

UDC 377/378.09:74/75(477)18/193”
DOI <https://doi.org/10.24919/2308-4863.1/29.209313>

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SIGNIFICANCE OF KHARKIV PRIVATE ART SCHOOL OF M. D. RAIEVSKA-IVANOVA IN THE DEVELOPMENT OF DECORATIVE ARTS TEACHING IN UKRAINE

The article highlights the influence of Kharkiv private art school and in particular its founder – the teacher, enlightener, artist Mariia Dmytrivna Raievska-Ivanova – on introduction of decorative and applied arts into the system of art education of Ukraine in the second half of the XIX century.

It is found out that Kharkiv art school played an important, leading role in the implementation of teaching decorative and applied arts on the lands of Ukraine that belonged to the Russian Empire during the period under study. The basic organizational foundations of teaching decorative and applied arts at Kharkiv art school in the second half of the XIX – early XX centuries were revealed: accessibility of education; opportunity to teach artistically gifted students; preparation of entrants to the Academies of Arts (St. Petersburg and leading European ones); introduction of adult education – masters-craftsmen of the leading types of traditional crafts in the region; opportunity to educate all persons who want to study visual arts. It is shown that students of the specified school had high level of preparation, as evidenced by participation of their creative works in art exhibitions of different levels, as well as at competitions in the methods of teaching fine arts at the Petersburg Academy of Fine Arts. The contribution of M. D. Raievska-Ivanova to laying the theoretical and methodological foundations of teaching decorative arts is highlighted, which she put into practice and published in textbooks “The experience of the program of teaching drawing in Sunday schools for artisans” (1895), “The ABC book of drawing for family and school” (1879), “Samples of ornament elements for technical schools” (1896) etc., the theoretical and methodological developments of which are still relevant for the educational process of the present day. The importance of establishing of the first in the region arts and crafts museum at the initiative of Mariia Dmytrivna was noted. The museum collections visualized art disciplines content.

It is concluded that due to orientation of the teachers towards new European trends in art education, artisans art education was introduced, which greatly influenced development of professional training of decorative arts specialists in Ukraine.

Key words: art education, teaching decorative and applied arts, Kharkiv private art school, M. D. Raievska-Ivanova.

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ЗНАЧЕННЯ ХАРКІВСЬКОЇ ПРИВАТНОЇ ХУДОЖНЬОЇ ШКОЛИ М. Д. РАЄВСЬКОЇ-ІВАНОВОЇ У СТАНОВЛЕННІ НАВЧАННЯ ДЕКОРАТИВНОГО МИСТЕЦТВА В УКРАЇНІ

Статтю присвячено з'ясуванню впливу Харківської приватної художньої школи й особисто її засновниці – педагога, просвітниці, художниці Марії Дмитрівни Раєвської-Іванової – в історії впровадження навчання декоративно-прикладного мистецтва в систему художньої освіти України у другій половині XIX століття.

З'ясовано, що Харківська художня школа відіграла важливу, провідну роль у впровадженні навчання декоративно-прикладного мистецтва на землях України, які в досліджуваній період належали до складу Російської імперії. Виявлено основні організаційні засади навчання декоративно-прикладного мистецтва в Харківській художній школі у другій половині XIX – на початку XX століття: загальнодоступність навчання; можливість навчання художньо обдарованих учнів; підготовка охочих до вступу в академії мистецтв (Петербурзьку та провідні Європейські); запровадження навчання дорослих – ремісників-майстрів провідних видів традиційних ремесел регіону; можливість навчання всіх бажаних самореалізуватися в образотворчій діяльності. Показано високий рівень підготовки учнів школи, про що свідчать відгуки про участь творчих робіт учнів у художніх виставках різних рівнів, а також на конкурсах із методики викладання образотворчого мистецтва в Петербурзькій академії вишуканих мистецтв. Зазначено внесок М. Д. Раєвської-Іванової в започаткування теоретико-методичних основ навчання декоративного мистецтва, що були втілені нею на практиці й опубліковані в навчальних посібниках, як-от: «Досвід програми про викладання малювання в недільних школах для ремісників» (1895), «Абетка малювання для сім'ї і школи» (1879), «Прописи елементів орнаменту для технічних шкіл» (1896) та інших, теоретико-методичні напрацювання яких є актуальними в навчально-виховному процесі до сьогодні. Відзначено важливість заснування при школі першого в регіоні художньо-ремісничого музею з ініціативи Марії Дмитрівни. Фонди музею унаочнювали зміст дисциплін художнього профілю.

Зроблено висновок, що завдяки орієнтації викладачів школи на нові європейські тенденції в мистецькій освіті було започатковано художню освіту ремісників, що значною мірою вплинуло на розвиток професійної підготовки митців декоративного мистецтва в Україні.

Key words: *художня освіта, навчання декоративно-прикладного мистецтва, Харківська приватна художня школа, М. Д. Раєвська-Іванова.*

Introduction. The activity of Kharkiv art school in the second half of the XIX – early XX centuries in the territory of Ukraine, which was under the rule of the Russian Empire during the studied period, greatly contributed to the development of such areas of national art education as fine arts and design. Equally important is the role of Kharkiv art school in the history of teaching of decorative and applied arts in the region under investigation, which requires a deep historical and pedagogical study.

Analysis of research. The analysis of recent publications in the context of this problem has showed that the beginning of the XXI century was marked by increased attention of scientists to the history of national culture, ethnology, traditional crafts of Ukrainians and genesis of art education. Thus, L. Sokoliuk (2012) and D. Khrysanfova (2008) explored the ways of development of Ukrainian design and domestic art-industrial education. A number of studies are devoted to regional peculiarities of art education development: in Kharkiv region (Zvenihorodska, 2011), in Kherson region (Hurich, 2014), in Left-bank Ukraine (Krasiuk, 2013) and others. The peculiarities of pedagogical training in art schools of Ukraine were covered by O. Hulei (2017), I. Malynina (2005), L. Rusakova (2017) and others. The pedagogical, cultural and educational activities of the founder of Kharkiv art school M. I. Raievs-

ka-Ivanova were considered by such scientists as V. Karnatsevych (2005), A. Starkova (2011), V. Titinok (2011) and others.

Purpose of the study: to reveal the significance of Kharkiv private art school of Mariia Dmytrivna Raievska-Ivanova in the introduction of teaching decorative and applied arts in the system of art education of Ukraine in the second half of the XI –early XX centuries.

Main material. We consider it necessary to emphasize that the study of the history of teaching decorative and applied arts in Ukraine is impossible without revealing the activities of Mariia Dmytrivna Raievska-Ivanova (1840–1912), the first woman in the Russian Empire, who received a diploma of art education in the St. Petersburg Imperial Academy, thanks to which she, in fact, received permission to open a private institution of art education in Kharkiv. The study of archival documents and the analysis of scientific works have made it possible to establish that M. Raievska-Ivanova was born in the village of Havrylivka, Barvinkove district, Kharkiv region, in a wealthy family; she received high-quality home education, studied in Europe (German language and literature – in Dresden; linguistics, history, zoology and geology – in Milan; attended a series of lectures in Prague and Sorbonne; learned drawing, painting and modeling at German artists-teachers Ergardt and

Kirchgod. Mariia Dmytrivna became one of the most educated women of the time (Rusakova, 2014).

In the second half of the XIX century, in connection with the rise of capitalism, in Ukraine arose the task of bringing closer art and industry, which depended on obtaining art education by folk artists. In order to attract artisans to professional art, in 1869 M. Raievska-Ivanova founded in Kharkov a “School of drawing and painting”, which marked the beginning of art education in the North-Eastern Ukraine. Thanks to the experience gained abroad, M Raievska-Ivanova opened evening classes of technical drawing in her school (Khrysanfova, 2008). M. Raievska-Ivanova invited artisans to the Sunday classes because she considered drawing extremely useful for their professional development: “There are many Sunday and evening schools of drawing abroad, where artisans in their free time acquire knowledge that give them the opportunity to improve their crafts and make them more profitable for themselves”, – noted the artist (Sokoliuk, 1987).

However, to improve the educational process, M. Raievska-Ivanova turned to the European experience: she visited art and technical schools in France and Germany, which had already achieved some success in this field. As a result, the school was oriented as an education institution containing both an artistic and technical base for the education of artisans (Zvenihorodska, 2011: 13–14).

It is important to note that the art school of M. Raievska-Ivanova was publicly accessible; it provided education for artistically gifted children from poor families who were exempt from payment (Malynina, 2005). Thus, the school provided initial artistic training to many future artists. In addition, the school gave “dilettantes” (amateurs willing to self-actualize in the artistic activities) the opportunity to study, which contributed to the spread of art education among the general public of Ukraine as part of the Russian Empire (Zvenihorodska, 2011: 82).

Along with artisans training, M. Raievska-Ivanova’s school provided elementary training for artists, equipping them with necessary professional knowledge and practice for further entrance to the Academy of Arts. The graduates received a high level of knowledge and skills, which made it possible to continue their studies in the academies of arts around the world. The high level of students’ preparation is confirmed by their creative works, that were exhibited at congresses of technical and vocational education, at the All-Russian exhibitions in Moscow, as well as at all local arts and crafts exhibitions. Besides, students’ works of drawing and sketching were presented at the competitions in the methods of teaching fine arts

at the St. Petersburg Academy of Fine Arts. Thus, in 1872, on the initiative of I. Kramskyi, the first competition of students’ works among art schools was held. At the request of the Academic Commission, which supervised the work of art schools, for the establishment of a school, for a rational method of teaching art disciplines and for the considerable successes of students, Mariia was elected an “honorary free associate” of the St. Petersburg Imperial Academy of Arts (Rusakova, 2014). In 1882, students’ works were highly appreciated by the expert committee at the All-Russian Exhibition of Art Schools, for which the Kharkiv school was awarded a second-class diploma (which corresponded to a silver medal). It is worth noting that in the aforementioned exhibition the Kharkov school was ahead of the well-known Stroganov school from Moscow (Hurich, 2014). Analysis of scientific works of M. Havrylova, Z. Hurich, O. Hulei, Yu. Zvenihorodska, I. Malynina, L. Rusakova, L. Sokoliuk allowed to outline the directions of students’ preparation at Kharkiv school of drawing and painting and to group by types: 1) artisans; 2) students preparing for admission to the Academy of Arts or technical higher education institutions; 3) amateurs. These facts testify to the multidisciplinary nature of the school, which was the only education institution in the Russian Empire in the second half of the XIX – early XX centuries, which was marked by a comprehensive approach to the educational process.

According to the school charter, the purpose of the Kharkiv art school was to educate the painters in general and to familiarize them with application of arts to crafts in particular. No special training was required to enter the first year of study. Classes were designed for three departments: general arts training, additional classes and special classes. The main subject of the curriculum of the Kharkov school of drawing and painting (as in the St. Petersburg Imperial Academy of Arts) was drawing. In addition to the main subject, considerable attention was paid to painting, art history, modeling, natural sketching of plants, especially flowers, samples of Ukrainian stylized ornament. The peculiarity of working with the ornament in the art school of Raievska-Ivanova was the fact that training was conducted on the basis of national Ukrainian ornaments (Hulei, 2017: 12). The ornaments were studied in the historical sequence of styles, and for those wishing to do porcelain painting, wood burning and stamping was provided such an opportunity (Khrysanfova, 2008). Thus, according to the curriculum, the students thoroughly studied folk decorative art, which indicates upbringing of students’ interest in the spiritual and artistic heritage of Ukrainians.

It should be noted that M. Raievska-Ivanova paid great attention to the development of methodological

foundations of teaching fine, decorative and applied arts. In particular, she published textbooks: “The ABC book of drawing for family and school” (1879), “Samples of ornament elements for technical schools” (1896a), in which the teacher developed a classification of ornaments by outlining their structural elements, thereby laying the foundations for the theoretical study of ornaments. Ornaments were taught not only to artisans, but also to painters, i.e. to those students who were preparing for admission to the academy (Sokoliuk, 2012). This indicates that M. Raievska-Ivanova considered the study of the ornaments of great importance both for preparation of specialists in arts and crafts, and for artists-painters.

The work “Experience of the program of teaching drawing at Sunday schools for artisans” (1895) enabled to analyze the content of teaching in several fields. Thus, the content of teaching Drawing included the notion of symmetry and proportional relations, such as drawing geometric figures, ornaments, plaster ornaments and molds of parts of a human face, hands, feet. The course of Painting began with the concept of color, drawing of plane ornaments, then the image of complex ornaments and still life, ended with sketches of living nature and sketches of figures in national costumes. The course of Sketching included: geometric sketching, nature sketching, architectural sketching and sketching of machine parts (Raievska-Ivanova, 1895). The analysis of work has proved that: first, M. Raievska-Ivanova thoroughly elaborated the issue of training artisans in the field of decorative and applied arts, and second, for the elementary training of artisans she chose the same basics of fine arts as for the training of professional artists.

Six years of Raievska-Ivanova’s study at the Dresden private school of Adolf Ergardt, and an orientation towards achievements of English art schools, led to introduction of drawing and painting in parallel with modeling of drawing originals (Karnatsevych, 2005: 155–158). After anatomical studies, the students moved on to drawing from nature. These were innovative steps for the general academic practice of teaching art within the Russian Empire.

It should be noted that in 1886, at the initiative of M. Raievska-Ivanova, the Kharkiv Art and Industrial Museum was opened, without which, as Mariia Dmytrivna believed, it would be impossible to conduct full-fledged classes at an art school (Sokoliuk, 1992). It is important that museum collections, in addition to paintings, were replenished with samples of decorative and applied arts content, including products of local centers of folk crafts (Hulei, 2017: 13). It should be noted that creation of this museum was the impetus for creation and development of other muse-

ums of artistic profile in the North-Eastern Ukraine. With the aforementioned purpose, the first library of art and teaching methods in Ukraine was opened at the Kharkiv art school of M. Raievska-Ivanova in 1893 (Titinok & Starkova, 2011). In 1895–1896, Mariia Dmytrivna lost her sight and transferred the school to the city administration. In the same year the Kharkiv art school (like all art schools of Ukraine) was granted the official right to train art teachers (Hurich, 2014). Each year, up to the period of the next reorganization into the School of Art (1907), the City Duma allocated up to one thousand rubles for the needs of the school, which was a quarter of the school expenses. In 1908, the State Duma approved the charter of the Kharkiv Art College. The purpose of the institution was to promote artistic development of the population, as well as to care for the education and development of artistic taste among local artisans. In 1912, on the basis of art school, the Art College, affiliated to the St. Petersburg Imperial Academy of Fine Arts, opened in Kharkiv.

In addition to M. Raievska-Ivanova and her husband S Raievskiy, the successful activity of the school was provided by artists-teachers: painters P. Kriukov, M. Pestrikov, M. Uvarov, K. Pinieiev, sculptors F. Natali, I. Jacobs, architect H. Shtokh, history of arts and styles was taught by O. Beketov, A. Derevytskyi, A. Stoianov, lectures on plastic anatomy were read by Pavlov and Znamenskiyi (Zvenihorodska, 2011).

Thus, the beginning of the study of decorative art in Ukraine as part of the Russian Empire is connected with opening of M. D. Raievska-Ivanova’s Kharkiv private art school in 1869 on the basis of mastering by the artisans of knowledge of such disciplines as drawing, painting, sculpture, plastic anatomy, sketching, history of art, different types of traditional crafts.

Results. Thus, summarizing the above mentioned, we’d like to emphasize that due to fruitful activity of the Kharkov art school and personally M. Raievska-Ivanova in the territory of Ukraine as part of the Russian Empire in the second half of the XIX century there was introduced teaching of decorative art, which was marked by:

- 1) implementation of elementary academic art education in the preparation of artisans (study of the basics of fine arts);
- 2) introduction of professional disciplines teaching (drawing, painting, sculpture, art history, plastic anatomy, sketching, etc.) in the artisans training;
- 3) high professional level of teaching staff (painters, sculptors, architects, art critics);
- 4) introduction of teaching of theatrical-decoration art and various kinds of decorative and applied arts;

5) development of the theoretical and methodological works and visual aids (programs, manuals, tables, albums of ornaments);

6) use of library funds, established at the art school of the first library of arts and methodological literature to improve educational and methodological work;

7) active exhibition work (preparation of student works for participation in art and art-craft exhibitions and competitions of different levels);

8) use of museum collections created at the school museum in the educational process;

9) introduction of methodological and theoretical foundations of teaching decorative and applied arts (use of appropriate educational literature, introduction of innovative technologies, use of tables, visual aids).

Conclusions. Thus, due to fruitful activity of the Kharkov art school and personally M. Raievska-Ivanova, in the territory of Ukraine in the specified period teaching decorative arts was introduced on the basis of:

- 1) development of national culture and traditions;
- 2) use of the experience of leading European art schools.

The prospects for further scientific research include the analysis of organizational and methodological foundations of teaching decorative art at Kharkiv art school, as well as development of practical recommendations for the use of valuable historical and pedagogical experience in contemporary realities.

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