

CONTRIBUTION BY T. GOLEMBIEVSKA INTO THE NATIONAL ART SCHOOL

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Leitner O. The contribution to the national art school by T. M. Golembievka. The article provides an analysis of the work of the famous artist of Ukrainian easel painting of the second half of the XX – beginning of the XXI – Tetyana Mykolayivna Golembievka at the Kyiv Art Institute, and later the National Academy of Arts and Architecture. She was in charge for the painting workshops of the Kyiv Faculty of creative workshops of the Academy of Arts of the USSR, and then she was the head of a group of assistant trainees of easel painting at the National Academy of Fine Arts and Architecture (hereinafter referred as NAFAA).

For the first time, attention was concentrated on the historical and cultural peculiarities of the period of study and formation of the young artist, her individual characteristics, creativity and teaching methods.

Keywords: T. Golembievka, Ukrainian painting, art school, institute, academy, creative and teaching traditions.

Ляйтнер О. Є. Внесок Т. М. Голембієвської у національну художню школу. У статті запропоновано аналіз роботи відомої художниці українського станкового живопису другої половини XX — початку XXI ст. Тетяни Миколаївни Голембієвської у Київському державному художньому інституті, а згодом у Національній академії образотворчого мистецтва і архітектури. Т. М. Голембієвська очолювала живописні майстерні Київського відділення творчих майстерень Академії мистецтв СРСР, потім була керівником групи асистентів-стажистів станкового живопису Національної академії мистецтв і архітектури.

Уперше зосереджено увагу на історико-культурних особливостях періоду навчання та становлення молодой художниці, її індивідуальних особливостях характеру, творчості та викладацьких методів.

Ключові слова: Т. Голембієвська, український живопис, художня школа, інститут, академія, творчо-викладацькі традиції.
Ляйтнер О. Е. Вклад Т. Н. Голембиевской в национальную художественную школу. В статье предлагается анализ работы известной художницы украинской станковой живописи второй половины XX — начала XXI в. Татьяны Николаевны Голембиевской в Киевском государственном художественном институте, а затем в Национальной академии изобразительного искусства и архитектуры. Т. Н. Голембиевская возглавляла живописные мастерские Киевского отделения творческих мастерских Академии искусств СССР, после этого была руководителем группы аспирантов-стажистов станковой живописи Национальной академии изобразительного искусства и архитектуры.

Впервые сосредоточено внимание на историко-культурных особенностях периода обучения и становления молодой художницы, ее индивидуальных особенностях характера, творчества и преподавательских методов.

Ключевые слова: Т. Н. Голембиевская, украинская живопись, художественная школа, институт, академия, творческо-преподавательские традиции.

The statement of the problem. In December 2017, the Academy celebrated its centennial anniversary. During this period, it faced lots ups and downs, substantial reorganizations and restructuring, but despite difficult history and times, it remained one of the main centers of artistic education. To date, the NAFAA is a leading diversified higher educational institution in Ukraine, which trains specialists in painting, sculpture, graphics, architecture, restoration and art studies. The main principle of educating

artists at the academy was and now is the training of a specialty in individual educational and creative workshops. The management of the workshops is carried out by outstanding artists-educators. The Faculty of Painting has always occupied a respectable place, it is an example of a skillful combination of creative and scientific, academic and modern approaches, applies the introduction of the latest techniques for the training of specialists. Therefore, the Academy occupies one of the leading places among artistic institutions of Ukraine and abroad. Since the creation of an independent Ukraine, the academy has trained about 7,000 highly professional specialists. Artistic education has always played and plays a key role in solving important problems of state-building, acts as the guarantor of the development of the individual, the basis of the spiritual development of the nation [1, p. 9].

T. Golembievka is an outstanding master of easel painting, the author of world-famous works, included in the golden fund of Ukrainian fine arts, an active public figure and talented teacher, who trained a whole galaxy of famous Ukrainian and foreign artists, participants of many national and international planners, but its activities have not received a thorough scientific research.

The relevance of the research. The study of this issue today is extremely important for the study of the foundations of academic learning by NAFAA, which traditions are still at the center of the artistic education system. Therefore, the long-term teaching activity of T. Golembievka as part of the creative and pedagogical team of the Academy is considered as a solid foundation, on the basis of which the training of specialists of the faculty of painting was carried out for decades.

Liaison of the author's work with important scientific and practical tasks. The article is made in accordance with the themes of the scientific work of the Department of Theory and History of Art of the FTNA and the department of the painting of the NAFAA.

Analysis of recent research and publications. Unfortunately, there are no scientific publications about the pedagogical activity of T. Golembievka. Quite often her name was mentioned occasionally along with her colleagues from the generation of the Sixties. In 1972 the first album of the artist was published with 15 illustrations of works and an introductory article by I. Blyumina [11]. This article (though small in its scope, only one page) is a very meaningful source. In our time, several journalistic publications appeared. Due to the anniversary dates of the academician in the collection of scientific theo-

retical works and journalism of the Academy of Arts of Ukraine “Art horizons” and research and scientific works “Ukrainian Academy of Arts” NAFAA brief reports on the life of the artist have been reported. The only scientific research was the publication number 25 by K. Markarov at the Ukrainian Academy of Art “Features of the artistic style of Tetyana Golembievska from early 2000’s and to present” in which the painting features of the artistic style, works of art on the basis of the analysis of creative works of the artist are considered for the first time [7, p. 246].

The novelty of scientific research. The first half-century work by T. Golembievska was investigated in a higher educational institution and its participation in the scientific and artistic process in general. The concept of pedagogical activity, relations with students and postgraduate students is considered. T. Golembievska’s objective study of scientific teaching and creative activity will help to overcome a simplified understanding of the historical expediency of the educational process development in the Faculty, analysis of contemporary challenges in changing approaches in order to improve the creative, pedagogical and cultural-educational activities.

Main material presentation. One of the prerogatives of the academic staff of the Academy is the synthesis of traditions established during the XX century. Firstly, it is an integration of the experience of teaching professional disciplines and modern scientific and artistic achievements. Secondly, it is a rethinking of curricula and plans, and the implementation of the latest pedagogical technologies in the preparation of a high class of students-creators. Thirdly, this is the creation of a modern scientific and methodological base for the organization of the educational process, for the education of young people in creative thinking, high professional culture, respect for the cultural heritage of the native country and peoples of the world.

For a hundred years of the existence of the painting faculty of NAFAA many talented artists and future teachers became graduated this school, among which there are such majestic figures as T. Yablonska, S. Grigoriev, M. Sharonov, T. Golembievska, V. Virodova-Gotier, V. Gurin, M. Storozhenko, V. Barinova-Kuleba, O. Odainyk, O. Kozhekov, M. Guiida and others.

The area of our scientific interest is the work of T. Golembievska at the department, and the interaction of the first cooperation between the student and, eventually, the teacher Golembievska, her role on the background of the development of the Kyiv painting school in the creative-academic process.

Tetyana Mykolayivna Golembievska (7.11.1936 – 8.02.2018) was born in Kyiv in the family of artists Mykola Moloshtenov and Angelina Golembievska.

Mykola Ivanovich Moloshtenov (1907 – 1994) is Ukrainian painter. He has graduated KSAI and the participant of numerous art exhibitions. Member of the Union of Artists of the USSR. Founder of the State Art Foundation. During the occupation, the works of the artist have disappeared from the muse-

ums of Ukraine. He worked in the fields of landscape, still life and portrait [8, p. 10 – 19].

Mother, Angelina Volodymyrivna Golembievska (22.07.1905 – 19.08.1988) was born in Svyatove, now Svativsky district of Lugansk region. She earned her education at the Kharkiv Art Institute. She studied at such classical meters as O. Kokel, S. Prokhorov, O. Khvostenko-Khvostov. Worked as an artist in a field of easel painting and graphic. Specialized in portraits and still life compositions. Among her most famous works of art are “The Forge” (1930), “Kindergarten” (1935), “Daughter” (1947), “Irises”, “Spring”, “Flowers” (1956), “Peony” (1960); series of portraits of contemporaries [2, p. 46].

Tetyana Golembievska grew up in a creative atmosphere, so soon enough began to show interest in drawing. Therefore, since 1949 she entered the sixth grade of the Kyiv Art School named after Shevchenko, where she studied until 1954. Despite the fact that she was perfectly prepared for admission to a higher art school, she was not included for the first year at the Kyiv Art Institute (lacked several points), because the professor suspected the influences of impressionist in her examinations [5, p. 100]. Already being a student, she also heard the complaints from individual instructors. Claiming that she ignored social themes and works in a decorative manner.

In 1962 graduated from Kyiv State Art Institute, picturesque department. She studied at the teachers – V. Kostecki, K. Trochimenko [4, p. 54 – 59], S. Grigoriev. The head of the workshop V. Zabash gave an approval to her diploma work “With the award”. T. Golembievska continued her studies at the workshops of the Academy of Arts of the USSR (1963 – 1965).

Since 1962, T. Golembievska has become a member of the Union of Artists of the USSR, actively engaged in creative work, participated in republican, all-union and foreign exhibitions. In 1968, she was invited to teach at Kyiv KSAI, and already next year she took the position of senior teacher of the department of painting, and composition. Brought a pedagogical activity at the third painting courses and taught: drawing, painting and composition. As a teacher, she enjoyed great authority among professors and teaching staff, was a highly trained teacher-methodologist. Later, from 1989 – 1991 she was the head of the painting studio of the Kyiv branch of the creative workshops of the Academy of Arts of the USSR. And from 1998 until the last day of her life she was in charge of a group of post-graduate students-easel painting trainees of NAFAA.

Throughout her life, T. Golembievska was engaged in active social activities. Her career is quite successful. In particular, during the Soviet era she was a member of the Board of the Union of Artists of Ukraine and the Kyiv Branch of the Union of Artists of Ukraine, a member of the State Expert Commission under the Ministry of Culture of the USSR, the Republican Art Council of the Ukrainian Art Fund and the Board of the Ukrainian branch of the Soviet-Bulgarian Friendship Society.

Tetyana Golembievska has been honored with honorary artistic organizations and artistic awards many times. For thirty years, she was awarded the honorary title of the Honored Artist of the Ukrainian SSR. In 1968 she won the Republican Komsomol Prize named after Nikolai Ostrovsky for the creation of artistic paintings “Ukrainian crafts”, “Return with the award” and “Harvest”. In 1974 she was awarded the Silver Medal named after M. Grekov for the painting “Immortality”, in 2006 she was awarded the Golden Medal of the National Academy of Arts of Ukraine.

In addition to social activities in Ukraine, Tetyana Mykolayivna was honored to represent the Soviet delegation in Bulgaria as a member of the Society of Soviet-Bulgarian Friendship at the solemn celebration of the twenty-fifth anniversary of the People’s Republic of Bulgaria.

Throughout life, the main educational and educational principle for Golembievska was the individual approach, since each student-painter is a person who has the right to freedom of thought and expression. She also created her own concept of teaching based on the fundamental professional culture inherited from its painters-teachers – S. Grigoriev, V. Kostetsky, I. Shtilman, K. Trokhimenko [3, p. 160], V. Zabashka and her father M. Moloshtanov, namely: academic literacy, communication with nature, a sense of indifference and anxiety to what you can imagine on the canvas, the courage of thought and the creation of a figuratively completed work of art.

It should be noted that the period of the formation of T. Golembievska as an artist coincided with the time when the rigid canons of socialist realism were softened when contemporary works of art sent the viewer to world-wide art samples and folk artistic traditions. It was a time when there was a tendency for a certain “artistic liberation”, the isolation of Ukrainian culture from the world, the features of realism and socialist realism became less categorical [6, p. 53]. As a result, the creative and artistic atmosphere changed, which contributed to the renewal of art. Young artists from the 1960s redefined the essence and purpose of creativity as having an autonomous integrity, aesthetic mission, and doesn’t dependent either from politics or from the ideology of the time.

Another feature of the period of “flowering” by T. Golmebievska is the revival of the artistic environment of young artists and society as a whole. Thus, the number of exhibition halls of the republican and union levels, artistic events, exchanges, plein airs, cultural and artistic international cooperation is intensifying. It begins to play a huge role in the entire cultural life, in particular in fine arts, architecture, ballet, theater, opera, music, literature, etc. The artists of the whole country begin to travel by visiting cultural monuments, the best museums, and galleries, contemporary exhibitions, theaters, establishing friendly relations and exchanging experiences, new methods and thoughts. All this fruitfully begins to influence the thinking of artists. They become freer in self-expression, catching up with gaps in Western contemporary art. The pressure on the part of the

Soviet authorities to reduce pressure is beginning to be felt. The most talented young people and educators of artistic education get an opportunity not to stop in their educational development after graduation, but to move to a new level of independent thinking, to get deeper into the present and ourselves.

Opportunities of the new time also contribute to the emergence of a large number of artistic and artistic and philosophical monographs, books devoted to the work of great masters, well-known representatives of modern Western trends, such as avant-garde and modern, etc.

All these manifestations of the weakening of Soviet politics in relation to artists and cultural rapprochement with other countries in a particular way manifested itself in the scientific and teaching sphere of the Soviet Union [10, p. 299]. Kyiv Art Institute, as the central high art institution of Ukraine, was a vivid example of changes in teaching activities and a tuning fortune for other educational organizations. After all, these new trends fit perfectly into the creative and scientific atmosphere of this high school.

Not only pre-war and post-war generation was not ready for changes, but also those who just graduated from the institute in the early 1960s. Among them, there was a talented artist of easel painting – Tetyana Golembievska. Her painting was exceptional, she was distinguished by the general background of the artistic environment. Her temperament and temper immediately attracted the attention of her colleagues, which had a positive influence on her reputation at the art institute. From the very first days, she was distinguished by her own thinking, individual creative and teaching style and ability to impress with her colorful painting.

During her studies, T. Golembievska was distinguished by her emotional and humanistic painting, which had a special impact on the viewer. Her pictures are characterized by a powerful force of action on human emotions, leaving a mark in mind and memory. Her painting always had a nonverbal language, through which the author carried such extremely important references to humanity, goodness, justice, and indifference to the world around us. These individual qualities of Tetyana Golembievska and her talent were honored among colleagues and her students.

The teaching methods of T. Golembievska, of course, were similar to the methods of colleagues, because she was constantly in the movement of study and contemplation, open to new knowledge. Her foreign trips to Bulgaria only strengthened the characteristics of her character such as freedom of love, the desire for self-search and attentiveness.

Despite her young age, T. Golembievska established herself as a reputable teacher. Staying in the third year of the painting department, she became the same medium between the classical traditions of academic art as serving as a basis and a necessary set of knowledge for a young student-creator. This was the beginning of a conscientious inner dialogue of the artist with herself, the search for the artist within the world around and the realization of these considerations through own worldview and conclusions.

Tetyana Golembievska always gave the student the right to pick the theme of their intellectual and creative idea, own decision, but at the same time, she was never out of sight in the event of difficulties, neither in the creative artistic sphere nor in purely domestic affairs. Thus, during her fifty years of work at KSAI, and eventually at NAFAA, the artist repeatedly acted in support of the student at the department of painting, or for some faults at the rector's reception. There are many examples when students have imitated the creative thinking of the artist, were conquered by her aesthetics and the power of lightness of her paintings.

During the years of pedagogical activity of T. Golembievska has prepared about 50 well-known and talented artists who have enriched our national culture. Their names are widely known in European countries, America, China. Among her students are academicians, folk artists of Ukraine – A. Sheremet, V. Sydorenko, A. Tkach, V. Bilous, G. Yagodkin, M. Guyda, A. V. Poltavets-Guyda, A. Jabarov, V. Gurin, A. Y. Yalansky, V. Yasenev, D. Korsun, A. Zorko, P. Lebedinets, M. Solchenko, K. Kudryavtseva and others [9].

We give some examples from the biography of T. Golembievska, which is best described as a careful and indifferent person. These human qualities and a high artistic professional level were synthesized in the student's perception of a mistress as a great teacher and an example to imitate.

Maryna Sochenko is a well-known Kyiv artist and member of the Union of Artists of Ukraine, on the fifth course of the Kyiv State Art Institute in 1988, dreamed about post-graduate courses. Painter S. Grigoriev promised her to contribute to this, and, unfortunately, he passed away the same year. After successful graduation, M. Solchenko appealed to T. Golembievska and gave her a conversation with S. Grigoriev, however, it was impossible to enter immediately to postgraduate studies due to the absence of places. Then, T. M. Golembievska promised Maryna Sochenko, that it will happen in three years. In 1992, M. Sochenko had already studied at Tetyana Golembievska. When the time for the defense of theses has come, Tetyana Mykolaivna helped M. Sochenko to create a good exposition and to present with amazing taste in the exhibition hall of her triptych "The world is light, the world is quiet". Today M. Solchenko successfully works in easel painting (oil, tempera). Teaches painting (I picturesque course, IV restoration course).

T. Golembievska left a special imprint in the heart of Serhiy Yarehko and Mohammad Akbar. They consider the great teacher Golembievska, a model of high culture, which did not try to put pressure on students, and adjusted them to cooperation, created a special creative atmosphere around them.

She did not look for the disadvantages of the students, but guided them to complete independence, established friendly relations and took care of the problems of their wards. When someone had difficult times – for example, she helped financially for Afghani Mohammad Akbar to pay for education.

The works of the artist are kept in state and private collections of Ukraine, England, Greece, Italy, Germany, Norway, the USA, France, Scotland, Japan. They are exhibited at prestigious national and foreign auctions [9].

These long and saturated fifty years of work by Tetyana Golembievska at NAFAA were filled with a number of rebuilds, victories and new time calls. Among these events and phenomena were: getting a high level of personal skills and transferring experience to their students; Overcoming the ideological taboos and knowledge of the western contemporary art of postmodernism; adaptation to new artistic living conditions and transformation of creative work. These 50 years are characterized by various historical and cultural changes, major reincarnations, changes in taste and world perception.

However, they will remain the golden age of the artistic teaching activity of the artist and the time of great discoveries of young talents. Today is a time when young people can forget about the limitations, experiment and learn science, art and the world without any fears or borders. But, despite all these destruction of the boundaries of art, academic education at NAFAA needs to be solved a number of issues, such as in the educational-methodical sphere, or logistical, or something skillful combination of classical traditions of the "school" of Ukrainian fine arts with modern trends of the post-modern era.

Therefore, it is extremely important to have a deep analysis of the creative work of classical artists, their methodologies and teaching features that have not yet entered the field of scientific research. Creativity and experience of T. M. Golembievska teaching is a rather unexplored topic, although her artistic skills, individual teaching approach, social position and own qualities are firmly entrenched in science, art and public activity of Ukraine.

Further study of creative, pedagogical, artistic and public activities of T. M. Golembievska will be shown in our scientific articles and dissertation work. This scientific approach of cognition of a mistress will help in reforming of NAFAA, the formation of new methodological materials and the further work of the Department of Painting.

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Стаття надійшла до редакції 10.01.2018