ANALYSIS OF THE PECULIARITIES OF STUDYING AT THE KYIV STATE ART INSTITUTE IN THE TIMES OF THE "THAW" ON THE EXAMPLE OF STUDENT WORK BY T. M. GOLEMBIEVSKA

Leitner Olена

Ukraine, Kyiv, Departments of Theory and Art History of the Faculty of Theory and Art History of the National Academy of Arts and Architecture, post-graduate student

Abstract. Today, in Ukraine, more and more attention is paid to the concept of teaching the painting at the National Academy of Fine Arts and Architecture. The question of methodology and peculiarities of individual methods, and the influence of traditions and the modernization of the educational process. Particularly relevant is the half-century experience of teaching by professor T. Golembievska at the NAFAA, to which this study is devoted.

Keywords: T. M. Golembievska, "thaw", Kyiv school of painting, socialist realism, academic painting.

The statement of the problem. Tetyana Mykolaivna Golembievska over the past five decades is a landmark figure in Ukrainian art, author of works of art included in its gold reserve. Her bright talent and artistic skill, urgency and importance of creative ideas and achievements have always attracted the attention of the public, collectors and art.

The Kyiv Art School is a unique creative center with color and emotionality. Like Lviv, Odesa and Kharkiv art schools, it is based on realistic positions, based on the best examples of domestic and foreign art.

Initiated in the times of Mykola Murashka, the Kyiv school, like a river, was widely dispersed and had various trends: let's recall the founders of the Academy of M. Boychuk, Krichevsky's brothers. These were the times of formation and search, so the main provisions of the new artistic school were proclaimed "national traditions", "the principle of freedom of artistic creativity" and "the replacement of" school "with individuality" [1, 48].

During the subsequent years, there were always different currents and struggles between them - this was the reason why the Kyiv school was formed. That life, like art, cannot be preserved, and the traditions did not stand still, but developed.

In post-war years at the then art institute there were teachers of an updated school that formed our modern education: V. Kostetsky, T. Yablonska, V. Shatalin, O. Lopukhov, L. Podereviansky and others. They continued to develop the artistic and pedagogical principles of the Ukrainian realistic school [2, 17-18].

During a certain time (from the second half of the 1920s to 1953), Soviet art and the socio-cultural sphere experienced ideological pressure from the state. After defeating the cult of the Kremlin leader, the “period of thaw” begins, accompanied by hope for positive change. At this time socialist realism is enriched with folk national traditions, new themes and fresh vision.

In the post-war period, special attention was paid to fiction and art in the educational process of the citizen. Therefore, the creative activity of cultural figures served as a kind of media in nonverbal communication with the beautiful. For this purpose creative resources were mobilized - artists, sculptors, writers, poets, playwrights, directors, actors.

A significant milestone in the subsequent adoption of the artistic method of socialist realism in the country was its All-Union Congress of Soviet Writers, held in December 1954. 69 writers from 34 countries participated in this Congress [3, 383].

His main postulate was "the duty of Soviet writers to create true art, the art of great thoughts and feelings, the deep disclosure of the rich spiritual world of Soviet people, to embody in the images of their heroes the diversity of their work, social and personal life in an inseparable unity" [4, 8].

In the autumn of 1956, on the basis of decisions of the XXth Congress of the CPSU, the Central Committee of the CPSU and the Council of Ministers of the USSR, a decree "On Lenin Prizes for outstanding work in the field of science, technology, literature and art" was adopted, which has become an important stimulus for creative and academic circles.

Unlike the first ten years of the postwar years, when the main themes were heroic military scenes and the glorification of the heroism of the working class, from the mid-1950s, not only the interest of the artists to the disclosure of new topics expanded, but also increased expressive national color. This expansion of creative horizons is also realized in the characteristic reflection of local people, in the beauty of nature and in the peculiarities of the creative handwriting of the artist. Despite the political confrontation of time, Soviet artists get more opportunities for communication and acquaintance with the intellectual and artistic circles of foreign countries by participating in various exhibitions, open-airs and creative symposiums.
The Ukrainian Academy of Arts, the Kyiv State Art Institute, and eventually the National Academy of Arts and Architecture - is an alma mater of the entire Kyiv art school for over a hundred years. Exploring the educational process of the post-war period and further creativity by T. Golembievska, it is necessary to stay on the collection of the fund of the NAFAA. After all, this collection is a vivid example of the personification of the traditions of the Kyiv school of painting, reflects the educational and methodical features of the time to create artistic works of art and serves as a historical and documentary carrier for scientific study. The fund of higher education began to form in prewar years and is replenished even today.

Basic research of the training fund of the NAFAA of recent years are the works by O. Kovalchuk: «Artistic collection of the NAFAA in the context of the history of the native school of the second half of the XX - beginning of the XXI century.» [5, 76-83] and «Exhibitions of the National Academy of Fine Arts and Architecture» [6, 138].

The author analyzes the collection of the academy in a very meaningful way throughout its existence, reveals the peculiarities of accepting works of various historical periods, using statistics, archives, memoirs, and scientific publications.

When writing this article, the author used the archival data of the NAFAA and the National Union of Artists of Ukraine, photographs of the work of Golembievska from the collection of the Academy Fund. In total, the funds of the NAFAA contain 28 works by T. M. Golembievska. These are educational productions, sketches, landscapes, still lifes, portraits, drawings, drawings to paintings. In this study, we are interested in the work of T. Golembievska only during the period of study (1956-1962).

The program of painting for the painting department aims to help students master the technical and pictorial techniques of the image of the surrounding world. Educational tasks include the implementation of course formulas, plenary tasks, course compositions, small painting, diploma work. Summer practice is an important learning step. Since the final decision on the transfer to the next course is taken after the assessment of summer practice, the results of the latter should characterize the future artist as a vibrant person. During practice, students have the opportunity to demonstrate their ability to work on the planner, which requires rapid orientation, adaptation to changing lighting conditions, produces the ability to work easily and accurately. [7, 27-32].

Entering the Kyiv Art Institute and despite the high level of training of T. Golembievska, she still did not have a few points, because the admissions committee, guided by the old guidelines and programs, suspected the impressionist impressions in her examinations. And when she became a student, she listened to complaints from individual teachers that she supposedly ignores social themes and works in a decorative manner. For such "free thought", a bright and talented student is almost excluded from the institute. However, despite all odds, T. Golembievska, notwithstanding, at times, completely non-ethical cases concerning her creative manner, consistently and firmly defended her creative principles [8, 512]. At the Institute, Golembievska was taught by The best teachers of the Republic, namely: professors I. N. Shtilman, K. D. Trochimenko, S. O. Grigoriev, V. M. Kosteckiy, V. G. Virodova-Gottler, V. I. Zabashta. But still Tetyana Golembievska considered as the main teachers the outstanding masters of Ukrainian painting her father, Mykola Moloshtavov and mother Angelina Golembievska - members of the Union of Artists of Ukraine [9, 10-19].

The tasks of painting consisted of work on classical academic study, composition and summer practice. The basis of artistic education has become a realistic method, built on a deep study of living material and mastery of the skill. In the first year of study, the main task is the image of the head of a person. The teacher should carefully select the models and make a special emphasis on the characteristics of the model. Positions should be clear in color and form, and lighting should maximally identify the shape of the model. At least 11 productions are performed during the school year. The time for previous sketches and sketches is included in the number of hours assigned to each task.

In 1956-57 the teacher for freshman painters was Professor Ilya Nisonovich Shtilman, master of lyrical painting. Under his direction, Tetyana Golembievska fulfilled her first academic tasks. In particular, in 1956 she has painted a small size (only 40x50 cm) portrait - "Doctor" (Fig. 1). This painting,
although not difficult in the compositional solution, but the color is rather subtle and characterized by a thin figurative psychology. The head of the doctor returned the exercise, the view - attentive and concentrated. The color is chosen for restraint and convergence in color.

According to the plans of the fine faculty, the obligatory task is still life. The still life of T. Golembievska became a special and favorite genre in her work. From the first days at the institute, a young artist was distinguished among other college students in his own manner of transferring the lively, emotional and colorful-rich universe of "dead nature" (natura morta in Italian). Only one example of this genre of painting is kept in funds the NAFAA – «Still life » with the gifts of autumn. (Fig. 2).

On the second course, the training task is the image of the man’s torso. The teacher puts dressed and naked nature in different lighting. Student attention should be drawn to the character and portrait of the model, its features of the head and hands. During the academic year, the student performs 8 productions.

A special kind of work for the artist is independent outlines, sketches, and etudes. The third semester of each academic year is the summer practice.

A significant emphasis was put on the summer practice of students, which gave them a rich living material, which, in conjunction with the studio of the nature of the human body, became the foundation of the formation of the artist [10, 5].

At the funds of the NAFAA there are several landscape works performed by the student T. Golembievska. Painting with oil paints on a cardboard called "Stairs in the Mountains" (Fig. 3). This picture demonstrates the talent of a mistress in the sense of nature and variability, changes in its condition.

In the academic setting of the second year of study «Nude torso of the sitter, who holds the gypsum leg» (Fig. 4) warm in color, dense medium prevails. The man appears surrounded by blue-green and brown draperies. T. Golembievska performed this work with the minimum use of white paint, which created a powerful melody of colors. Light on all subjects, even on orange, cold, and shadows, even on blue subjects, are warm. In addition, Golembievska skillfully added reflexes from a particular environment. The figure of the sitter is illuminated by the side light source, while most of his figures are almost against the light. In this case, the light and shadow are especially contrasting, the artist bleeds the background with oblique side rays. The interesting thing in this picture is that how professionally a young artist retains her own color of the subject, both on the illuminated and shaded, creating the impression of the same local color.

The teaching assignment of the third

---

**Fig. 2. T. M. Golembievska. «Still life». 74x96 cm. 1956, oil, canvas, (1st year, lecturer: prof. I. N. Shilman)**

**Fig. 3. T. M. Golembievska. «Stairs in the mountains». Summer etude. 95x49 cm., 1958, oil, cardboard (2nd year, summer practice)**

**Fig. 4. T. M. Golembievska. «Nude torso of the sitter, who holds the gypsum leg». 90x67 cm., 1957-58, oil, canvas (2nd year, professors: prof. K. D. Trochimenko, Assoc. V. I. Zabashta)**
year of study is an image of a figure in a different color environment. The teacher must adhere to the sequence in complicating the tasks of academic productions, to draw students' attention to the color and light contrasts, the integrity and harmony of color, to achieve a picturesque texture and lightness.

Compared to the previous years of study, students are performing more difficult tasks in the third year - the nude model is included into the curriculum. In fact, they first get the opportunity, working on the task, to study the living human body, its plastic, the proportions in general rather thoroughly and deeply [11, 32-40].

Recognition of the student of Tatyana Golombievska, as a master of open-air painting, came at the time of his first trip to the Carpathians for the summer practice in 1959. She wrote a large number of etude works devoted to the Transcarpathian nature, local bright Ukrainian costumes, life and traditions of the West Ukrainian territories. In the Carpathians, Golombievska for the first time was able to feel the spirit and special unique taste of the Western Ukrainian culture. Immediately these works were disassembled in various museums of the country, only one sample of this period was preserved in the fund the NAFAA - "Carpathian Etude", 1959 (Fig. 5).

The fourth year of study is divided into two parts. The main task of the first half is the image of a naked and dressed figure. The teacher should pay special attention to the creation of a figurative characteristic of a person in order to prepare them for further work on a small (graduation) painting. The main task of the second half of the year is to work on sketches in the educational picture. During this school year, only four performances are performed.

The character of the works of the fifth year of study should provide the possibility of comparing portrait characteristics and their compositional-plastic connection. Work on group productions should prepare a student for a diploma painting.

At the fifth year of study V. I. Zabash set staged academic performances, which served for the education of young artists of their own creative thinking and dialogue between the subjects of the painting [12, 170-171].

One example is the everyday topic "In the dining room" (Fig. 6). In this statement, Golombievska was able to recreate the movement and character of the actors: dining room visitor and waitress. On the second plan, somewhat turned to the left, proudly sitting at the table a staunch young man and smoking a cigarette. In the foreground, a woman-waitress appears in motion, dressed in a traditional form for the waitress. Her eyes are directed to the spectators to the right. The painting is made in an elegant, restrained silver plaque, only the still life of the fruit is juicy in color.

In the museum collection of the NAFAA paintings by students, one of the best productions of naked women is "Naked" (Fig. 7) by T. Golombievska, which she painted in 1960 - 61 on a canvas and has dimensions: 155 x 120 cm. It depicts a young girl who sits on a chair covered with a red cloth and holds a white handkerchief in her right hand, and the right is hidden behind her. The student placed her in the picture on the diagonal from the left upper corner to the lower right. At the bottom of her feet lies a copper bowl. The artist skillfully handed over to the means of painting a naked body, the upper part of which is as if in the shade with a face. She demonstrated her mastery of coloring. The muted red color is harmoniously combined with the body of the sitter, which took on itself that reddish
reflex. The copper basin on the floor, covered with brownish-ocher fabric, cleverly dissolves in the general environment, reminding of itself only by active sparkles. Illuminated female figure, as it should be, dominates in the overall color decision.

Another academic production by T. Golembievsky "New Dress" (Fig. 8), made by her in 1960-61 and is also kept at the NAFAA funds. A young and beautiful girl stands, having lowered her head, and watches for her grandmother's hands in glasses, sitting and trying on a blue ribbon because of a white-dressed dress. Above the girl hangs there is a mirror that balances the composition through a dark spot. Skillfully written faces and hands of women, and the product itself has a finished look [13, 176].

During the sixth year, the students, in accordance with the program of composition, work on the diploma picture. The heads of all personal workshops have the right to vary, change their staging and tasks within the Academy program.

For the years of studying at the graduate school of creative workshops of the Academy of Arts of the USSR in the city of Kyiv (1962-1965), the creative individual creativity of T. Golembievska was finally formed, the thematic range of his works expanded. The accumulated experience of working on the landscape, portrait, genre and plot compositions opened the way for the creation of bright, generalized images and phenomena of the realities of time and ideals of the era.

The most famous painting of Golembievska is, of course, "the Harvest". It was for this piece of art that Tatyana Mykolaivna became famous not only within the country but also in the whole world. She produced a lot of material, written a large number of sketches and made a number of small and large sketches. It is the final sketch for the painting "Vintage" (Fig. 9), which was approved by the commission, kept in the funds at the NAFAA. It is small enough in size and written in oil paints on
cardboard in 1966. This is a composition of seven figures, which is made in a rather relaxed manner.

Tetiana Golembievska, throughout her life, tried to find the most beautiful around her, sought to reflect harmony and inner dialogue. Her painting is lyrical, drawing a free stroke, she pays special attention to the details and darkest in the painting, because, as the artist herself thought, the weirdest in the picture is especially important for her.

Conclusions. The introduction of T. Golembievska to the Kyiv State Art Institute coincided with the strengthening of freedom of thought in the society at the time of the "thaw", with the discovery of contemporary Western artists of that time and the increase of opportunities for the younger generation of artists to represent their works of art. The methodological guidelines in the higher art school ceased to be as rigid and uncompromising as it was during the era of Stalinism. Against this backdrop, the picturesque talent of T. Golembievska, which successfully developed with the help of parents - talented artists, had every opportunity to clearly reveal itself during her studies at KSIA. While studying at the Institute, she was able to combine the liveliness of time, academic traditions, sensuality of colorful decisions and individual painting style. All these qualities were reflected in the first, skillfully executed academic productions, etudes, sketches, and diploma work.

REFERENCES


