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LEADING ART SCHOOLS IN THE HISTORY OF DOMESTIC ART EDUCATION DEVELOPMENT (SECOND HALF OF THE XIX – EARLY XX CENTURY)

The article considers the ways of the leading art schools formation in Ukraine in the second half of the XIX – early XX century. The purpose of the study is to analyze the origins and organizational-pedagogical peculiarities of creation of drawing schools in the largest cities of Ukraine in the period under study: Kyiv, Kharkiv, Odessa, Lviv. The territorial and geographical location of the regional centers, in each of which an art education institution was opened, is shown, namely:

- in Central Ukraine (in Kyiv);*
- in the territory of the North-East of Ukraine (in Kharkiv);*
- in the Southern lands of Ukraine (in Odessa);*
- in the West of Ukraine (in Lviv).*

Prerequisites for the formation and development of professional art education in Ukraine in the second half of the XIX century were revealed: intensification of artistic life in Ukraine during the period under study, intensive growth of production in the country, the urgent need for art and art education, society's demands for training highly qualified specialists: artists, sculptors, engravers and architects and other professionals in the field of art.

It is established that the second half of the XIX century is characterized by creation of provincial art schools (Odessa Art School (1865), Kyiv Private Drawing School of M. Murashko (1875), Lviv General School of Drawing and Modeling (1877), Kharkiv Private Drawing School of M. Raievska-Ivanova (1869)), from which centers of art education in the country had crystallized. The emergence of these provincial art schools was due to preservation of the independence of the national tradition and the desire to reveal the identity of Ukrainian fine and decorative arts (Lviv and Kharkiv schools) in the European context.

It is concluded that the need for professional artistic staff led to a shift in the system of special art education in Ukraine in the second half of the XIX century.

Key words: *professional art education, leading domestic art schools, national traditions, European context.*

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ПРОВІДНІ МИСТЕЦЬКІ ШКОЛИ В ІСТОРІЇ РОЗВИТКУ ВІТЧИЗНЯНОЇ ХУДОЖНЬОЇ ОСВІТИ (ДРУГА ПОЛОВИНА XIX – ПОЧАТОК XX СТОЛІТТЯ)

У статті розглянуто шляхи становлення провідних мистецьких шкіл України другої половини XIX – початку XX століття. Мета дослідження – проаналізувати витоки й організаційно-педагогічні особливості

започаткування рисувальних шкіл у найбільших містах України досліджуваного періоду: Києві, Харкові, Одесі, Львові. Показано територіально-географічне розташування регіональних осередків, у кожному з яких було відкрито заклад художньої освіти, а саме:

- у Центральній Україні (у Києві);
- на теренах Північного Сходу України (у Харкові);
- на Півдні України (в Одесі);
- на Заході України (у Львові).

Виявлено передумови становлення й розвитку професійної художньої освіти в Україні другої половини XIX століття, як-от: активізація художнього життя на теренах України досліджуваного періоду, інтенсивне зростання виробництва у країні, гостра потреба в художній та художньо-технічній освіті, захисту суспільства на підготовку власних висококваліфікованих фахівців: художників, скульпторів, граверів і архітекторів, інших фахівців художньої галузі.

Установлено, що друга половина XIX століття характеризується створенням провінційних художніх шкіл: Одеської художньої школи (1865 рік), Київської приватної рисувальної школи М. Мурашка (1875 рік), Львівської загальнопромислової школи рисунків і моделювання (1877 рік), Харківської приватної рисувальної школи М. Раєвської-Іванової (1869 рік), з яких викристалізувалися центри художньої освіти у країні. Появу цих провінційних художніх шкіл зумовило збереження самостійності національної традиції та прагнення розкриття самобутності українського образотворчого й декоративного мистецтва (Львівська та Харківська школи) у європейському контексті.

Зроблено висновки щодо того, що потреба у професійних художніх кадрах привела до зрушення в системі спеціальної художньої освіти України у другій половині XIX століття.

Ключові слова: професійна художня освіта, провідні вітчизняні мистецькі школи, національні традиції, європейський контекст.

Introduction. Art education in Ukraine in the second half of the XIX – early XX century has its own peculiarities in formation and development, which require careful study and consideration not only in the historical and art criticism aspects, but also in the historical-pedagogical. At the present stage of reforming art education in Ukraine, the issue of the history of domestic art education and studying positive experience of organizational and pedagogical foundations of creating institutions of special professional art education in the second half of the XIX – early XX century is quite relevant.

Analysis of research. The end of the XX century was marked by considerable attention of scientists to the history of formation and development of art education in Ukraine in the XIX century (N. Averianova, S. Volkov, O. Hladun, O. Kashuba-Volvach, O. Kovalchuk, V. Niemtsova, S. Nikulenko, A. Nosenko, A. Pivnenko, N. Porozhniakova, L. Savytska, L. Sokoliuk, Yu. Stupak, I. Udriś and others). These trends have especially intensified since the beginning of the XXI century in the explorations of such modern scientists as L. Bilous, I. Krasiuk, L. Rusakova, I. Ushakova and others. The vast majority of their works have an art history character and, as a rule, are aimed at analyzing development of artistic processes, studying the biography of individual figures of artists and determining their role in the artistic life of a particular region. Many scientists have dedicated their works to the outlined topic. Thus, D. Polovets considers the influence of T. Shevchenko's artistic heritage on art education of the second half of the XIX – early XX century;

V. Starchenko studied folk painting in the context of the works of Ukrainian artists of the XIX – early XX centuries; M. Fomichova took into account regional specifics in the study of vocational schools formation in Ukraine; R. Shmahalo defined artistic positions of art education in Ukraine in the middle of the XIX – middle of the XX century.

The purpose of the article – to consider the ways of formation of the leading professional art schools in Ukraine of the second half of the XIX – early XX century in the history of domestic art education development.

Main material. Intensification of artistic life in Ukraine during the period under study, intensive growth of production in the country, the urgent need for artistic-technical education contributed to solving the problem of training the country's own highly qualified specialists: artists, sculptors, engravers and architects. Therefore, from the middle of the XIX century, new art schools began to appear in major cities and cultural centers of Ukraine, meeting (to varying degrees) the needs of national culture, art and education, which was an important stage in their development. Due to the processes of education reforming in the second half of the XIX century, in four largest cities of Ukraine – Kyiv, Kharkiv, Lviv and Odessa – Ukrainian artists founded schools that had their own regional features and differed from each other. Their activities were based on the traditions of Ukrainian folk art of previous times in combination with realistic influences of European art education at that time. This combination of folk and professional direction in the education and upbringing of artists in

the regions (in different schools to a greater or lesser extent) marked creation of the special professional art education in Ukraine.

At the initiative of the Odessa society of encouragement of fine arts in 1865 the first art and drawing school was opened, which played a significant role in the development of fine arts not only in Ukraine but also abroad. In 1885, the drawing school of the Odessa society of fine arts was transformed into a secondary education institution, i.e. school received the status of the college, which in 1899 passed under the supervision of the St. Petersburg Academy of Arts as an art school (Babchenko, 2000). Famous future artists P. Nilus, M. Hrekov, P. Volokydin, I. Brodskiy and other artists of the South of Ukraine were educated here. I. Repin, I. Aivazovskiy, V. Vereshchagin, V. Sierov and other outstanding masters of domestic fine arts provided great assistance to the school. 1885–1898 were especially fruitful years in the work of the school, when K. Kostandi taught painting there, affirming realistic traditions (Udris, 2000).

It is important to emphasize that the educational process in the Odessa School of Art and Drawing was built in the context of European artistic and theoretical-pedagogical achievements. During the pre-revolutionary period, Odessa, as the artistic center of the South of Ukraine, reacted instantly to new trends taking place in the European artistic, cultural and educational environment. The scientist D. Horbachov asserts that the first international exhibitions of the avant-garde in the Russian Empire (organized by the sculptor V. Izdebsky and artist V. Kandynskiy) took place in Odessa and Kyiv and only then in St. Petersburg and Riga (Horbachov, 2000).

It should be noted that in the central region of Ukraine, in Kyiv at the University of St. Volodymyr at the beginning of the XIX century there was already a painting room and an art workshop. B. Klembovskiy, K. Pavlov, H. Vasko taught there in different years. In particular, H. Vasko, a Ukrainian artist, a graduate of the St. Petersburg Academy of Arts, who worked in 1847–1863, created visual textbooks for therapeutic clinics, which were used to study the basics of plastic anatomy while students learn the principles of anatomical accuracy and truthfulness in transmission of the plastic forms of nature. In addition, evening drawing classes were opened at the university in 1859, but they lasted only one winter season (Rusakova, 2014).

It is worth mentioning that in 1850 N. Buialskiy, who in 1827–1837 received an art education, studying in Berlin, Dusseldorf, Paris, and in 1838 received the title of an artist at the St. Petersburg Academy

of Arts and returned to Ukraine, where he organized private drawing classes, which focused on Western European teaching methods. N. Buialskiy's curriculum included training not only of professional painters, but also teaching artistic literacy to student youth, who turned to fine arts while mastering another, main specialty (Krasiuk, 2013). However, N. Buialskiy's private art school lasted only one season. In the early 70s of the XIX century on the basis of the First Kyiv Gymnasium were organized Sunday drawing classes to teach craftsmen. V. Trenin was first invited to teach in these classes, and later – M. Murashko. However, due to lack of funding, classes had to be closed (Bilous, 2006). According to O. Kovalchuk, the Center for the Development of Cultural and Artistic Life in Kyiv was private drawing school of M. Murashko, opened in 1875 (Kovalchuk, 2003). Despite the fact that it appeared later than Odessa and Kharkiv drawing schools, M. Murashko's school (in terms of the number of students and provision of professional staff) took a leading place among the art schools of Ukraine. Professor M. Pavlov, the well-known Russian geographer P. Semenov-Tien-Shanskiy, as well as the collector of works of art V. Tarnovskiy and the well-known patron and connoisseur of domestic fine arts I. Tereshchenko helped M. Murashko to organize the school. The school provided a high level of professional training: students learned to draw portraits, still life, plaster statues, and eventually people. An art museum was founded at the school, which received sketches and drawings by Repin, Kramskiy, Shyshkin, Perov, and Aivazovskiy, which served as visual material in the educational process. M. Murashko studied the methods of teaching painting and drawing in foreign drawing schools and academies of arts: St. Petersburg, Krakow, Vienna, Paris, Bologna, Florence, Rome. Realizing the role of the young generation of artists in the progress of national culture, he created a textbook for students with images of Ukrainian ornaments, landscapes, genre scenes. For the formation of high culture, professionalism, worldview of students at school, at the invitation of M. Murashko, taught Kh. Platonov, V. Fabricius, M. Pymonenko, H. Diadchenko, gave lectures H. Pavlutskiy, H. Miasoiedov, M. He (Bilous, 2006).

Teachers of the school used progressive methods, which were based on the requirements of drawing from nature, adherence to the principle “from easy to more complex”, providing an individual approach, an organic combination of special and general training, i.e. focusing on comprehensive art education. Thus, the art school of M. Murashko provided a high level of professional training of artistic staff and thus

contributed to the formation of national art education in Ukraine.

M. Murashko's school did not receive state status and support, which, on the one hand, freed it from the norms of official art and provided ample opportunities for the development of students' creative potential, and, on the other hand, required constant recourse to patronage, which was provided by I. Tereshchenko (Kradiuk, 2013; Rusakova, 2014). It is characteristic that M. Murashko himself by various means avoided transformation of the school into a state institution and its subordination to the St. Petersburg Academy of Arts. In 1901 the school was reorganized into the Kyiv Art School.

In 1969, in the North-Eastern lands of Ukraine, in Kharkiv, M. Raievska-Ivanova founded a private art school, which initiated implementation of the progressive idea of involving artisans in professional art (Starchenko, 2013). M. Raievska-Ivanova invited carpenters, turners, plasterers, embroiderers, locksmiths and other professional craftsmen to Sunday lessons. Along with artisans training, the school of M. Raievska-Ivanova trained artists, providing necessary professional knowledge and practice for further admission to the Academy of Arts. Graduates received a high level of knowledge and skills, which gave the opportunity to continue their studies in the academies of art of the world. This is confirmed by the works of its students, which were exhibited at congresses on technical and vocational education, at the All-Russian exhibitions in Moscow, as well as at all local arts and crafts exhibitions. In addition, students' works were sent to competitions at the St. Petersburg Academy of Arts. The worldview and civic position of M. Raievska-Ivanova is revealed in Ukrainian themes of her works, arising students' interest in the spiritual and artistic heritage of Ukrainians. For example, according to the school curriculum, students thoroughly studied folk decorative and applied arts.

According to L. Sokoliuk, M. Raievska-Ivanova can be confidently called a teacher-researcher, because she paid considerable attention to the development of methods of art education, the theoretical foundations of subjects (Sokoliuk, 1979). M. Raievska-Ivanova described the consequences of her own practice in the following works: "ABC book of drawing for family and school", "Workbook of elements of ornaments", "On teaching drawing in our secondary schools by American methods together with drawing living plants", "Methods of teaching drawing at the Kharkiv Private School of Drawing and Painting", "Experience of the program on teaching drawing in Sunday schools for craftsmen", etc.

The activity of the Kharkiv Art School led to the creation of an art college on its basis in 1912.

As a result, the above-mentioned private centers of art education in Kharkiv, Kyiv, and Odessa were gradually transformed into state-run art schools, which, on the one hand, came under the control of the St. Petersburg Academy of Arts and lost their regional and national identity, and on the other hand, – retained consistency, logic and unity of the entire art education system.

An important stage in the formation of art education in Western Ukraine, in Galicia, was creation of courses to improve the skills of artisans who worked in traditional crafts. According to R. Shmahalo, in most cases, such professional art schools were aimed at "training artisans" and not at the development of an original creative personality. Until the end of the XIX century, these schools adhered to centralized curricula focused on artistic practice in historicism and copying of generally accepted patterns (Shmahalo, 2005). Therefore, opening of an art school in Lviv, which emerged as the General School of Drawing and Modeling at the Lviv Museum of Arts and Crafts (1877), opened new horizons in the field of art education. Its educational strategy was based on the study of folk and classical decorative and applied arts, on the development of local traditions (Siropolko, 2001). The names of Olena and Olha Kulchytskyi, O. Kurylas, T. Romanchuk, A. and V. Manastyrskyi, R. Selskyi, E. Mysko, and I. Trush are connected with the history of this school. The school provided thorough professional training, its students had the opportunity to study in higher art schools in Vienna, Munich, Prague, St. Petersburg, Rome, Paris, Krakow.

Thus, the art school in Lviv contributed to raising the professional level of Ukrainian art in the Western territories of Ukraine and, also, to further development of Ukrainian artistic traditions, provided preparation for admission to the Academies of Arts of Europe.

Thus, the leading drawing schools of Kyiv, Kharkiv, Odessa and Lviv in the second half of the XIX – early XX centuries played an important role in the training of domestic artists and in the development of fine arts in Ukraine.

Results. The study of the peculiarities of formation of the leading art schools of Ukraine in the history of domestic art education development of the second half of the XIX – early XX century allowed to draw conclusions:

– art education is represented by art schools, which were concentrated in almost all regions of Ukraine (in Central (Kyiv), North-Eastern (Kharkiv), Southern (Odessa) and Western (Lviv));

– art and education institutions provided an opportunity to reveal creative potential of many Ukrainian artists, craftsmen;

– these institutions provided a high level of professional training;

– school teachers used progressive teaching methods, which were based on a combination of traditional folk art with advanced European educational trends.

Conclusions. Thus, the ideological potential of Ukrainian society at the end of the XIX century

was conditioned not only by solving social problems, but also by delving into the national question, high level of national self-consciousness of intellectuals, teachers-artists, awareness that freedom of the personality and society is impossible without national art education.

Prospects for further research in this direction are seen in the careful study and comparative analysis of the methodological component of the educational process of the leading art schools of Ukraine in the XIX – early XX centuries.

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