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THE PHENOMENON OF A STUDENT T.M. GOLEMBIEVSKA IN THE ART UNIVERSITY OF KIEV

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The author investigates the early period of the creative and educational activity of Tetyana Mykolaivna Golembievskaya. The article analyzes the phenomenon of a bright Ukrainian artist of the second half of the twentieth century – the beginning of the XXI century T. Golembievskaya (7.11.1936 – 8.02.2018). The main focus is on her personality traits, character and achievements during her studies at Kyiv Art Institute (1956-1962). Despite her hot temperament and bright personality, T.M. Golembievskaya took a very respectable position in Soviet painting. For decades there was no one who would compete with T.M. Golembievskaya in a style of writing, light perception and humanistic feeling in the picture.

Keywords: T.M. Golembievskaya, V.I. Zabashta, Kiev Art Institute, Republican exhibitions, KAI graduates.

The problem formulation. The author reveals new aspects of the phenomenal figure of Ukrainian art elite, at the time of the formation and discovering of her talent, when she first announced herself to the whole Soviet Union and became known abroad.

Analysis of recent researches and publications. The author uses historical method and archival data that has not been published or studied by other researchers yet. The sources of archival funds of the National Academy of Visual Arts and Architecture and the Union of Artists of Ukraine (documents on personal records of T.M. Golembievskaya) were used.

Presentation of the main material. The study of the history of Kiev Art Institute is quite informative, namely the study of I.P. Hovdia “Faithful to

traditions: From the history of the establishment of art school in Ukraine during the years of Soviet power. Kyiv State Art Institute. Painting, graphics, sculpture, architecture” [1]. In this monograph, the author provides detailed information on the historical facts of Kiev Art Institute (KAI), analyzes the features and changes in higher education curricula and introduces them to teachers and their students in chronological order. Another interesting monograph is written by O. Maidanets-Barhylevych “Exhibition activity of the National Academy of Visual Arts and Architecture: Historical Aspect 1917–2017” [2]. The author has an impartial position on historical features of the Soviet Union in this new edition, which is based on archival data.

O.V. Kovalchuk in the article “Traditions of the academic school and the innovation of pedagog-

ical methods of K.D. Trokhymenko (To the 120th anniversary from the birth)" [3], reveals the peculiarities of the educational process of the pre-war, war and post-war times. After all, at that time, the foundation of teaching methods in higher education establishments was laid, which was used by well-known professors and young teachers (who graduated from the Institute during the 1940s–1950s).

Selection of previously unsettled parts of the overall problem. To date, there is no scientific work that would reveal the beginning of the rise of T.M. Golembievskaya's talent. Without this information, it is quite difficult to make a meaningful in-depth analysis of her development as an artist. Therefore, the author examines the study years of the artist with subsequent use of the collected information in a more comprehensive study, which should cover all the milestones of life and work of a great painter Tetyana Golembievskaya.

The aim of the article. This work should reveal the opportunities of students of the art faculties and be a model and an incentive for in-depth study of nature, drawing and the development of one's own manner of imaginative thinking and creative approach.

Each subsequent post-war class of graduates of Kiev Art Institute (KAI) gave talented artists, sculptors and art theorists. A characteristic feature of this period was the emergence of artists with a bright individual creative method, skilfully prepared and capable of independent intellectual and creative work. First of all, it was the achievements of the heads of workshops such as O. Shovkunenko (workshop of genre and portrait painting), A. Petrytskyi (workshop of monumental and decorative painting), H. Svitlytskyi, I. Shtilman (workshop of landscape painting), M. Lysenko (workshop of monumental sculpture), M. Helman (workshop of easel sculpture), V. Kasiian (workshop of graphic arts) and other teachers of the institute who worked at that time.

A number of young artists who graduated from the KAI in that period continued the creative and pedagogical work of their teachers, who became classic, namely: V. Puzyrkov, A. Budnykov, S. Hrosh, K. Zaruba, V. Zabashta, L. Kashtelianchuk, M. Khmelko, M. Vronskyi, I. Shapoval.

In the 1950s, the faculties of the institute deepened the scientific and methodological principles and improved the effective means of educational activity. Educational, methodical and creative work was aimed at serious and profound study of reality, especially the environment with which a student connects his course and diploma work. The main requirements of the post-war era were: the relevance of time and needs of society, the disclosure of the image of a person, the need for the constant study of living nature (features and plasticity).

At this time, the requirements for teachers particularly increased. They had to pay special attention to the academic drawing, which would positively influence the training of young artists. Many diploma paintings of the 1950s and early 1960s, created under the supervision of the masters of Kiev painting school such as O. Shovkunenko, K. Trokhymenko, V. Kostetskyi, S. Hryhoriev (rector of Kiev Art Institute 1951–1956), H. Me-

likhov, I. Shtilman, V. Puzyrkova and V. Zabashta, became a significant phenomenon in the history of the whole Soviet art. Among them we can name, first of all, the paintings by O. Lopukhov "To Petrograd" (1953) and V. Chekaniuk "The First Komsomol community in the village" (1958). The works of V. Shatalin "Olexandr Nevskyi" (1953), H. Vasetskyi "Surgeon M.I. Pyrogov" (1955), M. Storozhenko "First stairs" (1956), V. Vasylenko "To the Patient" (1958), L. Vitkovskyi "Before the shift" (1958), V. Vyrodova "Farm girls" (1959) and T. Golembievskaya "Ukrainian kumantsi" (1961) and "With the award" (1962) [1, p. 15].

The phenomenon of Kiev painting school during five decades was Tetyana Mykolaivna Golembievskaya. From the very beginning of her study, the individual qualities of character, taste, her own manner of painting and graphic aesthetics of art works distinguished her among the artists of the Soviet Union [4, p. 6].

The facts from her life, the early period of creativity and studying are worth mentioning.

At the end of the first year of study, on the day of the Soviet press (May 4, 1957), Tetyana Golembievskaya received thanks from the director of the institute O. Pashchenko for her efforts and creative potential in work on the wall papers, which were important for the departments and faculties of Kiev Art Institute.

At the time of the presentation of the course-diploma work "Ukrainian kumantsi" in 1961, the work itself had already gone a long way of exhibiting in many cities of the Soviet Union and abroad. After all, the chair and the Academic Board of the Institute provided support and allowed T. Golembievskaya to take part in the Republican exhibition devoted to the decade of Ukrainian literature and art, held in Moscow in 1960. The student, in agreement with the Ministry of Culture of the UkrSSR, painted the picture "Ukrainian kumantsi", which was purchased for 3000 rubles. Also, with the permission of KAI, another academic work by T. Golembievskaya "Girlfriends", which she painted during the summer practice, was also exhibited and purchased by the Ministry for 2000 rubles.

By the order of Kyiv State Art Institute No. 387 of February 31, 1961, a request was made to the Ministry of Culture of the Ukrainian Soviet Socialist Republic to explain the situation. This appeared to be a notable case: a young artist, who had finished only three years of her study at the art institute, concluded an employment contract with the Ministry of Culture of the Republic with the subsequent purchase of her works. With this official letter, the institute explained the situation: "All of this was done by us and the Ministry of Culture of the UkrSSR with the purpose of certain encouragement and contributing to the material conditions of the student T. Golembievskaya, taking into account her talent in the field of painting. We got into this, being aware that works for the exhibition were performed mainly due to academic, educational tasks, and did not impact the level of success of T. Golembievskaya in the field of painting".

In 1961–1962, Golembievskaya graduated from the institute and had to work on the thesis. After repeated reviews, corresponding consultations and approval of the sketch of the work by the Academic

Board, it turned out that she “had an agreement about the painting with the Department of Fine Arts of the Ministry of Culture of the USSR, and had already been working on it for the whole summer, thus, it required annual leave, or acceptance of “Ukrainian kumantsi” or a new painting as a thesis”. The Institute expressed their support for T. Golembievskaya and stressed their lack of interest in creating any difficulties for the student’s thesis defence.

During her study in the institute, emotional and stressful process of creative work, T. Golembievskaya showed herself as a mature artist and citizen with her own position, competing for the approval of her painting “Ukrainian kumantsi” as a thesis. On July 3, 1961, she was forced to apply to the rector of her institute with a request to approve the painting as a thesis [5, p. 33].

The painting “Ukrainian Kumantsi” was painted by T. Golembievskaya in 1960, immediately received positive feedback from the artists. It was created for the exhibition “The Decade of Ukrainian Literature and Art of 1960”, which was held in Moscow. The next year, that painting was exhibited at the exhibitions in Kyiv, Leningrad and the Baltics. In 1961 the painting was purchased by the Ministry of Culture of Ukraine. Despite all the hardships and complexity of the situation, T. Golembievskaya managed to submit an easel picture “Ukrainian kumantsi” as a course work.

The diploma thesis of T. Golembievskaya was the painting “With the award” (High award) (1962). On the background of the Carpathian summer landscape, T. M. Golembievskaya portrayed the full-length female figure in the center of the painting. In the center of the group there is a young girl in a white headscarf and blouse, a dark coloured skirt and with a bright Ukrainian kerchief falling from the girl’s hand. Girls standing on three sides are enthusiastic and proud to stand and look at the Order (central girl). There is an old woman to the right leaning to the award (in the foreground). A man in bright trousers and a dark hat, who tends to join the group of people, is depicted to the right. There are two buckets in the lower left corner of the picture and there are barely noticeable huts, a freight car leaving, and a hurrying girl coming to the group in the lower left corner.

This thesis is impressive in its scale, tragedy and at the same time hope for the future, as people of different age and profession have gathered here. They all honour the courage of the heroes-defenders!

During the thesis defence, a large number of spectators gathered and there was an evaluation commission, which consisted of respectable experts, professors of Ukrainian art. There were presented not only masters of painting and graphics, but also scientists and filmmakers. In this regard, it is interesting to get acquainted with

the information in the Minutes of the meeting of the State Examination Commission (dated June 28, 1962). S.F. Shyshko was appointed as the chairman of the commission, who is an honoured artist of the Ukrainian SSR. The members of the commission were the following: associate professor. A.H. Budnikov (a painter), acting in lieu of. prof. I.A. Hrabovskiyi (a film director), associate professor L.V. Urbanskyi, P.I. Hovdia, acting in lieu of. prof. M.I. Khmelko (the head of the department of painting of KAI, supervised the studio of historical painting, a painter), professor O.O. Shovkunenko (a master of landscape and painting), professor K.D. Trokhymenko (a painter), acting in lieu of. associate prof. V.I. Zabashta, acting in lieu of. prof. K.V. Zaruba (a painter). Tetyana Golembievskaya completed the thesis under the supervision of. acting in lieu of. associate prof. V.I. Zabashta [6].

In the fifth and sixth years of study, the head of the creative workshop, where T. Golembievskaya studied, was V.I. Zabashta. Despite the differences in the types of character of the student and her teacher, the artistic aesthetics and creative style, V. Zabashta in the “Characteristics of the graduate of the State Art Institute of Golembievskaya Tetyana Mykolaiivna” emphasizes that during her studying years, the student T. Golembievskaya showed excellent abilities in painting. Her academic tasks, as well as sketches of the summer practice, showed a great deal of attention to the emotional role of colour. The student worked especially earnestly during recent years at Kiev Art Institute. V. Zabashta pays special attention to the thesis of T. Golembievskaya “Ukrainian kumantsi” and expresses pride in the success of his student in the presentation of her picture at the exhibitions of the Soviet Union.

The students of modern National Academy of Visual Arts and Architecture (KSAI in the past) raise the level of their artistic craftsmanship, performing copies of excellent academic masterpieces, since most of them, which T. Golembievskaya did during the studies at the institute, were taken to the funds of the institute and are in the curriculum office of painting.

Conclusions. Tetyana Golembievskaya’s study and further creative and teaching activities revealed her as a person full of strength, energy and perseverance. She demonstrated the ability to think independently, deeply developing the figurative components of the painting and influenced the perception of the viewer with her creativity. The author will continue studying the creative work and teaching methods of folk artist of Ukraine in his subsequent scientific works. It is planned to further analyse and investigate the dynamics of changes in the methodological component of the teacher T. Golembievskaya in Kyiv State Art Institute – National Academy of Visual Arts and Architecture.

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Національна академія мистецтв і архітектури

ФЕНОМЕН СТУДЕНТКИ Т.М. ГОЛЕМБІЄВСЬКОЇ В ХУДОЖНЬОМУ ВИШИ КИЄВА

Анотація

Автор досліджує ранній період творчо-навчальної діяльності Тетяни Миколаївни Голембієвської. У статті запропонований аналіз феномену яскравої української художниці другої половини ХХ століття – початку ХХІ століття Т. Голембієвської (7.11.1936 – 8.02.2018). Основна увага зосереджена на її індивідуальних якостях характеру та досягненнях протягом навчання у Київському художньому інституті (1956–1962 рр.). Не зважаючи на пристрасний темперамент та яскраву особистість, Т.М. Голембієвська посіла вельми шановну позицію у живописи радянського періоду. Протягом десятиліть не існувало рівних Т.Голембієвській у живописній манері, відчуття кольору та гуманістичному наповненню у картині.

Ключові слова: Т.М. Голембієвська, В.І. Забашта, Київський художній інститут, республіканські виставки, випускники КХІ.

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Национальная академия искусств и архитектуры

ФЕНОМЕН СТУДЕНТКИ Т.Н. ГОЛЕМБИЕВСКОЙ В ХУДОЖЕСТВЕННОМ ВЫСШЕМ УЧЕБНОМ ЗАВЕДЕНИИ КИЕВА

Аннотация

Автор исследует ранний учебно-творческий период деятельности Татьяны Николаевны Голембиевской. В статье предложенный анализ феномена видной украинской художницы второй половины ХХ столетия – начала ХХІ столетия Т. Голембиевской (7.11.1936 – 8.02.2018). Основное внимание сосредоточено на её личных качествах характера та достижениях на протяжении обучения в Киевском художественном институте (1956–1962 гг.). Не смотря на страстный тип темперамента и незаурядные личностные качества, Т.Н. Голембиевская заняла особое место в живописи советского периода. На протяжении десятилетий не существовало равных Т. Голембиевской в живописной манере письма, чувству цвета и гуманистическому наполнению в картине.

Ключевые слова: Т.Н. Голембиевская, В.И. Забашта, Киевский художественный институт, республиканские выставки, выпускники КХИ.