ukrainian art. Besides, the village Grimne, mentioned in the addition (Gromno — in the catalogue), located near Lviv, attributed to Vitebsk province in a geographic guide, but with a note of interrogation.

Speaking about the lexical features of the ancient Slavic manuscripts and existing a separate South-Russian recension already from XI c. it is worth giving such example. In the collection of 1076, written in Kyiv, we will find these words: to get in, mighty, enough, to destroy, to mock, sorry, to act, cold, peep in, fornicated, to tell, trouble, benefit, human, calamity, latterly, don’t argue, from the hill to the ground, both, look around, never, mischief, like, drab overcoat, hard etc. It’s not only South-Russianisms, but splendidly colourful samples of the modern Ukrainian language, which, as we see, have existed already in deep antiquity.

Ignoring monuments of the Ukrainian writing, equation them with Russian manuscripts is typical not only for reference and bibliographical literature, but also for unsingle scientific works — articles and monographs of the Russian authors. Gently speaking, the most distinctly such a strange tendency became apparent in a M. M. Rozov’s monograph “The book in Russia of XV century”, that was published in 1981 in a Leningrad section of “Science” publishers [10]. This work contains a bibliographic map of Russia of the XV c. with marks of descent places and migration tracks of Russian manuscript books which is preserved to our time. In the map the Russia’s borders of the XV c. included all the Ukrainian and Byelorussian lands which were a part of the Great Lithuanian kingdom at that time and books written in the XV c. in Kyiv, Lutsk, Kamyanets-Podilskiy, Volodymyr-Volynskiy, Lviv, Kolomyia and

Uzhgorod have been named Russian. Why did an author do this to the Ukrainian lands and the Ukrainian manuscript monuments? We got an written answer on our question (the letter is saved) that Ukrainian lands, as Byelorussian, were temporally a part of the Great Lithuanian kingdom, then “were set free and returned to Russia”, but about the liturgical books written in Ukraine in the XV c. named Ukrainian, he didn’t know, likewise the existence of the six-volume “History of the Ukrainian art” published in 1966-1970, from which it could be possible to adopt an information. In this place I’d like to make a reproach to the researchers, in particular those, who work in an area of study of the ancient art, that they are poorly versed in a work of the Ukrainian scientists. Each time the author of these lines arrives to Moscow in the State library of the USSR named by V. I. Lenin, watch the same picture: there is nobody near the catalogue with literature file (languages of the USSR nations), while near the catalogues with foreign literature including the literature of West and South Slavic — you can hardly pass.

Attempts to declare some famous monuments of the South-Russian and Ukrainian book art not implicated in our national culture became more frequent lately. Thus the obvious historical and other scientific facts are ignored. Foremost it concerns two distinguished Kyiv codes, artistic monuments of world value — the Ostromyrov Gospels 1056-1057 and Kyiv Psalter 1397, which are kept in the State public library named after M. E. Saltykov-Schedrin. The Leningrad researcher E. I. Melnykov considered necessary to make a speech with a special article dedicated to argumentation of an old, adduced in last century, version about the Novgorod origin of the Ostromyrov Gospels [7]. The researcher didn’t give convincing proofs in behalf on this version, however he asserts in the final part of the article: “The Ostromyrov Gospels, possible to suppose, is Novgorod origin... There is no fact to cancel this conclusion” [7, p.537]. Meantime, in last century and later the Novgorod version, based in main way on a record in addition-epilogue to the manuscript, in which was indicated that the code had been made to order of Novgorod settlement man of Ostromyr, have been fully disproved. The fallibility of the version is found out as a result of deep study of linguistic features of the code and its

artistic trimming. It's appeared that in multipage book never happened mixing typical for Novgorod pronunciation ц and ч so-called ticking that is distinctly traced, for example, in the Novgorod Menaion dated in 1096 and 1097. However the South-Russian, Kyiv form of the Dative case of singular nouns, masculine, with suffixes -ови, -єви (сынови, иродови, Авраамови, мужєви, господєви etc.) happens 82 times. There are also frequent the South-Russian hardening of vowels after р — цароу, боура, кесара, алтара; replacement є to о — олѢм (олієм) instead of елеєм; presence of such typical South-Russian, then Ukrainian forms of words as тобі (тобі), собі (собі), КыѣвѢ (Києві) and so one.

For the Kyiv genealogy of the Ostromyrov Gospels very distinctly utters the highly artistic trimming — the multicoloured page miniatures with the use of gold, ornamental headpieces and initials that was in the XI c. in strength for masters of well-equipped, well-provided of skilled calligraphers and painters of grand-ducal scriptorium attached to the Saint Sophia Cathedral. O. I. Pobedova, a modern researcher of an old book miniature, asserts confidently that the Ostromyrov Gospels, same as the Svyatoslav Collection of 1073 and the Cyrillic part of Gertrude's Psalter of 1078-1087 — also prominent monuments of the ancient Russian book art — “went out of the circle of Yaroslavychi: Izyaslav and Svyatoslav... are unique... and characterize the Kyiv school of painting of the second part of the XI c.” [8, с.81]. It's worth to add, that even those authors, who were inclined to deem the Ostromyrov Gospels the monument of the Novgorod centre, its miniatures are acknowledged without hesitations for works of Kyiv masters. It's necessary to say the same about Kyiv Psalter 1397, whe speech goes about objectivity of making clear of the ancient Ukrainian writing. In 1978 the publishing house “Art” printed out this code, decorated by 302 first-class miniatures in a high quality facsimile recreation [5]. It just to glad for such truly important event in our art life. Finally, the unique monument went in people, became more available not only for the specialists, but also a wide range of fans of the ancient writing. But the gladness was darkened. The unfolded monographic research of G. I. Vzdornov was added by a separate volume to the facsimile edition of the manuscript [1]. A reader knows suddenly

from it that Kyiv Psalter, the place and time of creation of which the calligrapher Spyrydoniy has reported on the last page of the book («В ЛѢТО СЛ҃Є (6905), i.e. 1397) списана бысть книга сі... в градѢ в КієвѢ»), is not a Kyiv monument, that it is “extraneous actually for the Kyiv culture...” [1, p.21] and it is made not in Kyiv, but in “one of the Moscow book-writing workshops” [1, p.26]. So, what has happened? Maybe there is a record of the code’s writer with a forgery, falsification? No, the record is made by the same hand, written all the text of the book and a colour of cinnabar is the same. The Calligrapher Spyrydoniy is also famous for another manuscript — the Gospels of 1397. So, why it shouldn’t believe the sources — the testimony of the master? The researcher asserts, because the writer Spyrydoniy wasn’t a regular inhabitant of Kyiv, he came to the city from North on a short period of time. But G. I. Vzdornov doesn’t produce convincing evidences in favour of this opinion. He indicates, the point is, that such a highly artistic work of the book art with such a number of meticulously finished miniatures couldn’t appear in Kyiv in the XIV c. After the Tatar-Mongol invasion the local writing has been interrupted [1, p.24].

What can be responded on it? Such a striking lack of information in history of the brotherly nation is difficult to imagine from the side of Russian scientist. We will send him to the mentioned six-volume “History of the Ukrainian art” and ten-volume “History of the Ukrainian SSR”. G.I. Vzdornov should look through the pages of these publications at least. Here we will point out only that there wasn’t any durable intermission in the book business on the South of Rus after the Horde invasion and from the second half of the XIV c. when the Kyiv Psalter has been created, we can observe a general growth of Kyiv, the handicraft production broadens considerably [4, p.217]. For principality of Volodymyr Olgerdovych (1363-1394) the mint appeared in Kyiv and this is a distinct feature of the economic power of the city [6, p.62]. In the end of the XIV c. the strong defensive building — the Kyiv castle, is erected in Kyiv, the St. Michael’s Golden-Domed monastery with its famous mosaics and frescos is restored, a new stone church decorated by the glazed plates and the fresco painting is constructed [3, p.111-113]. It is no coincidence that Anthony, a Kyiv monk, was

invited to paint the Trinity cathedral in Pskov in 1409. The notable monuments of the easel painting, valuable works of the relief sculpture and, finally, a number of artistically decorated manuscripts — the Lavra Gospels of the second half of the XIV c., the Gospels of 1393, the Menaion of the end of the XIV c., the Prologue of the end of the XIV — the beginning of the XV c. are related to Kyiv of that period. G. I. Vzdornov thought it possible to say about the language in Ukraine of the end of the XIV and XV c. such words: “It was a language... perceptibly Polished already...” [1, p.24].

But it looks like the same that was talking concerning Ukrainian language in the second half of the XIX c. in the notorious circular of P. O. Valuyev, the regal minister for home affairs. He proclaimed there was no separate “Little Russian” language, there isn’t and can’t be, the language in which the populace speaks is the Russian language, but too spoilt under the influence of Poland.

And so, as a result, probably it is worth mention to compilers of similar catalogues and authors of some monographs (of course, if our notes get them on eyes) that Ukrainian nation, its culture, language, literature and art have the same deep traditions and achievements as other nations and on terms of intent attitude to these achievements, inquisitive and unprejudiced studying of them the objective and scientifically true illumination of the past is possible.

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Анотація. *Порушено питання про потребу виявлення та опрацювання пам'яток давньої української писемності, що зберігаються у книгозбірницях Москви, Ленінграда (Петербурга) та інших російських міст, спростування низки публікацій російських авторів, котрі заперечують давність українських рукописних праць, а, отже, мови, наголошено, що український народ, його культура, мова, література і мистецтво мають такі самі глибокі традиції та багаті надбання, як і інші народи, і що лише за умови уважного ставлення до цих надбань, зацікавленого та неупередженого їх вивчення можливе об'єктивне, науково вірне висвітлення минушини.*

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PERIODIZATION OF THE HISTORY OF THE UKRAINIAN CULTURE: EVOLUTION, METHODOLOGICAL APPROACHES AND THEORETICAL CONCEPTS

The problem of periodization in history is among the most important ones both due to its theoretical and conceptual value and purely practical, applied meaning. The periodization accepted by an author or co-authors shows the methodological tastes, and, finally (as it has often happened in the Ukrainian history), the effect of the influence of ideological and political factors, the choice of cultural and civilization orientation of the country. Interpretation of the national culture as an integrity, as a system created by the people is a manifestation of the spiritual maturity of the society and serves as a factor of the shaping of a people, nation. The history of national culture, analyzed comprehensively, the system and principles of its study constitute the necessary basis for a full-fledged development of the very national culture. It is periodization that is one of the most important scholarly foundations of cultural history.

Why is periodization in cultural history of utmost importance? What tasks does it fulfill and shall it fulfill? Periodization points out integral cultural and historical periods on the basis of common features. It also plays the role of a methodological tool, since the choice of periodization criteria means the choice of methodological and historiosophic priorities as well. It seems that partial scientific problem — periodization of the history of the Ukrainian culture — is, in fact, one of the conceptually joining ones, since it is periodization that constitutes the “framework” of the historical building which enables to see the integrity, to determine the directions of cultural development, jointing edges, and, finally, its strong and weak points.

Just when history stopped being only a means for fact recording and event description, that is it stopped being just a chronicle or annals, there arose the need to set the criteria by which histori-

cal events could be grouped. The simplest approach was to outline historical periods by the dynasties of rulers, by the duration of state formations existence. This approach to history periodization turned out to be both popular and efficient. It was still successfully used even in the XXIst century. Scholarly outlining of cultural history in the general scope of historical knowledge in Europe was done at the turn of the XVIIIth and the XIXth c. This was primarily connected with the name of J. G. Herder. Numerous attempts to mark and characterize cultural and historical periods belong to the scholars of the XIXth c., in particular, to the supporters of the theory of social and cultural evolutionism (J. J. Bachofen, L. Morgan, E. Taylor). There were different periodizations of cultural history suggested. The most popular was the evolutionistic one, which was based on the idea of cultural evolution and continuity of cultural development. Thus, for instance, evolutionist A. Comte, one of the creators of social studies, suggested a universal, in his opinion, division of the early cultural period according to the forms of religious ideas: fetichism (hunting), polytheism (livestock breeding) and monotheism (crop farming). The studies of the most diverse spheres of artistic culture led to the popularity of cultural history periodization based on distinguishing artistic styles (for instance, Roman, Gothic, Renaissance, Baroque, classical, modernistic, post-modern, etc.). Later cultural history periodization of this type was considerably improved. The criterion for characterizing a specific cultural and historical period was not only an artistic style, and its implementation in the artistic culture, but some other features — for example, the type of world outlook and mentality, life style, cultural norms, social and cultural stereotypes and others.

Obviously, periodization of the history of the Ukrainian culture is a derivative of the periodization of the history of Ukraine. Prevailing of the general historical periodization in the research into the history of the Ukrainian culture is caused by a whole range of circumstances relating to the humanities development. In particular, incompleteness of scientific periods in historiographic development (romantic, positivist, modernistic, let along the post-modern period in the development of Ukrainian scientific historiography) resulted in the situation that the history of the Ukrainian culture

as a scientific discipline started developing much later than similar disciplines of the European peoples. Accordingly, theoretical and methodological issues — and the issue of periodization is the one of that kind — were far from being the priority. Insufficient attention to the problem of periodization of the history of the Ukrainian culture is also caused by the circumstances of the development of the historical science. Traditionally, preference was given to the so-called megahistory (history of state, wars, national liberation and social political movements, etc.). A belief was reinforced that the history of culture is absolutely determined by the conditions of state, social political life and has got no considerable inner autonomy, inner development circumstances. Interpretations of culture as a self-sufficient and integral phenomenon, which does not show any direct, rigid, linear dependence on the social economic and state political development of socium, have attracted considerable attention to cultural history periodization.

Complexity of forming the periodization of the history of the Ukrainian culture lies in the specificity of the very course of the Ukrainian history (regular and durable loss of sovereignty, development within powerful empires, which conducted an aggressive cultural and assimilation policy, the stay in-between the two cultural and historical communities — “Oriental Christianity” and “Occidental Christianity” and others).

A great role in the making of the Ukrainian humanities was the role of Mykhaylo Hrushevskyy and his vision of the periodization of the history of Ukrainian culture [1, 103–110]. Laying the foundation for the modern Ukrainian historical science, Mykhaylo Hrushevskyy strived for its natural integration into the world intellectual community. It was due to him that the events of the Ukrainian history were interpreted in the context of the events of the history of Europe actually for the first time. Due to his efforts the Western historiosophic ideas, scholarly concepts and methods of that epoch started acquiring national form and content, determining new aspects of national self-cognition and self-realization. In spite of the fact that M. Hrushevskyy did not write an integral history of the Ukrainian culture, he analyzed this history on different levels of scholarly research. In particular, it was done on

the level of specific, empirical material (for instance, he made the analysis of Halychyna-Volyn annals, cultural national movements in Ukraine in the XIVth – XVIth c.), on the level of serious studies of specific aspects of the cultural life of Ukraine (a multivolume “History of the Ukrainian Literature”). History of the Ukrainian culture and its periodization as a fractional problem is interpreted by M. Hrushevskyy on the level of scholarly synthesis, while researching the comprehensive history of Ukraine (“History of Ukraine-Rus’”, already mentioned “History of the Ukrainian Literature”).

M. Hrushevskyy’s periodization of the history of the Ukrainian culture is based on the model of Eastern Slavs elaborated by him which has the principles of historical objectivity, the principle of continuity and continuity, gradual nature of historical process, critical nature and source documentalism as the basis. The conception of national history made known in the article “The Ordinary Scheme of “Rus” History and the Matter of Rational Setting-out of the History of Eastern Slavs” was based on the integral interpretation of the interrelated state and cultural history of Ukraine. The scholar himself accentuated it many times that he developed and substantiated the scholarly ideas once expressed by M. Maksymovych, M. Kostomarov, V. Antonovych, M. Drahomanov. M. Hrushevskyy was among the first in the Ukrainian humanities studies to try to clearly and logically differentiate between the culture of territory, state and people or nation, to try and “assemble” phenomena, cultural events, and figures of cultural life into the general course of the national history and to measure them by the general European chronograph.

Researching the history of the Ukrainian culture, M. Hrushevskyy elaborated a methodological system which was mainly lost in the Ukrainian Soviet historiography since it did not correspond to false ideological principles and schemes of the whole humanities studies in the Soviet Ukraine. Due to refusing to acknowledge the specific, typological separatedness of the Ukrainian culture, in particular, as contrasted to the Ukrainian culture, refusing from its self-value and monadic nature during the whole period of existence, from the principle of continuity of development in the Ukrainian Soviet science, the scheme of periodization of the Ukrainian cul-

ture elaborated by M. Hrushevskyy was also refuted. For quite a time the fact that analysis of cultural history was based not on the complete set of factors causing it and forming it was also considered to be negative. And this also became a step back as compared to M. Hrushevskyy's striving for versatility. Among the factors which determined the national and cultural uniqueness of the people M. Hrushevskyy saw its geopolitico-mission, its ethnographic belonging, anthropologic features of national types, ethnopsychology, various cultural influences of other countries and peoples, as well as some almost inexorable imminence of the historical fate. The very vision of culture as a complex system which is constantly changing and combines various, often opposite cultural phenomena, development tendencies enabled the scholar to suggest his own periodization of the history of the Ukrainian culture, which was of principle importance not only for the national history, but for the history of the whole Eastern Europe as well.

In M. Hrushevskyy's opinion the history of cultural colonization of the territory of Ukraine in the pre-historical periods set the basis for the future national culture, therefore of importance is chronological and typological characteristics of the culture of that period. The scholar was of the opinion that researchers should pay attention to the analysis of culture in the Neolithic age, since he was convinced that then "social and intellectual life has been far more elaborated, diverse and contentful, than it was considered later" [2, 14]. To have a complete, scientifically checked notion of the culture of the most ancient times, in particular, to elaborate a well-grounded periodization, at the beginning of the XXth c. there were too few archeological, anthropological, and linguistic data. Therefore, the scholar considered identification of the detailed chronology of this initial stage in the development of culture as the future task of the national science. He also outlined other research problems and issues which required primary elaboration, among which he pointed out the origin of the main social institutes, public relations, moral and religious norms, sources of formation of some characteristic traits of ethnopsychology, stressing, in particular, that these researches in the national science must keep up with the world science.

In the opinion of M. Hrushevskyy, the IVth century can be

regarded as a threshold of the historical period for the Ukrainian people [3, 57]. The scholar considered the period before that to be the times when one could speak about the Ukrainian people only as about the part of the Slavonic group, and its life could not yet be traced in its evolution, but only in cultural results. Thus, M. Hrushevskyy considers the Kyiv-Halychyna epoch (the IVth — the first half of the XIVth century) to be the first period of the development of the Ukrainian culture in the historical period, and it is, in its turn, divided into a number of shorter subperiods. Characterizing the dynamics of this large period of principality in the history of the Ukrainian culture, the scholar considers the IVth — VIIth c. to be a separate historical and cultural period, which he calls a Black Sea-Danube epoch, or the period of Ant settlement, the period of mastering the territory which was to become the “historical lathe” for the Ukrainian nation. The researcher considered the VIIth-VIIIth centuries to be the top of cultural syncretism of the Black Sea area, since that was the period of not only the greatest colonization expansion, but of a very lively cultural process among Ukrainians as well. It is the IXth-XIth century that is outlined by M. Hrushevskyy as the Kyivan period in the history of the Ukrainian culture. The following stage lies in the continuation of the national tradition in Volyn and Halychyna — it starts with the second half of the XIIth and up to the XIVth c. The XVth — the first half of the XVIth c. is outlined by the scholar as the period of the decay of cultural and national life. The second half of the XVIth — the beginning of the XVIIth c. is considered to be the period of renaissance, he calls it the first one, which, unfortunately, did not leave durable and serious cultural results. Instead of the actual national renaissance there came the period of a “Great Ruin” (the second half of the XVIIth — XVIIIth c.). Unfulfilled renaissance of the XVIth — XVIIth c. was postponed for two centuries. The XIXth century is the next period in the history of the culture of Ukraine, the period of its actual renaissance. The opinion of M. Hrushevskyy of the periodization of the history of the Ukrainian culture became a manifestation of the new level of scientific analysis. His treatment of the history of the Ukrainian culture was based on the integral understanding of national and cultural history and

the history of national self-consciousness. The whole conception of historical development of the Ukrainian culture suggested by the scholar objectively contributed to the formation of the new type of national culture which was becoming next to the most important nation-uniting factor in the conditions of absence of state. M. Hrushevskyy stated that cultural achievements of the people are its “documents of national equality”, therefore cultural as well as state and political history are not only synchronized, but also are mutually determining, and the scholar stressed the priority of culture over economy and politics [4, 15]. To be objective, it has to be mentioned that M. Hrushevskyy failed to implement many of the voiced scholarly ideas in his works. Many of them even now still remain in the status of unfulfilled. M. Hrushevskyy, in fact, only made the first step — he distinguished between the history of ethnos, territory, state and culture, at the same time, he found the culture studies model of the combination of such different histories which would be optimal for the conditions of his epoch.

At the turn of the XIXth and XXth c. there appeared the first researches of separate spheres of the Ukrainian culture, in particular, researches in the history of the Ukrainian literature (O. Ohonovskyy, M. Hrushevskyy, M. Voznyak, S. Yefremov, D. Chyzhevskyy), in folklore studies (M. Drahomanov, I. Franko, F. Kolessa, V. Hnatyuk), in the history of some aspects of artistic culture, in particular, in the history of specific periods of the Ukrainian art (V. Mozalevskyy, I. Svyentsitskyy, F. Shmit, M. Holubets, D. Antonovych). But already in the first decades of the XXth c. the lack of the generalizing view of the history of the Ukrainian culture became evident. Such attempt was made in 1918 by I. Ohiyenko in his research “Ukrainian Culture. Brief History of the Cultural Life of the Ukrainian People”, where he was consistently viewing national culture as a self-sufficient integrity. Due to popular nature and considerable schematicity of the layout, in his paper the author was ardently trying to convince people that the Ukrainian culture is quite an independent and self-sufficient phenomenon, and not part of the all-Russian, imperial culture. Particularly topical for him was to prove the historically unjust role of Russia in relation to the Ukrainian culture. The problem of the Ukrainian-Russian cultural

relations became the focus of attention in the paper by I. Ohiyenko, and his periodization of the history of the Ukrainian culture was subordinated to this task. The main cultural and historical periods were pointed out by the author depending on what were the relations between Ukraine and Russia were, primarily, interstate relations. Structuring the history of the Ukrainian culture by separate periods, I. Ohiyenko used the division into periods which was quite conventional in the historical studies. The first chapter is entitled "Ukrainian Culture in Ancient Times", the layout in it is up to XVIIth c., and there he speaks primarily about national literature, language, education, theatre and dramaturgy, church. The titles of the next chapters reflect the ideas of the author about the basic periods in the history of the Ukrainian culture — "The Influence of the Ukrainian Culture on the Moscow One", "Ukrainian Culture of the XIXth Century", "A Thorny Path (about the Harm Done to the Ukrainian People)".

In 1937 there came out "The History of the Ukrainian Culture" edited by Ivan Krypyakevych. Besides I. Krypyakevych, some chapters there were written by V. Radzykevych (history of literature), M. Holubets (history of art), S. Charnetsky (history of theatre), V. Barvinsky (history of music). This edition, in the authors' words, did not aim to be comprehensive and was restricted to only some spheres of the history of the Ukrainian culture, viz. — the sphere of everyday life and sociocultural organization, the sphere of literature, art, music and theatre. I. Krypyakevych suggested considering the history of the Ukrainian culture in the course of three chronologically durable periods he called "The Epoch of Principality", "The Epoch of Changes" and "At the Dawn of the New Times". Other authors followed the same division. By the way, they did not care too much about unification of the terminological names even in the names of periods. In fact, the problem of periodization for the authors was evidently not the most important one. The most critical thing for them was to fill each period with factually compiled and well-structured material.

In 1940 in Pódebrady there came out a collection of lectures "Ukrainian Culture" edited by D. Antonovych. The following people were involved in the work writing: D. Antonovych (chap-

ters about different spheres of the Ukrainian artistic culture, book history, history of church and mythological ideas of Ukrainians), D. Doroshenko (chapters on historiographic and conceptual methodological achievements in the studies of the Ukrainian culture), V. Bidnov (history of school and education, history of church), S. Siropolko (history of public education), S. Narizhnyy (history of Ukrainian press), D. Chyzhevskyy (history of philosophy in Ukraine), A. Yakovliv (history of law), V. Sichynskyy (history of architecture). This joint systematized paper became a substitute for the fundamental scientific history of culture for the time being, as a kind of preparatory stage for its compilation. The structure of the book was caused, primarily, by the possibilities of the authors. Each of them suggested their own degree of subjectivity, novelty of approach and conceptualism in their chapters. Certainly, in such "joint" paper it is difficult, next to impossible to provide a through conceptually motivated periodization. The authors tried to apply the principles of systematization and periodization of cultural development which had been already elaborated by the scientists in Western Europe, in particular, in cultural history. D. Antonovych pointed out a Byzantine-Roman style, Gothic, Renaissance, Baroque style, rococo style, classic and eclectic styles. But the schemes of periodization suggested by different authors were different. For instance, the scheme by D. Chyzhevskyy did not coincide with V. Antonovych's scheme. The merit of this edition lied primarily in the fact that a great factological material was placed into order already not by sociological, but by purely culturological, art-studies models.

As a scholarly summary of the achievements of Ukrainian scholars-emigrants there came the publication of the general part of the "Encyclopaedia of Ukrainian Studies" in 3 volumes edited by V. Kubiyovych and Z. Kuzelya in 1949. The best diaspora researchers were involved in the work. In this paper there is a separate chapter "Culture", but it provides not only the general characteristics of the Ukrainian culture and the characterology traits of the Ukrainian people. There are chapters, instead, dedicated to the history of language, literature, art, law, theatre, music, church, education, press, etc. It is in them that the periodization of the history of development

of specific cultural phenomena is provided, they are being considered in contrast with identical phenomena of the European cultures. Evidently, these periodizations were quite different from one another, and that fact was caused by the subjectivity of authors, and “completeness” or “incompleteness” of available historical material.

Ivan Mirchuk in his textbook “History of the Ukrainian Culture” (1949) did not suggest a comprehensive and complete view of the history of the Ukrainian culture. Instead, he provided a number of considerations about the formation of the Ukrainian nation, the outlook of the Ukrainian people, as well as made a brief review of the achievements in the sphere of science, philosophy, in particular, in the sphere of theatre, musical culture and fine arts. The most important there seem to be the methodological and historisophic principles set out in the paper. Culture is interpreted by I. Mirchuk, following Spengler, as “a living body coming to the world, evolving and dying” [5, 251]. Determining the nature of the Ukrainian culture, I Mirchuk wrote that its duty is “to be a mediator in the transfer of cultural values of Occident to the peoples of the European Orient”, in particular stressing vivid western orientation of the Ukrainian culture, which, “regardless of the geopolitical location of our country on the periphery of the European world, had never, even in the periods of the greatest ruin, lost its live connection with the cultural centres of the West and immediately took the ideas arising in the West to the eastern areas” [6, 251]. The task of the Ukrainian culture was seen by the author in collecting eastern and western cultural influences into one whole, making a new synthesis of this integrity. Accordingly, periodization of the history of the Ukrainian culture had to be oriented towards the periodization of the European cultures with obligatory outlining of such cultural phenomena and the corresponding periods like humanism, Renaissance, Reformation, Counter-Reformation. The peculiarities of the course of the history of the Ukrainian culture were accentuated, since they, correspondingly, prevented from mechanical and literal application of the “European” periodization in the history of the Ukrainian culture. To be objective, one must note that I. Mirchuk failed to further on completely implement the historisophic guidelines set by him.

In 1954 Yevhen Malanyuk in the “Essays in the History of Our Culture”, small in volume, primarily set out the scheme and historiographic principles of the studies and interpretation of the history of the Ukrainian culture. One of the main thesis of Ye. Malanyuk was that “our land belonged for many centuries to the ancient-Greek circle, to the range of ancient culture of Hellas — the place of origin of the later culture of both Rome, and the European West” [7, 11]. Accentuating the problem of geocultural belonging, he treats Ukrainian culture as an organic component of the European one. He substantiates this European belonging, primarily, with the features of typological similarity (cultural anthropocentrism, aesthetic principles, humanism). In particular, the ancient period is treated not as an integrity, but rather as cultural orientation towards the Ancient Epoch. Kyivan state of the Middle Ages is characterized by him as an underformed empire, since he considered that in spite of the fact that Kyivan Rus stopped functioning as a political entity, “Kyivan culture continued to live on” [8, 39]. In the opinion of Ye. Malanyuk, culture of the Kyivan Rus has to be integrated as an inalienable component into our historical memory and our cultural conscience (p. 40). He wrote the following about the Baroque epoch: “this not quite an accurate, somewhat metaphoric term” is accepted for characterizing the Cossack epoch. The term “baroque” stresses the most important elements, the artistic style of the culture of the Cossack epoch, and art, in particular [9, 41]. Having the aim of introducing the generally accepted European terminology to mark cultural and historical periods into the Ukrainian humanities, Ye. Malanyuk set out his ideas about the epoch of Renaissance, Reformation, Enlightenment. But as far as the development of the Ukrainian culture in these periods is concerned, he noted that the corresponding materials had been insufficiently studied.

A famous historian of philosophy, literature studies scholar Dmytro Chyzhevskyy, while staying in emigration, was well-acquainted with the scholarly principles of the study of cultural history in many European countries, therefore he suggested application of the general European scheme of cultural development to the Ukrainian past. He wrote that “Ukrainian cultural development must be acknowledged to be a component of the general European one,

while Ukrainian culture must be considered to be an element of the European integrity; Ukrainian cultural development was undergoing the same stages as the European one, it was not because external “influences” appeared in Ukraine, not because some “factors” of foreign origin were functioning in Ukraine, but because Ukraine as part of the European cultural integrity lived through the same internal processes as the integrity to which it belongs ” [10, 9].

Ukrainian emigrant scholars in their papers most consistently implemented the historioshopic guideline about the European nature of the Ukrainian culture, the similarity of the nature and development of cultural and historical periods in the European countries and in Ukraine. Besides that, Ukrainian scholars, staying in emigration, had complete freedom of choice of the methodological tools for studying the history of the Ukrainian culture. It was due to them that methodological and historiosophic guidelines, culturological and philosophic conceptions innovative as of that period of time, for instance, the concept of cultural diffusionism, structural anthropology, neopositivism, existentialism as well as psychological and psychoanalytical models of culture studies were applied. The general unsettled problem of diaspora researchers was complete blocking of their access to archival materials and funds of museums located on the territory of Ukraine by the Soviet authorities. And this, correspondingly, considerably limited factological completeness and comprehensiveness of their researches.

It was only in 1961 that in Ukraine M. Marchenko published “History of the Ukrainian Culture (since the ancient times till the mid-XVIIth c.)”. This is a unique edition of the period of the “Khrushchov thaw”. On the one hand, the author had to give credit to ideological guidelines of that period. For instance, he claims that the Ukrainian culture started to be formed only in the XIVth c., he can not deviate from the ideologically sacred statement of Kyivan Rus being “a common cradle” of East Slavic peoples. At the same time the author showed courage worthy of appreciation at that period in terms of the general orientation of his research. M. Marchenko, in spite of his serious ideological and political restrictions, still managed to substantiate the idea of unique and independent development of the Ukrainian culture. The researcher tried to

show different aspects of the Ukrainian culture, avoiding making it “a folklore one” — following the approach which was so popular among his contemporaries. The author pointed out the following periods in the history of the Ukrainian culture: the culture of Ancient Rus (the IXth — the first half of the XIIth c.); the culture of Southern Rus in the period of feudal fractional division (the second half of the XIIth — XIVth c.); Ukrainian culture in the period of its formation (the XIVth — XVIth c.); Ukrainian culture in the period of liberation struggle against the Polish nobility and re-union of Ukraine with Russia (the end of the XVIth — the first half of the XVIIth c.). The book by M. Marchenko was rather an exception in the background of the then-interpretations of the history of the Ukrainian culture since this history as a separate discipline, in fact, did not exist, and the majority of things published were marked with a powerful scholarly “Moscowcentrism”.

Starting with the 1990ies and up till now there have taken place some drastic changes in the research of the history of the Ukrainian culture. First of all, the works by authors which had been prohibited in the Soviet times were published. There appeared numerous compiled textbooks in the history of the Ukrainian culture. At least, the achievements of the world historical and cultorological thinking, in particular, in Ukrainian translations were made available.

One of the numerous attempts of the author’s cultorological concept had been written by M. Popovych, who published the book “The Essay of the Cultural History of Ukraine” in 1998. In this work the achievements of previous researchers, in particular, the ones who had been prohibited in Ukraine, were combined with original, professional, independent analysis of the author, a famous philosophy historian. M. Popovych successfully and efficiently used historiosophic and methodological statements of the Western European science, showed the development of culture through cultural categories (for instance, time, space), via the so-called subcultures (sacral and beyond-sacral culture, rural culture, urban culture, etc.). The author also used quite successfully the method of “personification” of cultural history, that is at the example of a specific personality he showed a whole cultural period. In particular, he considered the following people to belong to that category:

F. Prokopovych, H. Skovoroda, I. Kotlyarevskyy, M. Gogol, T. Shevchenko, M. Drahomanov, I. Franko. Lesya Ukrayinka, V. Vernadskyy, Mykola Khvylyovyy, V. Vynnychenko. This obvious scientific eclecticism caused the very structure of the paper, as well as the author's periodization of the history of the Ukrainian culture. Substantial scholarly erudition enabled the author to outline the periods of the history of the Ukrainian culture in line with the established European tradition. In particular, he tries to give characteristics of the Ukrainian culture in the context of the Indo-European and Slavonic problems as well as European Middle Ages, Renaissance, Reformation, Counter-Reformation, Enlightenment, Classicism, Romanticism; besides, he analyzes the culture of Ukraine in the period of Communist dictator regime separately.

The most complete modern academic publication is a 5-volume "History of the Ukrainian Culture", where there are considerations about the periodization, where the belief is voiced about the relative independence of the history of culture, the internal unity of its components separated by the historical and chronological principle [11, 27]. The authors of the multivolume edition pointed out five large cultural and historical periods, and a separate volume was dedicated to each of them: the period of culture of the ancient residents of Ukraine; Ukrainian culture of the period of the XIIIth – mid-XVIIth c.; the culture of the XVIIth – XVIIIth c.; the culture of the end of the XVIIIth – XIXth c.; the culture of the XXth c. Obviously, such large periods required outlining of internal periods, for instance, the culture of ancient Slavs, the culture of the Kyivan Rus, periods of prosperity of the Ukrainian culture in the epoch of the "Cossack Republic" and the Hetman epoch (the XVIth – the first half of the XVIIIth c.); the period of Slavonic Renaissance (the end of the XVIIIth – the first half of the XIXth c.); the period of the national conscience activation (the last quarter of the XIXth – the first third of the XXth c.). The term "period of stagnation of the XIVth – XVth c." is used here. At the same time the terms of the culture of the epochs of Renaissance, Baroque, Enlightenment, Romanticism, Modernism are used. The following inner periodization of the XXth c. was suggested by the authors: from the 90ies of the XIXth c. till the end of the 1920ies ("Ex-

ecuted Renaissance" inclusive); from the beginning of the 1930ies to the mid-1950ies (to the so-called "Khrushchov thaw"); from the second half of the 1950ies till the end of the 80ies (collapse of the USSR and the countries of the Warsaw community); the epoch of Independence.

"History of the Ukrainian Culture" is, to a large extent, an edition which is a compromise from the scientific point of view. Primarily, that is because a great number of authors were involved in the preparation of each volume. And the compilers of each volume, as a rule, did not dictate to the authors a clearly determined methodology, did not introduce any rigid "terminological discipline". This fact is commented on by the editorial board in the following way: "the authors did not mean to determine the methodology of research, which would be mandatory for everybody; this research can in general be characterized by methodological plurality", "... each author was guided in his sphere by those philosophical and methodological guidelines which he considered to be the best for himself" [12, 19]. The five-volume edition as an academically integral phenomenon showed that the depth and factual completeness of the periods in the history of the Ukrainian culture are very different. Due to the lack of proper specialists some aspects of the cultural life in Ukraine remained not highlighted. But this large-scale paper constitutes a necessary and important stage in the development of the Ukrainian studies. It was this edition that enabled to represent the history of the Ukrainian culture as an integral continuous process. At the same time, there are obviously "weak places" in our history and theory of culture. Thus, for instance, the problem of distinction between the notions of "culture of the territory", "culture of the ethnos (people, nation) and "culture of the country, state" remains unsettled. There are still many unsettled problems which accompany the scholarly assessment of some cultural phenomena and processes. In particular, the tasks of the future researchers are to give the characteristics/assessment of the development of the Ukrainian culture in the period of absence of state which would not carry the burden of political and ideological circumstances.

It is also worth mentioning one more edition. Throughout 2008-2009 there came out four volumes of the edition entitled "Ukraine:

Development Chronology” [13]. In this paper it is for the first time that the method of chronological layout of the historical material was used to its maximum, and though the work is dedicated to the general history of Ukraine, the facts from the history of the Ukrainian culture are rich and versatile, but, unfortunately, the edition covers only the period up to the end of the XVIIIth c.

Compilation of the history of the national culture can never be finally over. That is because every generation will keep writing its own “history”. But each new “history” of the Ukrainian culture will definitely be based on the solid foundation of the historical tradition and scholarly achievement of the predecessors.

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Маланчук-Рибак О. Періодизація історії української культури: становлення, методологічні підходи та теоретичні концепції. 2009. — Вип. 20. — С. 363-378.

Анотація. У статті проаналізовано історіографію вивчення історії української культури. Детально висвітлено історіософські та методологічні засади періодизації історії української культури, запропоновані М.Грушевським, численними дослідниками, зокрема українськими вченими-емігрантами. З'ясовано особливості трактування проблем періодизації історії української культури на межі XX і XXI ст.

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DEFENSIVE MONUMENTS OF TRANSCARPATHIAN REGION

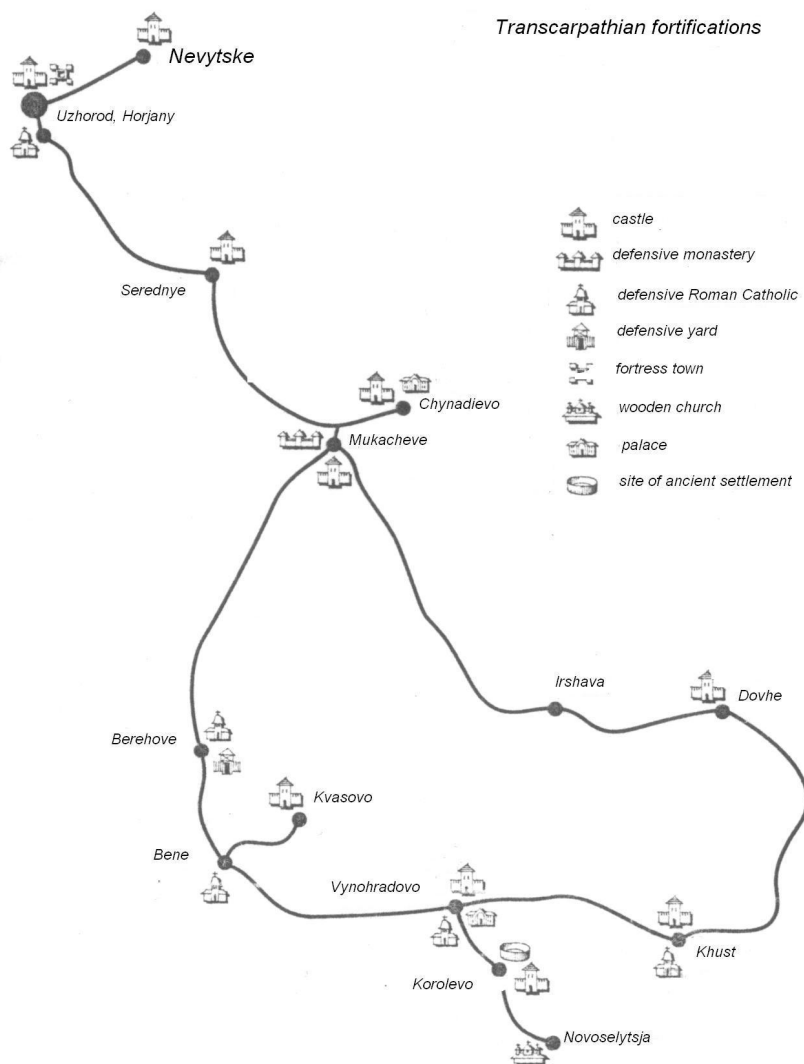
Achievements of the past that mankind paid attention to has old and complicated history. That fact caused the consolidation of different legislative, technical and restorative measures, measures of transformation into museum objects which allow prolonging monuments existence and using them for cultural enrichment, feeling of national dignity, and for historical recollection.

Recently Ukrainian authorities have made some practical steps in this direction which coincide with international acts that prevent expenses of natural as well as anthropogenic factors. These are: Cultural Heritage Protection Law (2000, 2004), National Program Sanction Law on Preservation and Use of Objects of National Heritage in 2004-2010.

On the whole State Register of National and Local Cultural Acquisition has been compiled. Not without difficulties The code of historic and cultural monuments of all Ukrainian regions, cities of Kyiv and Sevastopol' is going to be published.

Intensified inventory and taking practical measures to preserve objects of national heritage call forth the need to research, evaluate, and classify them. Besides these objects should also be transformed into museum ones which means that their condition is suitable for excursions.

We ascertain not for the first time of the fact that already known doubtless information appears to be inaccurate. That very information wanders from one reference book into the other, from one guide book into another one and in such a way distorts the notion of heritage in general or a separate monument itself. A regular expedition 'A Journey through Castles and Fortresses of Ukraine held under Orest Matsuk' (a doctor of historical sciences) supervision has registered nearly 5,000 objects or their traces which are greater in number than it was supposed before. A popular and scientific book which we refer to has been published on the basis of these facts.



At the same time the Scientific Research Department of Lviv National Academy of Arts is going to publish the work titled Ornamental art in monuments of defensive buildings. The author of the very article also worked in the regular expedition as a researcher and illustrator of the chapter Defensive monuments of Transcarpathian which was included into the second edition of Castles and Fortresses of Western Ukraine.

Scientific researches and measurements, drawings and schemes of excursion routs can be used by tourist services that in modern market conditions activate work in historic cultural surroundings. Also these services might join a noble deed of investing the objects which are in an urgent need of rescue and preservation.

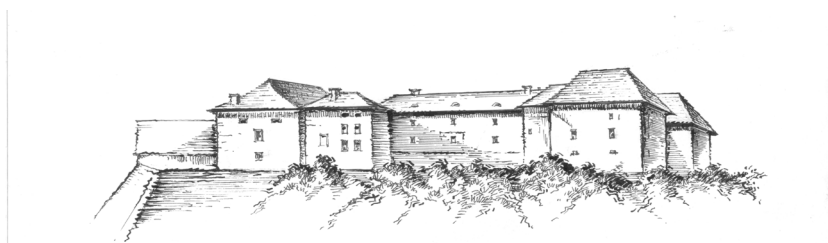
Transcarpathian region that is to some extent a way into Western Europe always attracted attention by its unique architectural heritage, artistic paintings, and folklore. There are situated a lot of defensive fortification buildings which were constructed because of complicated social and political circumstances during the ages.

We shall start our research in Uzhhorod (a regional centre of the land). There is a bricked fortress castle situated on a 30m top of a hill which occupies the territory of 6 hectare over River Uzh. This castle which started to be built in the 13th century is a kind of a visiting card of the city. An ancient Ruthenian site of a settlement was there before. At the end of 15th and till the beginning of 17th century the castle was rebuilt by Italian masters of fortification building and this fact can be affirmed by dates written above the main entrance and on the north wall of the castle. In the 18th century the castle underwent reconstruction. A French navy engineer Federic Lemer carried out the reconstruction project. The castle has a form of irregular quadrangle with corner bastions surrounded from 3 sides with wide moats (from 15m to 30 m long and 5-10m deep) and fortress walls. A steep adjoins the castle on the north. On the south side there was a drawbridge over the moat. A stone castle palace is situated in the northern west part of the castle.

The palace is built in Renaissance style. A rectangular three-storey building is protected by 4 -corner defensive towers. Northern west facade is decorated with banisters. An exposition of the Museum of Regional Ethnography is placed in the castle. The castle is

in good condition in comparison with other monuments of defensive buildings. There were two drawbridges- an inner one and an outer one which existed till the second half of the 18th century. The outer bridge is possible to restore to its original condition by making the moat near the main entrance deeper. It is reasonably to restore the ancient arms of Uzhhorod placed above the entrance which has existed since 1551.

If one goes in northern east direction 12km away from Uzhhorod there are preserved the ruins of a castle in a village of Nevyske

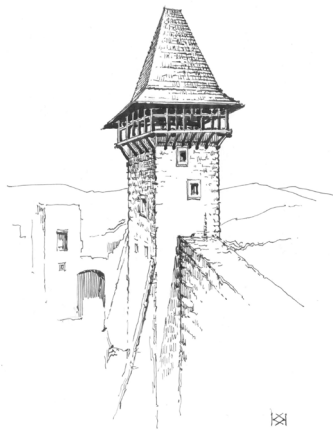


1. Uzhorod. XIII — XVIII c. castle

situated on the picturesque hill above the valley of River Uzh. This castle was founded in the 13th century in a place of more ancient wooden one destroyed by Mongol-Tatars Horde in 1241. In the second half of the 13th century the castle was restored and between 15th and 16th centuries it was modernized. In 1644 a Transylvanian voyevoda (a governor of province) D'yord' Rakotsi conquered the castle and destroyed it. Since then it has not been restored that is why it looks like ruins. A system of fortification made up of embankments, moats and defensive walls is partially preserved. There are 4 towers on the walls with loopholes carved out of stone cobs. A well (3,5m in diameter) is situated in the middle of inner yard. Remnants of fire places can be found among the ruins of two buildings in the southern part of the castle. As far as the territory of the castle is rich in archeology scientific researches are being held here recently. A special long-term program is worked out with Transcarpathian Tourist Centre assistance. The aim of this program is to study the monument perfectly well and to restore it in certain

chronological sections. In the course of excavations there has been studied nearly 15% of castle territory, lots of coins, tools, armaments, vessels and other consumer goods were found. They are kept at the Transcarpathian Museum of Regional Ethnography. If there are necessary costs, it will be possible to restore a central castle yard in the near future. The yard occupies the territory of 14km — and is surrounded by 2-storey palace with 4-level tower. It is reasonable to establish a museum tourist complex here where it will be possible to store numerous archeological findings discovered on the territory of the castle. One can enjoy a wonderful view of picturesque landscapes of Uzhansk valley and adjacent territories. It is an interesting fact that in 1631 it was prohibited to cut down forests near villages of Levytskyi, Horyan and Kamyanytsya. Cutting down trees was even forbidden at such territory of Transcarpathian region as Maramorschyna where there are lots of the woods. Forests were only cleared for producing rafts by means of which salt and building materials were transported.

Having diverted a little bit from a scheduled route to visit Novytske we come back to suburbs of Uzhhorod to view its famous 11th century Horyansk rotunda of St. Mykolai. A prominent art critic Hryhoriy Lohvyn states: "It is one of the oldest and extremely popular buildings in Transcarpathian region". Thickness of the walls (2,5m) and narrow windows-loopholes affirm the fact that it was used for defensive purposes. There was new late Gothic building of general type with 2-pitched roof added to a Romanic 6-edge central building of rotunda at the end of 13th century. A small Baroque bell tower above west facade was built in the 18th



2. Nevytskyi castle XIII — XVII c.

century. In 1911 the bell tower was restored to its modern condition. In 1994 Lviv restorers N. Slipchenko and V. Hanulyak renovated 16th — century frescoes preserved in the interior of the temple.

The rout leads to the east to the village of Serednye where ruins of 12th- century castle are remained. This castle is connected with



3. Horjansk rononda XII — XIV c.

Templars order which broke up in 1312 and monks of St. Paul order settled in the castle. The castle played vital defensive role in 15-17th centuries and is a bright example of medieval castles. In the 18th century it dwindled and began to ruin. The castle is made up only of a bricked 3-level main tower with thickness of the walls 2, 5-3m and that fact make the castle different from others fortification buildings of Transcarpathian region. The entrance to the castle is built in an interesting manner.. It is situated on the 2nd storey and wooden stairs which go up in case of danger are added. The main tower was surrounded by 2 banks and a moat between them

was filled with water. Economical and defensive rooms roofed with vaults were situated on the 1st floor. Partially preserved stone stairs led to the 2nd storey. There was a squared timber floor between the 2nd and 3rd storey. Fragments of walls of the 3rd storey are preserved. Lviv restores has already prepared the restoration project of the very castle. It is good to restore double banks and moats together with the main tower.

A well-known Palanok in Mukachevo is another fortification object. It is seen far away built on the steep Zamok Mountain in the south part of the town as if dominating it. Ruthenian site of ancient settlement which protected boarders of Kyivan Rus and a trading route in 9-11th centuries existed here. Prince Fedir Koryatovych played a great role in building the castle. A Hungarian king gave that land to him in 1396 and prince remade a fortress his castle. Palanok was ruined and rebuilt not for one time. In 1633 Transylvanian prince Heorhiy Rakotsi owned the castle and with the help of French engineers made it wider and added 7 towers to it. At the end of 17th century a few towers were taken to pieces and bastions were built instead of filled with water moat with palisade. The castle was used as a prison in the 19th century.

In 1972 extensive repairing and restorative works started. As a



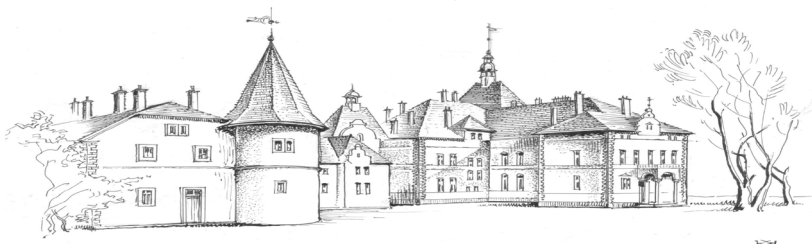
4. Mukachevo. Palanok cfstle XIV — XVIII c.

result outer defensive walls were conserved, bastions were paved, casemates of a bailey and outer facades of buildings were restored,

old towers of Koryatovych days and a building of a top castle were renewed. The Museum of Regional Ethnography is nowadays functioning in restored buildings and different exhibitions take place here. The castle is interesting in composition and consists of 3 parts located in a stepped way at the top of the mountain. That fact gives the castle a peculiar plastic sounding almost of all sides and makes a magnificent medieval castle an integral architecture ensemble that attracts great amount of visitors.

The next places worth visiting are located in the north in the village of Chynadiyevo. They are a castle built in the 17th century and a 19th -century palace that replaced a hunting palace of the 18th century. The castle is a stone 2-storey rectangular building with 2 round 3-floor corner towers. Loopholes are located on the 2nd floor all round the castle. Old underground ways are preserved. It was a residence of Chynadievo monastery union owners till it joined Mukachevo one.

Palace buildings were constructed in 1890-1895 on the slope of a woody mountain. It was built according to an architect Z. Gress-



5. Chynadievo. Palace 1890-1895.

ersons' project and its towers resemble a medieval knightly castle. One may find peculiar symbols in the project of the castle. The basis for it is taken from an astronomic year. 365 windows correspond to the number of days in a year, 52 rooms correspond to the number of weeks, and 12 entrances correspond to the number of months.

A pool located on the territory of the palace has an outline of Austria-Hungarian Empire. A health resort Karpaty was built on the territory of the palace with Soviet Union advent to power. Unfortunately some new-built subsidiary constructions-boxes of the health resort break general integrity and elegance of architecture space of the palace.

In the village of Dovge (in the north of Hust) there is located a fortress palace built in the 18th century. Its constructing in 1712 replaced an old 15th -century castle which can be affirmed by the remnants of old walls preserved in the basement. The palace gained its modern form at the end of the 18th century. Palace buildings form a square (65m on 65m) with four corner 8-facet towers which have tent roofs.

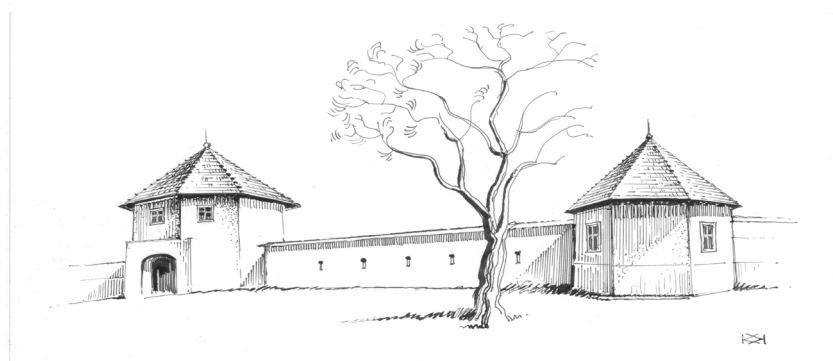
Two-storey 8-facet entrance tower is placed in the centre of northern-west wall. One-storey palace adjoins the wall the facade of which is ornamented with pilasters. The tower above the gate is also decorated with corner pilasters. There is a small park in the bailey which has preserved its original structure. In spite of a good condition the palace needs systematization and renewal. An outer improvement can give the structure its original monumental integrity.

From Mukacheve through Irshava the route leads to Hust town where ruins of a castle built in 11-16th centuries rise above. Walls of powder tower, bastions, and remnants of an outer wall are partially preserved. The castle was founded in 1090 and played the role of impregnable strategic strong point of northern-east part of Transcarpathian region.

In 1242 it was destroyed by Tatars but renewed soon. During 16-18th centuries the castle went under rebuilding and changes. Outer gates from both sides were protected by huge rectangular towers. Inner gates were located in the northern-east part in front of which there was a moat (8,5m). One can get into an inner part of the castle over the drawbridge. Rising up the bridge blocked the gates which led to the bailey. There were big towers above the gates and near them. Dwellings, a powder tower, a barrack, and a 160m- deep well were situated in the bailey. Tatars tried to conquer the castle few times but they did not succeed. In 1766 a lightning struck the powder tower and major part of the castle was destroyed

by devastating fire after which it was not rebuilt. Events that played an important role in the history of the land took place in the castle. The first thing to be done is conservation of ruins.

In the central part of Hust town by the foot of the mountain there is located another monument of fortification building. That is the St. Elizabeth Roman Catholic church built at the end of



6. Dovhe. Fortress palace XVIII c.

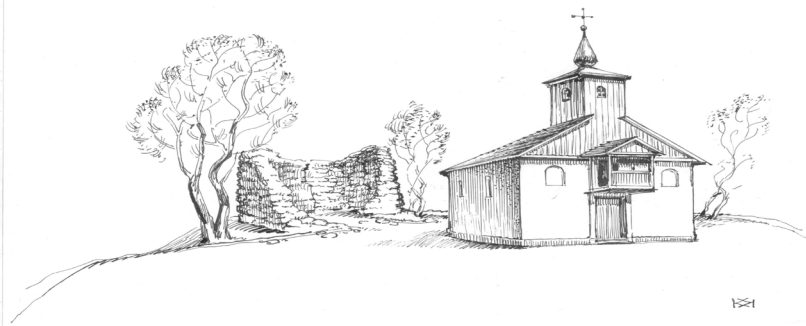
the 13th century. It is a stone-bricked one-nave rectangular building with 5-facet apse fortified with big buttresses. A rectangular belfry is located above the entrance with an observation gallery in the upper part which is planked and covered by steeple tent roof. A weathercock crowns the spire. It has been restored recently and that is why being in a good condition the monument fits in with the environment.

25km away Hust there is situated a castle of the 14th century in Vynohradiv. It is built on a rocky hillside near Chorna Mountain that rises above the town. That place is mentioned for the first time in written sources in the 10th century as a Slavic site of ancient settlement Konkovhrad. At the end of the 15th century the castle was passed on to Franciscan monks who transformed it into a defensive monastery. The castle has a form of a rectangular (44m on 50m) with corner towers that jut out. Walls are made of huge stones. Two towers with loopholes and fragments of defensive walls are partially

preserved. Orchards and vineyards are located around the castle and on terrace slopes. The territory of the castle is not in a good condition and that fact favours its fast decline. The way that leads to the castle, the territory itself as well as the tower with corner buttresses which are well preserved should also be improved.

On the left bank of river Tysa not far away Vinogradiv there is situated a village of Koroleve. A settlement of early Paleolithic is discovered there. The ruins of a castle (14th c.) rise above the village. In the 9-10th centuries there was a site of ancient settlement on Zamkova Mountain. A small wooden royal hunting castle was built there at the end of the 12th century which gave the village its name. A stone-bricked castle replaced the wooden one in the 14th century. Local old inhabitants narrate that the castle was built by two families- Sas and Tek who founded the near settlements — present villages of Sasove and Tekove. Salt rafting along River Tysa was under the castle control. In the second half of the 17th century the castle was a base shelter for rebels.

By emperor Leopold I order in 1672 the castle was destroyed. It has the form of asymmetric building located on two terraces of a rocky hillside which is 40m high. Length of the upper side of the



7. Korolevo. Castle chapel and castle tower ruins XIV c.

castle is 57m, breadth is 47m; walls are about 10m high and above 2m thick. Some buildings located down in the form of a rectangu-

lar(24 on 32m) adjoins the upper part of the castle. A spire- like keep (7m high, 10m wide, 2, 65 m thickness of walls) is located on the opposite side of the hill. In summer 2005 the tower was observed precisely and accurate sizes were established which do not coincide with those earlier established by scientists and differ in the widest place in 15cm. A chapel-rotunda with semicircular apse built later is settled next to the castle. A steeple way to the castle needs to be put in a good condition and the territory has to be conserved.

Not far away Koroleve there is a village of Novoselytsya where a unique monument of architecture is located. The church of Assumption (the beginning of the 17th c.) belongs to prominent works of Uzhansk popular building and painting. It replaced an old Ruthenian site of ancient settlement as scientists admit. The church is wooden, built of oak squared beams. It consists of a vestibule and a nave which are equal in size and has a steeple two-slope roof. A tower with a high spire is located over the vestibule. A peculiar ornamental composition of solar signs is carved on wide door-posts. Unique paintings are preserved in the church interior. The central composition Diesis rank was created by Yoan Van'kiv in 1673. The unique composition of iconostasis lies in only one deacon door because of the narrow nave. This church was restored in 1979-1981. Regional ethnographers made it possible to have a small Museum of Regional Ethnography located near the church.

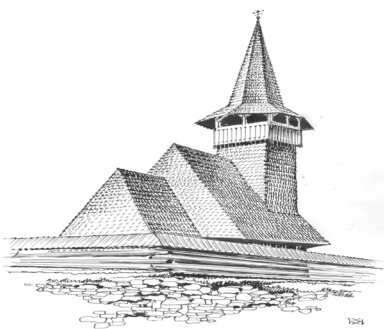
One more monument of sacral defensive building is situated in a village of Bene (till 1998-village of Dobrosillya ,on the west of Vynogradiv). It is a bricked Roman Catholic church (14th c.) with a bell-tower that juts out a vestibule where narrow windows-loop-holes and an open observation gallery with a high spire are located. Walls and the bell-tower are fortified with buttresses. The nave and apses are roofed steeply. The church is a bright example of people support to keep the monument of architecture in a proper condition.

Ruins of a castle of the 12-13th centuries one may find near Dobrosillya in a village of Kvasove. The castle rises above on a rocky hillside near River Borzhava. Walls (1,3m thick) made of stone and brick surround trapezium-like yard with a round keep (thickness of walls about 2m).A rectangular building adjoins the walls

in the east side. Scientists have not studied yet the purpose of that building. Remnants of the castle (an early sample of stone medieval European buildings) are in a neglected condition. It is reasonable to clear up the bailey full of vegetation and to conserve the remnants of round tower which can be restored later.

A few bricked fortification monuments which rise interest by their architecture style as well as artistic work are located in Berehove town. In particular there is a Roman Catholic church of Exaltation of the Cross (13-19th centuries). Located in the central part of the town (Tynoda str.) it is one of the oldest and highly artistic examples of monuments of Gothic architecture of Transcarpathian region. There are some reasons to presume that it replaced a Romanic temple. There are two Romanic mouldings-a man's head on the left and a lion on the right. They are located on both sides of northern Gothic portal.

Obviously the monument is an intermediate stage between Romanic and Gothic styles. During its long history the building went under reconstruction and res-



8. Novoselytsja. The church of assumption of Holy Virgin 1869.



9. Bene. Defensive Roman Catholic church. XV c.

toration. Nowadays it is a bricked one-nave basilica with huge buttresses, a facet apse and three-floor bell-tower above the entrance

on the southern side. A solar clock with relief ornaments which is almost not mentioned in publications is located on the upper part of the wall. The main facade with three entries is decorated with tracery moulding and pilasters that give the nave an exceptional adornment. Stairs have steep relief framing and are decorated with moulding in the upper part. The main entrance is additionally enriched with round columns which complement composition facade decoration and semicircular pilasters located between windows.

The monument is well preserved and commune maintains it in a proper condition.

One more Roman Catholic church of 13-14th centuries is a one-nave stone basilica with four-floor bell-tower completed with steeple refraction roof. Each of the floors is separated by profile cornice. The very building is a sample of province Gothic architecture. In



10. Berehove. Sundial on the south facade of defensive Roman Catholic church XII- XIX c.



11. Berehove. A fragment tracery of Roman Catholic church facade. XIII-XIX c.

1975-78 repair restoration works were held here.

An ensemble of the so-called Count courtyard in Berehove town attracts attention as a memorial plaque affirms. At first it was a defensive building and belonged to Semyhrad prince Havrylo Betlen. The yard lost its fortification functions because of repairing and rebuilding after the fires in 1686 and 1857. It consists of one palace and two economical rooms that make half-closed rectangular yard. The main building is one-floor structure with an attic. The central part of southern facade is ornamented with Empire style portico.

Objects mentioned above have enormous scientific, historic, or artistic values that have given grounds for including them into State Register of National Cultural Acquisition. Certainly their state dif-

fers. Some of them are in a reasonable condition which means that their premises can be used for cultural and museum needs and some are in a terrible condition resembling ruins. It is to no purpose to hope that these will be rebuilt to their original state. Large sums of money are needed. But to take energetic measures to make the process of destroy slow down that is to do conservation work is possible. Remnants of fortification monuments are of great interest in general public.

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Translated by Nataly Soluk

Козурак М. Оборонні пам'ятки Закарпаття: стан збереження та питання музеєфікації. 2005. — Вип. 16. — С. 41-57.

Анотація. У статті порушуються проблеми збереження унікальних пам'яток оборонних споруд Закарпаття: замків, фортець, монастирів, костелів, оборонних палаців. Проведено їх атрибуцію, проаналізовано хронологію перебудов і реставрацій, історичне значення. Вказано їхній сучасний стан і перспективи використання на майбутнє.