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## **UKRAINIAN ARTISTS FIRST QUARTER AGAINST TWENTIETH CENTURY KRAKOW ACADEMY**

*Abstract: The role of the Krakow Academy of Fine Arts in educational and cultural shaping the future of the galaxy of artists Galicia first quarter of the twentieth century.*

*Keywords: Cracow Academy of Fine Arts, Painting Genesis Galicia, A. Sheptytskyi faculty.*

**Statement of the problem.** Study in personalities or groups of artists, always appearing or another circumstance, of cultural and artistic, educational institution. Activities of the institutions defined context of artistic life in general and in particular of identity formation. During the formation of national and cultural development of Galicia first quarter of the twentieth century. held with prominent artists and intellectuals. Configuration exhibition of art and cultural life of the city of Krakow and at the turn of the nineteenth and twentieth centuries, found a coherent pan-European platform of intercultural dialogue, which subsequently had a positive impact on the formation of Ukrainian artists and schools accelerated the paradigm shift of Fine Arts of Lviv.

**Analysis of research and publications.** Ukrainian Soviet art history has formed a certain vector of Ukrainian art pen. quarter of the twentieth century. However, criticism of art Diaspora worked more analytical and neutral, as evidenced by the works of a number of publications and Sichyns'koho S. Hordynsky that in the XXI century become an important source base for Ukrainian art [2,8]. Criticism 40th years of the twentieth century in the Diaspora focused on building national painting, graphic and architectural plastic school. Only in the 90s of the twentieth century, "to eliminate blind spots" in the genesis of Ukrainian art takes a new generation of researchers in the Ukraine. The most problematic of intercultural relations systematically reviewed publications O.K.Fedoruk, particularly in the book "Sources of cultural relations" [11]. For the purpose of the disclosure categories multidimensional impact of European art schools in the formation of Ukrainian artists of the first quarter of the twentieth century., The analysis of works of modern scholars R. Yatsiv [6,13] O. Lagutenko [5] A. Pelenskyi, V. Susak [9 ], significant research unit acting O. turnip, revealing a kaleidoscope of artistic events city of the first half of the twentieth century. [7], documentary and informative guide serves as a source of "Ukraine-forming art exhibitions in Ukraine, 1919-1939" [6], the material

on educational art institutions in Galicia and Ukraine found in R. whipped studies [12], considered useful for theme is thesis O. Denysyuk [4].

**The purpose of this work.** Illumination generation of Ukrainian artists of the first quarter of the twentieth century, Who won the initial art education at the Cracow Academy of Fine Arts, created modern art and new identifiers culture.

**The main part.** Ukrainian painting of the nineteenth beginning. Twentieth century., Like all Ukrainian national culture of that time, evolved into complex historical conditions. Geographically and socio-economically Ukraine was not a single public space - East Dnieper were part of the Russian Empire, and Galicia, Bukovina, Transcarpathia were actually on the Rights semi-colonies Austria-Hungary. However, the first quarter of the twentieth century. stage becomes meaningful definition and development of national identity in the way of cultural formation. It should be noted sotsio-structure-organized, which effectively functioned in these chronological limits, regardless of geopolitical distribution in Ukraine. Significant figures and their authority, educational art institutions, including Krakow Academy, creating more favourable conditions for the formation of the irreversible process of establishing a modern national school of painting. Consolidation of creative potential, investments in the development of science, industry and the formation of educational institutions led to the intensification of public understanding of the value of the individual in the state-building process. Social ideals and ambitious plans for the creation of "Ukrainian" style gained distinct structural character and despite the crisis conditions, moved to the actual implementation, proving yet saved, today, artistic and architectural heritage of the period. The image of Ukrainian art in European schools gradually refused to traditional "narrative form" and "addressed" to the visual experience, the transmission changing experience caused shapes, colors of nature, too, was sent to basics, looking for a new formal vision. Modern, Impressionism in Ukrainian art matured slowly and was not a sudden reaction to their appearance in France. He "came" in Ukraine through the prism of Vienna, Munich, Krakow directly through art schools, which in the beginning. Twentieth century studied Ukrainian. Our art as an artistic process in other European countries specified period, undergoing metamorphosis related creative and styles change, characterized by national identifiers. Some historical and artistic styles to certain formalities Ukrainian soil gave good results, for example "Ukrainian Cossack Baroque", "Ukrainian-Byzantine style," and that when the end of the nineteenth and early twentieth century's., The limits of the continental culture began to lose its sharpness for universal creative ideas and neo-styles. The understanding of the formation of the Ukrainian culture and concepts of "Ukrainian art" and "Ukrainian style" linked with appropriate reinterpretation of the history of Ukraine. In Western Ukraine under Austrian freehold Ukrainian painting of the nineteenth century your way. The end of the nineteenth and early. Twentieth century. Been known to designated high growth of Ukrainian national movement and the revival of Ukrainian culture. However, this period is extremely challenging times for

art schools in Ukraine. Russian administration eliminated in various ways such as higher school in eastern Ukraine, and in contrast, concentrated technical support and art education in St. Petersburg and Moscow. Project inception of the Academy of Arts in Kiev, also met resistance from the central government in St. Petersburg. Laying in Kyiv Initiative "Central Industrial Art School" (John Tereshchenko, 1908), "lay" in the Ministry of Commerce and Industry in St. Petersburg until 1917 Since the beginning of the twentieth century. virtually Ukraine arts colleges focused in Lviv and Kyiv. Thus, students in secondary schools in Ukraine remained or to travel abroad or to study in St. Petersburg and Moscow. Of course, training in activities require considerable resources and hampered issue of passports, which the Russian administration issued not willingly. In Galicia considerable authority celebrated Metropolitan A. Sheptytskyi European education which, to a large extent solved the need for Ukrainian art of the impasse backwardness and obscurantism provincial wide horizons for pan-European research. It has defined its policy as a patron of artists. He owes its Western European art education several generations of Ukrainian artists, including M. Sosenko, M. Boychuk, J. Butsmanyuk, Yves. Severin, J. Struhmanchuk, M. Fedyuk, M. Parashchuk, Yves. Spit-nin. School of Fine Arts belonged to the best art schools in the then Austro-Hungarian Empire, it maintained a high level of education, dominated artistic traditions that spread and methodically taught a number of well-known Polish artists-teachers. The structure and teaching work this academic institution claimed level. Of course, the young Ukrainian, art enthusiasts admired the artistic life of Krakow and its monuments, museum collections. At the turn of the century, Krakow Academy becomes the focus of active Ukrainian Studies from Eastern Galicia. Since 30 years of the nineteenth century, Director of the School of Fine Arts in Krakow for 20 years, was Jan Matejko (1839-1893 years), by which the school became a major center of Polish graphic art, and in 1897 - Get the status of the academy. Matejko formed a team of talented teachers - Falat Yu, L. Vychulkovskyy, L. Loeffler, Jan Stanislawsky F.Ruschyts, yakizaklaly basic principles of the learning process and conceptual framework for education-conscious creators of national art. After Ya.Mateyka, led Yu.Falat Academy, during which passed his artistic formation of a number of artists from Eastern Galicia: M.Burachek, M. Sosenko, T. Vatsyk, J. Severin, J. Struhmanchuk, M. Fedyuk and others which later become the vanguard of progressive in the way of creating imagery and stylistic context of Ukrainian art. At the Academy study has been prepared on the basis of individual character that supported creative atmosphere among the students. In class painting and drawing dominated acts, portraits, still life setting. In the classroom landscape, according to the "Academy Project", set the recommended choice of location: for sea - the Baltic coast, forest - Bialowieza Forest, Silesian Beskids, Tatras, Eastern Carpathians. After the death of Jan Matejko, who represented the academic program, the Academy of Western penetrate new developments that have largely influenced the new technique of educational process, views on the nature and objectives of art, freedom of artistic expression, which left a

mark on the creative aspect of future formation artists. And that was the main factor that drew in Krakow artistic young people from Galicia. Outstanding Polish landscape painter Jan Stanislawski forms at the Krakow Academy of Fine Arts a galaxy of eminent artists: M. Burachek from Kiev, Lviv resident John. Trush. They O. Murashko later become mature representative of Impressionism in Ukrainian painting. A neovizant-tiyska style of "secessionist taste of" M. Sosenko, will be programmed for a number of artists vector monumental sacral area of XX-XXI century.

**Conclusions.** Krakow Academy was one of the centers of formation of Ukrainian art, which in the beginning. Twentieth century receive primary art education masters galaxy of outstanding Ukraine: Ivan Trush, M. Sosenko, M. Zuk, M. Burachek, A. Nowakowski and others that radically changed the vector of preferences towards further genesis of the national school and actively contributed to the inspiration Ukrainian art in the pan-European cultural space.

**Prospects for further research.** Broader perspective, this open and structured in bachelor and master thesis work I.A. Tyrpych (NAAA, Department of Theory and History of Art, Kiev) - supervisor prof. O.K. Fedoruk. Further research is an important segment of the first chapter of the thesis V.R. Radomskoyi, the theme of which is directly related to the development and establishment of the Ukrainian school of monumental and decorative art of sacred direction the works of M. Sosenko (1875-1920) - the supervisor prof. B.S. Cherkes. Research and analytical developments on this topic introduced in a number of subjects, including "specialized painting", "Specialized picture" for the basic direction 6.020207 "Design" department "Design and architecture fundamentals" of the Institute of Architecture "Lviv Polytechnic".

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#### Аннотація

***Радомская В.Р., Тырныч И.А., Украинские художники первой четверти XX века в Краковской академии искусств. Освящена роль Краковской Академии искусств в образовательном и культурологическом формировании будущей плеяды художников Галичины первой четверти XX века.***

***Ключевые слова:* Краковская Академия искусств, генезис живописи Галичины, А. Шептыцкий, преподавательский состав.**

#### Анотація

***Радомська В.Р., Тирнич І.А., Українські художники першої чверті XX століття у Краківській академії мистецтв. Висвітлено роль Краківської Академії мистецтв в освітньому і культурологічному формуванні майбутньої плеяди митців Галичини першої чверті***

*XX століття.*

*Ключові слова: Краківська Академія мистецтв, генезис живопису Галичини,  
А. Шептицького, викладацький склад.*