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**ORGANIZATION OF EDUCATIONAL PROCESS  
AT KHARKIV INSTITUTE OF ARTS IN 1920s**

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**ОРГАНІЗАЦІЯ НАВЧАЛЬНОГО ПРОЦЕСУ  
В ХАРКІВСЬКОМУ ХУДОЖНЬОМУ ІНСТИТУТІ  
В 20-тих РОКАХ ХХ СТОЛІТТЯ**

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In this paper we analyze the problem of educational process in higher art institutions of Ukraine over a span of 20 years using professional literature and archival documents. A new concept of practicality and professionalism is introduced after the high school reform (1920). Academic education is eliminated completely; schools of various orientations are created instead having subject-specific departments. Numerous vocational art schools appear in the system of higher art education and face new challenges, such as to have excellent knowledge of the production processes and to be able to combine engineering knowledge with artistic skills. Despite the reformist, vigorous character of these developments, aestheticization of the teachers' professional training becomes prominent in the educational practice. However, grand prospects of the art and industry cooperation face some difficulties, such as the lack of properly trained teaching staff. Around mid-20s, Ukraine leading art institutions (Kyiv Institute of Plastic Arts (1925), Odessa Polytechnic College of Fine Arts (1925)) open education departments. Based on archival documents, a hypothesis is suggested regarding opening of the Education Department at Kharkiv Art College. For the first

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time there are unknown documents introduced on A. Komashko's role in turning the Kharkiv Art College into an Institute.

**Keywords:** higher art and pedagogical education, history of pedagogy, A. Komashko, Kharkiv Institute of Arts.

**Introduction.** Actuality and expediency of the research topic caused by the ambiguity of the processes that took place in the Ukrainian art and educational space throughout the twentieth century.

The changes in art education between 1917 and the 1990s actively influenced the society, wherefore the system of cultural and educational values was somewhat transformed, and a new attitude was formed on studying the traditional "rules and principles" of art education – first in the Russian Empire and then in the Soviet Union.

The social transformation that began with the tumultuous events of 1917 radically changed the ideological, moral, social, axiological and socioeconomic order of the society. Gradually a distinct national artistic school was formed, and it is the Ukrainian art culture that made a big step in the development of special art education taking its lead from the greatest achievements of European art schools. The self-awareness as part of the global artistic process was completely natural for the domestic art education system. Art magazines and education journals of the 1920s discussed materials on famous Western teachers-artists, whose education systems were often considered in the context of Ukrainian artistic practice. Interdependence of the processes taking place in the arts of that time is a characteristic feature of mutual influence of different artistic schools. However, with the set-up of the totalitarian regime the contact with "Western teachers-artists" and art schools, called "bourgeois" by Soviet ideologists, in the years of Stalinist repression was regarded as political dirt.

**The aim of the article** is to highlight the processes in art and pedagogy at the beginning of the XX century and to introduce into scientific use out-of-the-way and completely unknown documents relating to the educational process in Kharkiv Art College, which was later reorganized into an Institute.

**The analysis of recent researches and publications.** One of the first modern authors with a goal of exploring the history of art education in Ukraine can be considered Rostislav Shmagalo. In his book *The Art Education in Ukraine in Mid XIX – Mid XX Century: Structure, Methodology, Artistic Positions*, the author conducts a comprehensive study of art – a first attempt to have a panoramic view of the art education in Ukraine from the middle of the

19<sup>th</sup> to the middle of the 20<sup>th</sup> century. However, his scientific research is based on the review and analysis of individual artistic schools and artists gathering talented young students around them. He pays almost no attention to the methodology of teaching, the teaching techniques, methods, principles and foundations that were crucial for teachers.

In recent decades the study footprint for artistic life in Ukraine has expanded spatially. Scientists are beginning to explore not only the traditional art centres such as Kyiv, Kharkiv, Odessa, Lviv (O. Gladun, O. Kovalchuk, V. Nemtsov, A. Pivnenko, L. Savytska), but also regions such as Mykolaiv, Kherson, Ivano-Frankivsk, Dnipropetrovsk (N. Sapak, O. Svitlychna, O. Semchynshyn-Huzner, I. Chmelyk). These works by using large historical and art materials combined with the analysis of specific events of artistic life and works of fine art show regional features of the artistic process, trace the evolution of artistic events, define their specific features and present summarized facts and biographical information on the artists. However, they have no information regarding the methods of work of an educational institution, reports of scientific departments, artists' educational principles, etc.

**Presenting the main study material.** Historic victory gained by the Bolsheviks allows the Soviet government to move from War Communism to the New Economic Policy developed by V. I. Ulyanov-Lenin. The Communist Party (Bolsheviks) of Ukraine begins to involve arts for creating a new revolutionary consciousness starting from day one. The rising point for strengthening and spreading the ideas of the revolution by means of fine arts on a new socialist basis is Lenin's plan of monumental propaganda. All stupendous changes in the society of the early twentieth century have ambiguously affected the structure and methodology of art and pedagogical education in Ukraine.

First, the new concept of practicality and professionalism declared in the decision of the meeting "On the High School Reform" (1920) led to the elimination of major academic institutions such as the universities and academies in Kyiv, Kharkiv, Odessa, Yekaterinoslav and other cities. Instead, it was planned to create variously-oriented schools – Academies of theoretical knowledge with subject-specific departments. Numerous vocational art schools (HPTU) appeared in the system of higher art education and faced new challenges, such as to have excellent knowledge of the production processes and to be able to combine engineering knowledge with artistic skills. The whole academic art education was discarded as a relic of bourgeois society.

Second, grand prospects of the art and industry cooperation faced some difficulties, such as the lack of properly trained teaching staff.

Incredible as it may seem, it is the 1920s that are marked by the emergence of higher art and pedagogical education in Ukraine, with the government policy playing a pivotal role almost for the first time. Despite the reformist, vigorous character of these developments, aestheticization of the teachers' professional training becomes prominent in the educational practice.

Creation of the national art education school stood on the foundations of the Ukrainian culture and art that were actively involved in the educational process at the pedagogical institutions of all levels. A Decision of the Commissariat of Ukraine specifically instructed to raise the level of teaching fine arts over the study of folk art as an integral part of national culture, and deepen the specialization in one of them [1, p. 121]. It was the first public document guiding educational institutions towards studying art subjects, including fine arts. In determining the objectives, content, forms and methods of aesthetic training of teachers "the question was raised of the need for acquainting each teacher with the theory and practice of aesthetic education..." if they want to "keep up with the modern pedagogy" [1, p. 121].

By the government decisions three major higher art education institutions are opened in Ukraine: the Kyiv Institute of Plastic Arts, and Kharkiv and Odessa Art Colleges (considered in Ukraine as higher education institutions at the time— *Panyok*), which besides special departments would later open the art education ones for the training of "teachers and artists-lexicographers able to secure the cooperation of various arts ... it was seen as the way for birth of culture of a new historical cycle" [2, p. 65].

The concept of art institutions activity also changes over time. If before 1920s their task was to spread education among the public and to expand its cultural level, then with the establishment of Soviet power in Ukraine art facilities began to implement ideology of the new socialist state via artistic means. The government stimulated and accelerated the convergence of art and industry and helped its penetration into everyday life. It was in the early 1920s when professional orientation became the main feature of higher education, including art, based mainly on the principles of vocational school and associated with the production. People's Commissar of Education of the Ukrainian SSR G. Grinko (1920–1923) developed a scheme of public education where High School developed under two types: higher education institutions aiming for training organizers, and technical schools training craftsmen and practitioners.

Technical schools as higher education institutions, in opposition to institutes, trained highly qualified practitioners – the immediate performers of crucial technical work in a specific industry, so the technical factor was central to their education. It continued for 3–4 years and was based on vocational schools or workers' faculties, the task of which was to give higher qualification to the workers not having complete secondary education. Technical schools with multiple departments or faculties were called polytechnic colleges.

Around the mid-20s the three leading art institutions in Ukraine (Kiev Institute of Plastic Arts (1925), Odessa Polytechnic College of Fine Arts (1925), Kharkiv Art College opened education departments due to another reorganization of higher education.

From archival documents we know that in the years 1926–1927 there was an attempt to reorganize Kharkiv Art College into a Polytechnic College, making it possible to raise the issue of opening an education department at the Department of Painting. So, on June 5, 1926 the Kharkiv Art College Committee chaired by Rector M. Burachek with paragraph 4 approved establishment of an education department, “which is arranged as a personal department; specialization in education itself begins with the 2<sup>nd</sup> year and continues for the years 2, 3 and 4. The Committee thinks that the Education Department can be opened in October 1926, and the students could of their own accord transfer from the 2<sup>nd</sup> year of sculpture, graphics, easel, decorative and theatre decoration workshops, there is no certainty that the curriculum will be produced by this term and that the professionals-teachers of the new Department can be invited. The Committee believes it is better to establish the Education Department work from the next academic year. Thus, we will have an extra year for the development of curriculum and programs, as well as other preparatory work” [5, sheet 17, 17 rev.]. It follows from this decision that the Education Department was to be opened on September 1, 1927.

In Report No. 15 of 27.03.1927, the second paragraph says: “Chairman of E. [Education – ? – *Panyok*] C. [Committee – *Panyok*] t. Zhukov informs on the previous decisions of the Committee... on arrangement of an education department at Kharkiv Art College ... It is in the initial stage of elaboration. As the material at today's meeting we have the curriculum of the E. [Education – *Panyok*] D. [Department – *Panyok*] of Od. [Odessa – *Panyok*] P.C. [Polytechnic College – *Panyok*] of F.A. [Fine Arts – *Panyok*] ... The Education Department is to prepare a mass worker – teacher – artist for senior groups of the seven-year school. Specialization begins with the third year and continues the following

year. The curriculum shall give a sufficient number of hours for both relevant theoretical subjects and for drawing, painting and sculpting, so that the students could continue their artistic training.

In order to prepare teachers in the field of fine arts for professional artistic and industrial and other specialties – to form optional course V for those studying at Vocational College in a particular workshop and wishing to get additional qualification of the Teacher of Fine Arts for Vocational Schools to their skills of easel painter or graphic artist, etc.

To make a detailed note and approximate estimates for submission to the Methodical Commission (Metodkom) of the Central Administration of Professional Education (Glavprofobr) so as to form the Educational Department and teaching course V in the future budget year” [9, sheet 117].

According to the correspondence between Metodkom and Kharkiv Vocational Art College on the formulation of educational work in the College, the Academic Administration Unit drew up a 4-year plan for the Art Education Department at the Department of Painting. Unfortunately, the year of the document is not specified, and we only know the date of approval, October 2, but the plan is signed by the new Rector A. Komashko, so it is likely that it reached Metodkom within academic year 1927–1928. According to archive documents, Rector of Kharkiv Art College M. Burachek was dismissed from 16.06.1927, and A. Komashko was appointed in his place [4, sheet 1].

According to the curriculum the course of lectures at the Education Department was divided into three parts: subjects of general importance, subjects serving the specialty, subjects of the specialty, which in turn divided into an educational and artistic cycle.

The educational cycle included the following subjects: Child’s Anatomy and Physiology, Basics of Pedology and Psychology, History of Pedagogy, Soviet System of Education, Pedagogy, Methodology of Fine Arts, Methods for Outreach Activities, School Hygiene, Working in Workshops, and Art Education Workshop.

The artistic cycle included the following subjects: Formal-Analytical Elements of Visual Arts (Drawing, Color, Volume, and Space), Drawing, Painting, Sculpture, Technical Drawing, and Composition.

The subjects serving the specialty were the following: Descriptive Geometry, Technology of Art Education Materials, History of Fine Arts, History of Ukrainian Art, Sociology of Art [7, sheet 7–7 rev.].

According to archive documents the most probable opening date for the Education Department was set for September 1, 1929. In a memo as of 28.06.1929 to Kharkiv Executive Committee, Deputy National Commissioner of Education of Ukrainian SSR Prikhodko said: "... with the reorganization of the College into an Institute... it is provided to open two departments – the Printing and the Education ones the next year 29/30..." [8, sheet 22].

In another document from September 11, 1929 A. Komashko (1927–1932) reported the following to Uprofobr (Vocational Education Administration): "the Art Institute informs that there are no vacancies at the Art Education Department..." [6, sheet 170].

Earlier, A. Komashko's report on the work of the institution and the development prospects read: "I... still doubt that the People's Commissariat of Education will have the time to conduct reorganization of the Artistic Universities and particularly Kharkiv Art College this year (21.06.1929 – *Author*). Some project is being elaborated, which shows that Kharkiv Art College is transformed into an Art and Technical Institute with Printing, Theatre Decoration and Art Education Departments. The Department of Architecture should be transferred to the Construction Institute opening in Kharkiv as a new institution ..." [4, sheet 20].

So the Education Department at Kharkiv Institute of Arts could exist within 1929–1934 until the next reorganization of higher education.

The society extremely lacked specialists with higher education in the field of art education. For instance, one of A. Komashko's reports read: "... From the history of Kharkiv Art College is clear that Kharkiv, the former principal town of the province, only had a Secondary, the so-called Art, School, which until 1912 was a private Drawing School, and taking into account the fact that the former Kharkiv had almost no art museums, no art associations, and no exhibitions (with some exceptions), it becomes clear that Soviet art education in Kharkiv begins from scratch. So, Kharkiv does not have those artistic traditions in Ukraine that Kyiv and Odessa have, and above all, it has fewer art assets from which to recruit teaching force than those cities do... As you can see from the statistics – there are teachers without higher education – it would not be a pity if they were ex-workers, peasants, with a clear Soviet ideology, but we do not have those... for our universities do not have sufficiently qualified teaching staff, it is not on the market ... The issue of formation of separate departments to train professors in art education in Kharkiv Art College, together with the Kyiv Institute of Arts and Odessa Polytechnic College of Fine Arts, must be

maintained before the People's Commissariat of Education ... (at the Kyiv Institute of Arts and Odessa Polytechnic College of Fine Arts there already were art education departments at this time – *Panyok*)” (the author's spelling preserved) [4, sheets.48–49, 55].

It was A. Komashko who initiated to create in Kharkiv a proper Institute of Arts. He also considered the possibility to give the institution an education or printing profile. Careful study of archival documents makes it possible to trace A. Komashko's intentions regarding the reorganization of the College into an Institute: “... two years have passed since the People's Commissariat of Education via t. Skrypnyk issued this Directive on transformation of the College into an Institute, which was approved by the People's Commissariat of Education Board this May, and also considering the fact that this is not just a name change, but re-creation of the institution in essence that will touch the goals (artistic and ideological or artistic and industrial, or technical inclination) of the teaching force, budget, accommodation, etc., and that with Uprofos the matter of solving this major problem for Kharkiv Art College before the Commissariat, including t. Skrypnyk, has not moved by this time (is “Status Quo”)...” (the author's spelling preserved) [4, sheet 14].

From 1928-1929, Art College has been under a number of examinations and inspections that began after a critical article on the institution in the local newspaper “Komsomolets of Ukraine”. The Kharkiv Art College Board and the Student Organization submitted to M. Skrypnyk all necessary documents to refute this slander. In May 1929, with the assistance of M. Skrypnyk the People's Commissariat of Education Board decided to reorganize Kharkiv Art College into an Institute due to political and cultural reasons. However, it considered several options of which institute to open at the premises of Kharkiv Art College: the Art Education or the Art Printing one having the following goals: artistic and ideological or artistic and industrial, or introduce more technical direction [4, sheets 8, 14].

It was eventually decided to leave the art direction and call the institution Kharkiv Institute of Spatial Arts [4, sheet 3].

With A. Komashko's appointment as Rector of Kharkiv Art College the easel and mural workshops of the Department of Painting get cancelled. The role of the artist is seen in education of specialists for cultural development, who would be “art creators and organizers that could advocate ideas of the October Revolution, Marx-Lenin ideology ... through art” [4, sheet 53].



So in academic year 1929/30 Kharkiv Art College officially became an institute. The organization of educational process in these times is characterized by precise planning, compliance with new programs where most of the theoretical subjects were imbued with Marxist-Leninist ideology and artistic styles were interpreted as a product of class ideology. All teaching staff had to be qualified at the People's Commissariat of Education Board and to confirm their knowledge and skills. Academic work was reorganized – the workshops were eliminated, instead collective training courses for teachers were introduced [4, sheet 58].

The Institute planned to start the practice of teachers' meetings convened at the end of each trimester. The discussion would involve issues of specialty and theoretical subjects, reports on professional issues from each leading professor or lecturer, working the methodology of art subjects, arranging a special cabinet, formation of the Museum of Student Works, students' performances and joining student asset to subject commissions, as well as creating seminars of advanced type from which to nominate the most outstanding graduates for assistants of Kharkiv Art College.

The emphasis in methodological issues was on the fact “that in Soviet art institutions there is no preference of specialty disciplines over theoretical ones (and vice versa), dialect of the content and form combination ... professionals need to be fully educated by cultural community workers ar[med] with Marx-Lenin ideology” [4, sheets 16, 23, 27].

According to the work plan of the institutions “all curriculum plans for workers, and educational tasks of each professor and teacher must be printed and distributed among classes...” [4, sheet 14 rev.].

A. Komashko advised the teachers to use the materials of the First All-Union Conference of Fine Arts and process the issues of subjects such as “Composition”, “Design”, “Volume” and “Color” and introduce them to the year-1 program [4, sheet 16, 16 rev., 26].

A collective method of teaching specialized subjects was introduced, combined method of teaching of theoretical subjects was administered, departing thus from the conventional lecture teaching, the copying method was criticized [4, sheet 16 rev., 24]. One of the innovations can be considered cancellation of the marking system and implementation of active method of accounting students' knowledge on theoretical subjects [4, sheet 16 rev.]. Practical works were primarily assessed through the method of “student fairs” [ibid, sheet 25].

Great attention was given to the issue of Ukrainianization. For instance, A. Komashko noted that “a certain serious issue in art institutions of the USSR, including Kharkiv Art College is the issue of building national Soviet culture. Hence the emphasis on the use of Ukrainian artistic forces in the educational work ... Our main difficulty is the dissatisfaction of a significant part of the students with poor qualification of the most Ukrainian teachers...” [4, sheet 39].

A strictly planned number of artists-painters and graphic artists have graduated since 1929 (30 and the following academic year 1929/30 – 65 people). From literary sources we learn that the 1929 graduation had the biggest number of students and the best quality of thesis works [3, p.109; 4, sheet 17].

Multilevel training was applied that also affected the quality of education. For example, Kharkiv Institute of Arts had an Institute, Vocational Art School and Vocational Art School Courses at once [4, sheet 9]. This fact had both its positive and negative consequences. The positive fact can be called inter-subject relations, inheritance and integrity of artistic requirements of the facilities, the gradual mastery of the necessary artistic skills, which gave high professional level. The negative fact includes the lack of the required number of laboratories for training and various training devices. As A. Komashko noted the main shortcomings that hinder the development of the institute were: “in the building which seats 250 people now are studying 700 people (Kharkiv Institute of Arts – 400 people, Vocational Art School – 200 people and Vocational Art School Courses – 100 people) ... The institution is limited by teaching forces ... Crisis in the market of teachers of theoretical art disciplines ... much limited teacher staff positions in the institution, dependence on the budget, especially in the Department of Architecture ...” (the author’s spelling preserved) [4, sheet 9].

The results of the research give reason to conclude that the entire restructuring of art and pedagogical education of 1920s lied in educationalization of the theoretical block of subjects and enhancing the politicization of the educational process. Professors, teachers, critics were concerned about the quality of training of artistic and pedagogical staff and were convinced that the training of art specialists should make distinction of their targets.

At that time there was a natural process of changing aesthetic, ideological and pedagogical paradigm of state direction in the middle of art and pedagogical education. Classic clear three-stage educational system takes over from revolutionary romanticism and production cult and consists of basic (technical

school), secondary (art and industrial vocational school) and higher art education (institute).

**The findings of this study and further research.**

Thus, retrospective study of theoretical principles and records of artistic processes of 1920s shows their important scientific and practical importance for the formation of art and pedagogical education in Ukraine. Since the late 1920s art and pedagogical direction was tried to be made widespread because of its powerful propaganda quality. New methods of teaching the art of the proletariat were seen not from the position of artistic skills, but as a lever of dialectical materialism to facilitate the formation of new communist ideology. The study has found that art and pedagogical paradigm is part of a model education system, but its content was not constant and varied in different historical periods depending on the major orientations or social needs, the level of scientific, socio-economic and cultural development of the country, and also on what were the philosophies on the personality in its educational space at the time. Each period within historical and social processes produced and improved inherent and unique forms and methods of transmission of experience, contributing thus to the artistic and educational process.

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**Паньок Т. В. Організація навчального процесу в Харківському художньому інституті в 20-тих роках ХХ століття.** На основі архівних матеріалів аналізується стан організації навчального процесу в художніх ВНЗ України протягом 20-х років. Доведено що реформа вищої школи (1920) започаткувала нову концепцію практицизму і професіоналізму. Ліквідація академічної освіти вплинула на створення різнопрофільних навчальних закладів із вузькоспеціалізованими факультетами. В системі вищої художньої освіти виникли численні художньо-професійні технічні училища, перед якими постали нові завдання – досконало знати процеси виробництва і поєднувати інженерські знання з умінням художника. Незважаючи на реформаторський і буреломний характер подій, у освітній практиці стає помітною лінія естетизації фахової підготовки педагогів. Проте на шляху грандіозних перспектив щодо співробітництва мистецтва із індустрією постали певні труднощі, а саме відсутність відповідно підготовлених науково-педагогічних кадрів. Приблизно з середини 20-х років у провідних художніх закладах України (Київському інституті пластичних мистецтв (1925), Одеському художньому політехнікумі (1925) були відкриті педагогічні факультети. На підставі архівних документів висувається гіпотеза про відкриття педагогічного відділення при Харківському художньому технікумі. Уперше вводяться невідомі документи про роль А. Комашко щодо реорганізації Харківського художнього технікуму в інститут.

**Ключові слова:** вища художньо-педагогічна освіта, історія педагогіки, А. Комашко, Харківський художній інститут.

**Панек Т. В. Организация учебного процесса в Харьковском художественном институте в 20-х годах XX столетия.** На основе историко-педагогической литературы, архивных материалов анализируется проблема организации учебного процесса в художественных вузах Украины в 20-х г. XX ст. Доказывается, что после реформы высшей школы (1920) внедряется новая концепция практицизма и профессионализма. Ликвидация академического образования повлияла на создание разнопрофильных учебных заведений с узкоспециализированными факультетами. В системе высшего художественного образования возникают многочисленные художественно-профессиональные технические училища, перед которыми стоят новые задачи – в совершенстве знать процессы производства и сочетать инженерские знания с умением художника. Несмотря на реформаторский характер событий, в образовательной практике становится заметной линия эстетизации профессиональной подготовки педагогов. Однако на пути грандиозных перспектив по сотрудничеству искусства с индустрией появились определенные трудности, а именно отсутствие соответственно подготовленных научно-педагогических кадров. Примерно с середины 20-х годов в ведущих художественных заведениях Украины (Киевском институте пластических искусств (1925), Одесском художественном политехникуме (1925)) были открыты педагогические факультеты. На основании архивных документов выдвигается гипотеза об открытии педагогического отделения при Харьковском художественном техникуме. Впервые вводятся в научный обиход неизвестные документы о роли А. Комашко по реорганизации Харьковского художественного техникума в институт.

**Ключевые слова:** высшее художественно-педагогическое образование, история педагогик, А. Комашко, Харьковский художественный институт.

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