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DEVELOPMENT OF DEVELOPMENT OF UKRAINIAN TAPESRY AS A COMPONENT OF DECORATIVE ART IN UKRAINE

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Abstract. *The article examines the development of Ukrainian tapestry from the late twentieth century to the early twenty-first century.*

The purpose of the study: *to examine, compare and analyse the works of Ukrainian tapestry masters.*

Methodology. *The main research methods chosen are the following: empirical, theoretical and empirical-theoretical. The empirical method includes observation, comparison, and generalisation. Theoretical methods include: ascent from the abstract to the concrete, abstraction, concretisation, identification and separation.*

Much of the work was carried out using empirical and theoretical methods, in particular, comparative analysis, induction, and deduction. Induction is cognition from facts to a certain hypothesis. Deduction is the movement of knowledge from the general to the particular and the derivation of consequences from premises.

Results. *On the one hand, the article examines aspects of the colour scheme of tapestries that emphasise the mood of the artists and the differences in techniques and methods, as well as materials favoured by tapestry masters. On the other hand, the identified features are common to a number of works, which are a manifestation of common trends in creativity. The transformation of images, change of colours, techniques and moods in the works of the masters from the 1970s to the first decades of the twenty-first century, when an active desire for plastic experiments and the search for new technological methods in the hand-weaving technique appeared in their work.*

Scientific novelty. *The colors, techniques, and methods of the Ukrainian tapestry masters are studied. It was shown up that in comparison with the 1970s and 1980s, when the works of the masters were restrained, pastel, often black and white, in the 1990s and 2000s the color palette of the masters of artistic textiles changed to a bright, life-affirming one. The longed-for independence seemed to inspire the artists, filling their works with freedom, joy, and the desire for creative experiments.*

Practical relevance. *The peculiarities of the color scheme of tapestries and techniques in the hand-weaving technique, revealed as a result of the study, can help tapestry masters and practicing designers expand the palette of creative possibilities in designing more colorful and emotionally rich residential and public interiors.*

Keywords: *tapestry, art, color, culture, artistic techniques, traditions.*

INTRODUCTION

A tapestry is a woven carpet with a plot or ornamental filling of the plane, or a decorative artistic fabric with woven patterns. In ancient times, tapestries were called wallpapers used in the interior as wall decor. They were essentially lint-free handmade carpets. Such products were extremely expensive, so they were available only to very wealthy people. The industrial production of tapestries was first established in France. The products were named after the founder of the factory, Gilles Gobelin.

In the twelfth century, the process of creating fabric was complex and laborious, but the aesthetic result exceeded all expectations: reproductions of paintings by great artists, biblical stories, and original ornaments came to life on the canvases. The carpets-pictures were very popular, and King Louis XIV even bought this weaving factory and created the Royal Tapestry Manufactory. Initially, the carpets-pictures (wallpapers) of this particular factory were called "gobelins", and all other thematic and ornamental carpets were called "arras". The history of tapestry development is very long. The technique of creating paintings on carpets was known in ancient Egypt, and the peak of tapestry art was in the 4th-7th centuries. In Europe, the popularity of tapestries increased with the beginning of the Crusades. Back then, the church was responsible for creating tapestries, so the main subjects on carpets were biblical or historical motifs. Tapestries with geometric patterns or floral ornaments were also common. At that time, tapestries performed not only a decorative function but also perfectly protected the room from draughts. In those days, as well as now, decorating walls with tapestries was and is an indicator of luxury and respectability of the house. Whole compositions consisting of several paintings made in a single theme became fashionable. Wall paintings were woven from natural materials – wool, silk, and linen fibers. The paintings were often decorated with gold and silver threads.

ANALYSIS OF PREVIOUS RESEARCHES

The leading works in the study of Ukrainian tapestry are the works of O. Yamborko of the 1960–1990s [16; 17; 18; 19; 20.]. His publications were the first to carry out a detailed study of the comparison and mutual influence of fine and decorative arts. O. Yamborko focuses on the second half of the twentieth century, a period that had not been studied in detail until then. He analyzed tapestries made by contemporary artists and made a comparative analysis of these works.

The greatest attention is paid to associative tapestries by young artists (O. Rybotytska, T. Yadchuk-Bogomazova, N. Pikush, V. Gankewich, L. Kvasnitsa-Ambitska), whose works are distinguished primarily by color.

Z. Chehusova in her publication "Avant-garde art as a factor in the formation of professional art textiles of Ukraine in the late twentieth – early twenty-first century" (2008) [5; 15] identifies the main artistic trends of European modernism and analyzes their influence on the development of art textiles of Ukraine in the late twentieth – early twenty-first century.

The work presents a detailed analysis of tapestries and textile panels by such artists from different regions of Ukraine as: O. Rybotytska, T. Pecheniuk, O. Kovach, O. Marino, L. Kvasnitsa, L. Borysenko. The works of O. Nykorak are devoted to the genesis of Ukrainian folk textiles of the nineteenth-twentieth centuries [9]. M. Tytarenko covers the issue of textile installations [14].

The five-volume edition of "History of Decorative Art of Ukraine" (2007) edited by G. Skrypnyk [13] can also serve as an important source for studying the history of the development of domestic art textiles. The topic of research of modern authors' techniques of textile production and decoration in the years of independence of Ukraine is quite interesting and multifaceted and is covered in the dissertation by L. Zhuravel-Zmeev "Modern authors' techniques in the design of textile products of Ukraine in the XXI century". The role and place of the tapestry in the cultural and artistic environment of the Soviet reality is reconsidered in the publications by E. Lypovetska, O. Yamborko, O. Magerovsky, G. Kusko, D. Bobiak, O. Lukovska. The tapestry of the late twentieth and twenty-first centuries is the subject of research in the works of O. Babenko, Yakovets, A. Symak, L. Andrushko, N. Lukovska, N. Kocherga, G. Slobodian and others.

PURPOSE

The purpose of the study: to examine, compare and analyse the works of Ukrainian tapestry masters.

RESULTS AND DISCUSSION

One of the most interesting problems of the 21st century is the synthesis of spatial and plastic arts. There are processes of integration of arts, interpenetration and mutual enrichment of not only individual genres, but also art forms. As a result, new genres are emerging that combine features of several related genres. This

process contributed to the metamorphosis of the tapestry, which went from the classical flat to textured and embossed and then to independent textile structures.

The creation of such constructions is impossible without the simultaneous use of techniques from weaving, painting, sculpture, and scenography. In recent decades, the development of tapestry has attracted the attention of many artists, not only textile designers, but also painters, graphic artists, monumentalists, and ceramists. Over the years, daring experiments in forming have been carried out and a sharp turn from applied art to monumental art has been made. As a result, the tapestry has incorporated features of several genres and can appear in numerous forms, from "textile painting" to "textile sculpture." In the process of development of Ukrainian tapestry, the first step was in more active appeal to painting, and the second step was the transition from palettes to weaving crosses. In addition to studying the problems of color, there is an interest in the texture and plastic effects of the woven surface. The latter required mastering the entire heritage of tapestry and carpet weaving of past years and epochs. The artists learned to weave themselves, carrying out the work from conception to immediate realization.

Handmade work in the material by the author himself significantly expanded the scope of the artist's creative possibilities. Since the material became the main actor, the search for new structures and textures led to synthetic raw materials, to sisal, as well as to the use of leather, horsehair, sheep fleece, metal threads, which were introduced into the fabric along with such weaving materials as wool, linen, hemp, and silk. As a result, the surface of the tapestry began to grow and become covered with hills of multi-layered textures. The weaving technology itself is gradually changing. Earlier weaving methods used to hide the warp, now artists use a looser weaving system that exposes both the warp and the structure of the fabric.

The next step was to use a constant play of contrasts – interspersing dense fabric with openwork, coarse ties with fine ones. Then the fabric began to be perceived not only as a part of the wall, but also as an independent three-dimensional object in space.

Now the artist could "crash" not only into the color, but also into the structure, build a spatial structure, using the possibilities of both the pictorial material (paint) and the plastic material (yarn).

The magic of the third dimension now dictates the choice of material, the logic of form,

and the meaning of functional purpose. Thus, contemporary Ukrainian tapestry can be called "active plastic". At the same time, Ukrainian artists who create tapestries do not break with the main precept of decorative art – utilitarian purpose, preserving their role of "domesticating" the house, bringing softness and warmth inherent in textiles. From an elitist, aristocratic genre in the past, it is now becoming a more democratic art. Because of its uniqueness, it can decorate both public interiors (while it tends to be monumental art) and almost intimate home interiors. In the past centuries, tapestry was mostly used to keep warm in the cold, poorly heated rooms of palaces and castles, and now it plays an important role in creating a positive interior atmosphere. Decorative textile panels bring people joy, decorate their lives, create coziness and good mood. The specificity of the tapestry is that it draws attention to the beauty of the material, the properties of the texture and the subtleties of its structure. At the same time, not only the eyes but also tactile sensations are involved in the emotional impact. The influence of the tapestry on the physiological and psychological level brings people joy and creates a good mood.

One of the most pressing problems of Ukrainian tapestry is the problem of its organic integration into the contemporary environment. Today, a tapestry artist must have the ability to combine a free flight of imagination with a precise calculation: what will be the viewer's emotional perception of the work and whether it will be able to evoke aesthetic empathy in the viewer. And only the artist's talent can serve as a measure of skill.

In the Ukrainian tapestry of the 70s and 80s, we can trace the development of the tapestry as a variant of the traditional carpet. During these years, there are interesting finds by artists who drew inspiration from the mosaics of ancient Kyiv and the works of Ukrainian monumentalists of the 1920s, such as the Lesya Ukrainka tapestry by Liubomyr and Tetiana Dmytrenko (Fig. 1).

In the 1970s and 1980s, Ukrainian tapestry was characterized by color and plot restraint, many works were in black and white (N. Pavuk's work "Boikivshchyna", O. Mashkevych's work "Awakening", A. Lamakh's work "Herbs", O. Krypiakevych's work "The City of Prince Lev") (Fig. 2), and only since the mid-1990s the mood of the works has changed. Bright colors began to prevail, and life-affirming plots appeared.

Liudmyla Zhogol is well known in the artistic environment as one of the founders of the national school of artistic textiles of



Fig. 1. a) Dmytrenko L.I., Dmytrenko T.N., *Lesya Ukrainka*, 1974;
b) O. Lamakh. *Herbs*, 1974

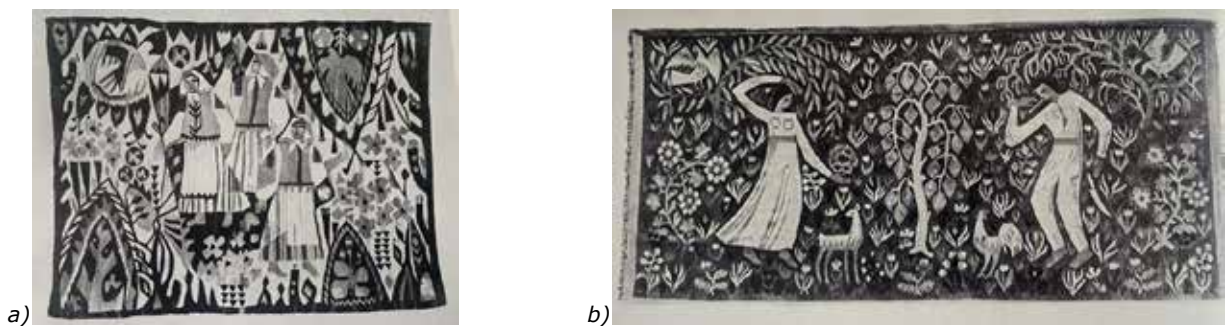


Fig. 2. a) Pauk N. *"Boykovshchyna"*, wool, 1970;
b) Mashkevych O. *"Awakening"*

Ukraine [5; 6; 7; 11; 18]. People's Artist of Ukraine, Academician of the Ukrainian Academy of Architecture, Candidate of Art History, winner of the Kateryna Bilokur Prize, Chevalier of the Order of Princess Olga. Working as the head of the department of arrangement and decoration of public and residential buildings of the Kyiv Zonal Research Institute of Experimental Design L. Zhogol actively promoted cooperation between architects and artists on decoration of interiors and facades of public buildings.

As a result, tapestry began to play an important role in the formation of the artistic image of architectural structures on a par with such varieties of monumental and decorative art as mosaics, ceramics and stained glass.

At that time, under her leadership and with the participation of masters of architectural ceramics, decorative textiles, metal, a number of interesting projects were realized: hotels "Dnipro", "Moscow" (now Ukraine), "Rus" and others.

Especially interesting is her work on the decoration of the Cinema House in Kyiv.

Remaining a supporter of classical tapestry, the artist mainly used traditional

materials (wool, sisal) and smooth weaving techniques. In the tapestries of Zhogol one can feel both the genetics of national carpet weaving and an indirect connection with French and Flemish wallpapers. The construction of conventional decorative composition of tapestry is combined with precise interpretation of details, she masterfully learned to transform her field observations of nature into a generalized artistic form.

The floral and vegetal world of Zhogol comes to life in well-honed and artistically completed images ("Requiem"). Familiar and beautiful flowers and herbs create a beautiful mood ("Dedication to Ekaterina Bilokur", "Stelmakhovye Dewes", "Silence"). Sunflowers with their golden glow glorify earthly life (fig. 3).

The series of winter landscapes-tapestries is full of sadness. Melancholy trees that have thrown off their summer clothes, covered with snow, stir with hidden sadness ("Winter", "Winter Kyiv") (fig. 3).

Numerous works by L. Zhogol confirm that she was indeed one of the most talented masters of "mood tapestry".



Fig. 3. a) Liudmyla Zhohol. *Sunflowers*;
b) Lyudmyla Zhohol. *Winter Kyiv*

Maria Litovchenko and her husband Ivan Litovchenko were among the first to introduce tapestry into the interior of public buildings in Ukraine [3; 4; 6; 10; 11; 17]. Monumentalists by the composition of their plastic thinking, they become desirable co-authors of architects to create interiors. The artists created about 50 large-scale tapestries, most of which amaze with the epicness of the idea, creative breadth and precision of formal solution. Tapestries of the creative couple become an integral part and decoration of houses of culture, clubs, museums, libraries and marriage palaces. Thus, working on the complex decoration of the Marriage Palace in the city of Alexandria in Kirovograd region, the artists in co-authorship with Vladimir Pryadka made a large and significant tapestry "Hymn of Life" (Fig. 4). In the middle of the tapestry composition there is a symbol of life – an egg as the structure of the Universe. In the

center – mother and child in a round dance of girls, future mothers. Surrounded by the roads of life married couples are everywhere. At the bottom – a mother and her son-defender, above – the daily work of a miner, and even higher – a man who protects a woman from a threatening cloud.

The right part is "Autumn of Life", dedicated to our great-grandparents and grandchildren, which gives us hope for the continuation of life. On the left is the composition "Oath under the Tree of Life", which grows out of loyalty to deceased ancestors. There was no such tapestry in Ukraine at that time. It was woven by carpet weavers from the town of Reshetylivka, Poltava region. The foyer in front of the reading rooms of the National Library of Ukraine is decorated with a tapestry-triptych "The Origins of Slavic Writing" (by M. Lytovchenko and I. Lytovchenko, size 7×3.5 m), made using the hand-weaving

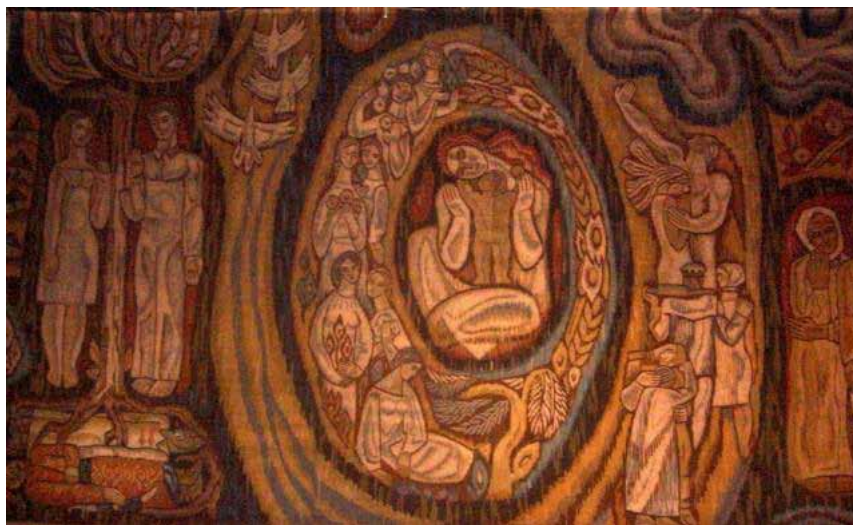


Fig. 4. M. Litovchenko, I. Litovchenko "Hymn to Life"

technique (Fig. 5). The materials are wool and lurex. The tapestry triptych is located in front of the reading rooms. Its beauty is based on the harmony of magical golden-red, white and black colors. The melody of colors, like a beautiful overture, "sounds" in the spacious hall. The compositional solution of the tapestry is due to the presence of columns that do not allow you to perceive the entire area of the canvas at the same time.

The entire plane of the tapestry seems to be divided into separate plots. In the central part, against the background of bright fire, pagan symbols are depicted, representing the images of the creation of the world and the birth of writing. The symbolic images are replaced by concrete ones: Kyiv chronicler and writer Nestor, creators of the Slavic alphabet Cyril and Methodius, lexicographer, writer, and engraver Pamvo Berynda, the author of the first printed Ukrainian dictionary, Ukrainian and Russian first printer Ivan Fedorov, and Ukrainian political and educational figure Metropolitan of Kyiv Petro Mohyla. The left and right parts of the triptych are devoted to the evolution of writing in the context of the informatization of society. The main idea of this amazing, gigantic tapestry is that the book is a treasure house of knowledge and human wisdom. In 1998, the authors of this work were awarded the Taras Shevchenko National Prize of Ukraine.

The famous "tandem" of textile artists existed for almost forty years and is associated with the formation of the Ukrainian tapestry school of the second half of the twentieth century. The Litovchenko couple also played a role in the formation of the figurative language of figurative textiles with emphasized national originality in Ukraine. The tapestry "Carols" is a vivid example of the unique artistic style, bright colors and diversity of images.

Creative commonwealth of artists put a certain imprint on the plot features of tapestry compositions, such as female and male beginnings – on the one hand, poetic and lyrical sounding of the plot, and on the other hand – patriotic and romantic vision in the perception of compositions. Such dualism of aesthetic perception can characterize certain series of their works: "Awakening", "Music", "Song", "Lovers", "Anxiety" and "Carols" (Fig. 6).

In the tapestries of the early XXI century by talented textile artists of the middle generation – N. Borysenko, M. Bazak, O. Rybotytska, O. Paruta-Vitruk, N. Lapchyk, N. Pikush, L. Borysenko, M. Churlu, in textile volume compositions by G. Diukhovska – we observe the transformation of the image, active striving for plastic experiments, search for new technological methods in the technique of hand weaving.

Halyna Diuhovska is a member of the Union of Designers of Ukraine, the Union of Artists of Ukraine and the Union of Journalists. She works in the field of decorative and applied arts [3; 6; 8; 12; 19.]. She is the winner of the Kateryna Bilokur Prize.

To create her interesting compositions, the artist uses threads of ordinary linen. But when you look at the intricate way the colorful strands woven into triangles, circles, and wavy lines, you are struck by the miracle of turning ordinary geometric shapes into powerful symbols, feel the oily spirit of plowed land, the freshness of falling water, the warmth of the sun's rays. You focus on one strand and notice tiny transparent beads and pieces of amber strung on a thin silver thread between the strands. Change the angle of view a little – and here is the "Bird" shining with fiery feathers, the charming "Fern Flower" fluttering its petals (fig. 7), the mysterious incomprehensibility of the "Birth



Fig. 5. M. Lytovchenko and I. Lytovchenko, tapestry-triptych "The Origins of Slavic Writing"

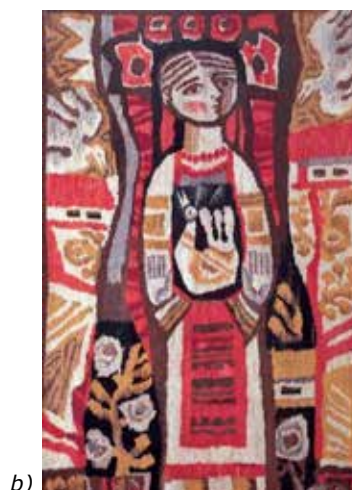


Fig. 6. a) M. Litovchenko, *I Litovchenko*.
"Carols": b) M. Litovchenko. "Anxiety", I. Litovchenko

of Stars". Halyna Diuhovska jokingly calls her art "poking out". Each work of Ms. Diuhovska is a bundle of energy. Even more than colorful paintings, panels and spatial compositions made in one color impress.

The next representative of tapestry artists is Olga Paruta-Vitruk, a decorative textile artist [13; 14; 15]. Her main direction is a classical hand weaving. Olga creates large-scale smooth-woven lint-free tapestries and mini-tapestries, she also experiments in the field of non-traditional textiles. In her work Paruta-Vitruk skillfully relies on the ancient Ukrainian traditions of color and ornamental-composition construction of pysanka, folk carpet, lizhnyk. That is why the decorative flatness of her tapestries, consistency of color combinations and harmony of linear rhythms are so fascinating. Preserving the basic canons of hand weaving, she finds her plastic expression in modern rhythms of author's

ornament with motifs of flowers, trees, birds (Fig. 8, 9). In her experimental textile works she works on the edge of geometric abstraction and graphically generalized figurativeness. The artist's works have been recognized with many awards and diplomas.

CONCLUSIONS

Today the decorative art of Ukraine confidently proves its equality with other types of artistic creation. As a result of this process, tapestry as its component is also moving from classical flat to textured and relief, and then to independent textile designs. In recent decades, the development of tapestry has attracted the attention of many artists, not only textile designers, but also painters, graphic artists, monumentalists and ceramicists. Due to its uniqueness, it can decorate both public interiors (with a bias towards monumental art) and cozy

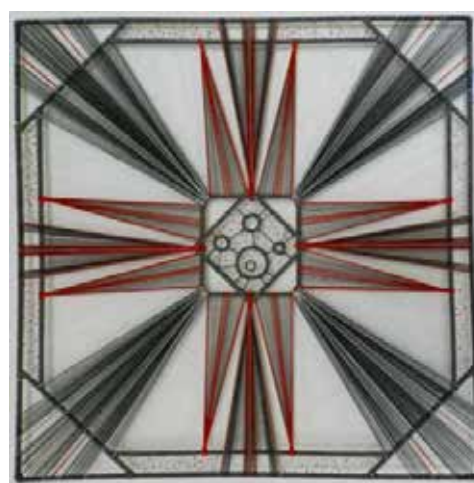


Fig. 7. Halyna Diuhovska Tapestries *Fern Flower*, *Bird and Birth of Stars*.



Fig. 8. O. Paruta-Vitruk. Smooth comb technique
"Flowering tree". Wool



Fig. 9. O. Paruta-Vitruk. Birds, wool

home interiors. The impact of tapestry on the physiological and psychological level brings people joy and creates a good mood.

The analysis of the development of Ukrainian tapestry from the end of the XX century to the present day has shown that in comparison with 1970–1980s, when the works of masters were restrained, pastel, often black and white, in 1990–2000s, the color palette of masters of art textiles changes to bright, life-affirming. The coveted independence seemed to inspire the artists, filling their works with freedom, joy and the desire for creative experimentation. Tapestries of modern masters of art textile of Ukraine fully reveal the magic of this immortal art, the roots of which go back to the Middle Ages.

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АНОТАЦІЯ

Башта О., Сідорова О. Розвиток українського гобелену як складової частини декоративного мистецтва в Україні

У статті розглянуто розвиток українського гобелену від кінця XX ст. до початку XXI ст.

Мета дослідження: розглянути, порівняти та проаналізувати роботи майстрів гобелену України.

Методологія. Головними методами дослідження є емпіричний, теоретичний та емпірично-теоретичний. Емпіричний метод охоплює спостереження, порівняння, узагальнення. До теоретичних прийомів належать: сходження від абстрактного до конкретного, абстрагування, конкретизація, ототожнення та відокремлення.

Значна частина роботи була проведена саме емпірично-теоретичними методами, зокрема використано методики порівняльного аналізу, індукції, дедукції. Індукція – пізнання від фактів до певної гіпотези. Дедукція – рух знання від загального, приватного і виведення наслідків із засновків.

Результати. З одного боку, розглянуто аспекти колірного рішення гобеленів, які підкреслюють настрій митців і відмінності технік та прийомів, а також матеріалів, улюблених майстрами гобелену. А з іншого боку, виявлено риси, спільні для низки робіт, які є проявом спільних тенденцій у творчості. Досліджено трансформацію образів, зміну кольорів, технік та настрою в роботах майстрів від 1970-х років до перших десятиліть XXI ст., коли в їхній творчості з'явився активний потяг до пластичних експериментів, пошуки нових технологічних прийомів у техніці ручного ткацтва.

Наукова новизна. Досліджено кольорову гаму, прийоми, техніки майстрів Українського гобелену. Виявлено що порівняно з 1970–1980-ми роками, коли роботи майстрів були стриманими, пастельними, часто чорно-білими, у 1990–2000-х роках палітра кольорів майстрів художнього текстилю змінилася на яскраву, життєстверджуючу. Жадана незалежність немов окрилила митців, наповнивши їхні твори свободою, радістю, прагненням до творчих експериментів.

Практична значущість. Особливості колірного рішення гобеленів і прийомів у техніці ручного ткацтва, виявлені в результаті дослідження, можуть допомогти майстрам гобелену і практикуючим дизайнерам розширити палітру творчих можливостей у проєктуванні більш досконалих у колірному відношенні та емоційній наповненості житлових і громадських інтер'єрів.

Ключові слова: гобелен, мистецтво, колір, культура, художні прийоми, традиції.

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