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Ceramics of Halychyna in the late 19th – early 20th centuries. Scientific and professional schools. Technologies. Personalities.

***Abstract.** An analysis of numerous artefacts of the first third of the 20th century suggests that the production of many varieties of art-and-industrial ceramics developed in Halychyna, in particular architectural ceramic plastics, a variety of functional ceramics, decorative tiles, ceramic tiles, facing tiles, etc. The artistic features of Halychyna art ceramics, the richness of methods for decorating and shaping it, stylistic features, as well as numerous art societies, scientific and professional associations, groups, plants and factories specializing in the production of ceramics reflect the general development of this industry in the first half of the century and represent the prerequisites the emergence of the school of professional ceramics in Halychyna at the beginning of the 20th century. The purpose of the paper is to analyze the formation and development of scientific and professional schools of art-and-industrial ceramics of Halychyna in the late 19th – early 20th centuries. The research methodology was chosen, in accordance with the specific factual material, the goals and objectives set in the work, developed on the basis of a systematic approach and the principle of historicism, using the method of complex art analysis, synthesizing the research capabilities of comparative historical, functional, typological research methods. The principle of consistency assumed the consideration*



of certain issues, in accordance with the sequence of processes that took place in such a popular variety of professional decorative applied art as art ceramics. Due to this approach, the authors tried to focus on a detailed elucidation of the ways of building professional creativity in an inextricable relationship, taking into account the characteristics of a certain material, the needs of appropriate material support, and the establishment of technological processes. Furthermore, such a presentation of the paper material has provided a clearer indication of the possibilities and prospects for the development of the artistic ceramics art. In the process of work, the authors were aware that all the problems related to the art of the first half of the 20th century, including the development in the production of art ceramics in Halychyna, are only at a certain stage of thorough study. That is why this work is one of the stages on this path. In this regard, this study was interpreted by the authors not as one that should finally exhaust the chosen topic, but on the contrary – the work should create an opportunity for further more detailed study of individual phenomena, the work of artists, or the analysis of groups of specific pieces of art.

Keywords: *decorative applied art; art-and-industrial ceramics; manufacturing technology; peculiarities; Ukrainian style; Lviv museums*

Introduction.

An analysis of numerous artefacts of the first third of the 20th century suggests that the production of many varieties of art-and-industrial ceramics developed in Halychyna, in particular architectural ceramic plastics, a variety of functional ceramics, decorative tiles, ceramic tiles, facing tiles, etc. The artistic features of Halychyna art ceramics, the richness of methods for decorating and shaping it, stylistic features, as well as numerous art societies, scientific and professional associations, groups, plants and factories specializing in the production of ceramics reflect the general development of this industry in the first half of the century and represent the prerequisites the emergence of the school of professional ceramics in Halychyna at the beginning of the 20th century.

Regarding the general dynamics of the development of art-and-industrial ceramics, it should be noted a certain peripheral weakness of economic relations in Halychyna at the beginning of the 20th century and the lack of infrastructure necessary for the development of the industry. Such conditions forced local entrepreneurs to start active activities in those industries that had deep roots in folk culture (Kara-Vasylieva, 2005, p. 257). The process of improving the art qualities of the ceramics of Halychyna of this period was slow, but progressive (Zakharchuk-Chuhai, 1979, p. 105). It was at the beginning of the 20th century that this area of decorative art was recognized as a special sphere of art activity, subject to its own laws, which had its own means of art and emotional impact. At the same time, professional artists, graduates of art schools began to work in the field of ceramic art.

In the decorative arts at the beginning of the 20th century, qualitative changes took place. This also applies to the introduction of new forms of folk culture into the

cultural-and-art space and the development of new stylistic features of decorative art. At this time, we are witnessing a process of serious interest of the creative community in folk art. An active collection and formation of museum collections, a theoretical substantiation of the very concepts of “folk art” and “decorative art” began. Consequently, an important role in the creation of individual ceramic workshops, factories, and plants, educational institutions is played by figures of Ukrainian art and science, such as Prof. Volodymyr Shukhevych, Prof. Julian Zakhariievych, Prof. Ivan Levynsky, and many others.

The three named personalities were directly involved in the formation of a kind of art style that spread in Halychyna at the beginning of the 20th century. It should also be noted the support and indirect assistance to this movement of Metropolitan Andrey Sheptytsky. Moreover, such well-known figures of Ukrainian culture as I. Franko, M. Hrushevsky, K. Trylovsky, and others had a certain influence on the formation of art-and-industrial ceramics of Halychyna.

At that time, there was also an active search and development of the Ukrainian national style. The processes of shaping the latest art movements, active and fruitful cooperation of leading avant-gardists with folk craftsmen and their appeal to the symbolic language of folk art are taking place. These mutual influences lead to profound structural changes associated with the emergence of a new stylistic trend in Ukrainian modern art. The process of creating a national style was, first of all, a progressive manifestation of the patriotic feelings of the intelligentsia, the awareness of oneself as a nation.

Many researchers turned to the problems of the development of professional decorative applied art at the beginning of the 20th century and in particular – to art ceramics in Halychyna. However, only some of their works contain elements of theoretical generalization of rich factual material, as well as also cover all the traditional varieties and trends in the development of the art of ceramics. The vast majority of publications are dedicated to individual artists, art events, exhibition reviews, etc. There is also insufficient coverage of the use of expressive means taken in the visual arts – painting, sculpture, graphics – in art ceramics.

The purpose of the paper is to analyze the formation and development of scientific and professional schools of art-and-industrial ceramics of Halychyna in the late 19th – early 20th centuries.

Research methods.

The methodological basis of the work is the principles of consistency and historicism. The peculiarity of the work was to identify and to correctly understand the specifics of the period subject to thorough study. The main thing in this was the realization that the studied creative environment, as well as the creative destinies of individual artists, were subjected to an unprecedented influence of external factors, a certain ideological pressure that limited the creative freedom. That is why the principle of historicism was important in the methodological basis of the work. It is the principle

of historicism, the consistent study and systematization of the material under study with its subsequent presentation, in accordance with a certain, pre-adopted periodization, allows us to consistently trace the processes taking place in the art environment and the development of the scientific component in the manufacture of ceramics.

The principle of consistency, which was used by the authors in preparing the materials of the paper, assumed the consideration of certain issues, in accordance with the sequence of processes that took place in such a popular variety of professional decorative applied art as art ceramics. Due to this approach, it was possible to focus on a detailed clarification of the ways of forming professional creativity in an inextricable connection, taking into account the characteristics of a certain material, the needs of appropriate material support, and the establishment of technological processes. Moreover, such a presentation of the material provided a clearer indication of the possibilities and prospects for the development of the mastery of art ceramics.

The processes taking place in art in general and the art of ceramics, in particular, were projected at the famous art center in Europe – Halychyna. When presenting factual material, the authors periodically carried out a comparative analysis and comparison of the local situation with individual historical events that took place during the beginning of the 20th century, difficult for the European world.

The foundation of the source base of the study is factual material collected during the meetings of the authors with lecturers and graduates of the departments of art ceramics of Lviv Academy of Arts, familiarization with museum collections, as well as relevant literary sources in Ukraine.

The main sources of acquaintance with the creative achievements of Lviv ceramic artists were the fund collections of Lviv museums: the Museum of Ethnography and Arts and Crafts of the Institute of Ethnology of the National Academy of Sciences of Ukraine, the Andrey Sheptytsky National Museum in Lviv, the Lviv Art Gallery. Some exhibits were found in the funds of the Lviv Historical Museum, the Museum of Folk Architecture and Life, the Lviv Museum of the History of Religion.

Results and discussion.

During 1900–1914, we observe the formation of the Galician version of the Ukrainian national style within the walls of the well-known design and production company of I. Levynsky in Lviv. It brought together the most prominent artists of the time: architects J. Zakhariievych, K. Moklovsky, O. Lushpynsky, T. Obminsky, artists I. Trush, O. Novakivsky, M. Sosenko, sculptors P. Herasymovych, M. Havrylko, and decorative artists M. Lukyanovych, O. Biloskursky, P. Hlynchak, O. Kulchytska, and others (Radomska, 2019; Noha, 1997, p. 215). I. Levynsky's huge and powerful factory of construction and art industry united like-minded artists who designed and implemented numerous projects of architectural structures throughout Halychyna, created samples of architectural and household ceramics, ceramics in the field of sacred art (Ivashkiv, 2020), tiles, varieties of facing tiles, etc.

In Halychyna, a group of artists, technologists who are constantly working in the field of art-and-industrial ceramics: A. Verner, J. Zakharievych, V. Krytsinsky, S. Dachynsky, L. Koshka, L. Marconi, Ye. Dubrava, I. Slovitsky, M. Lukiyanovych, H. Becher, and others, is gradually taking shape (Mateiko, 1959, p. 25).

Growing rapidly, the ceramic industry subsequently took one of the first places in the industry of Halychyna at the beginning of the 20th century. Ceramic enterprises were at a fairly high level of mechanization, the use of modern equipment. Halychyna was home to about ten highly efficient factories that were trying to compete with their products in the international market. However, in the first decades of the 20th century, only three ceramic firms had real international recognition in the field of art ceramics: the I. Levynsky's factory, the Kolomyia Pottery School, and the Regional Ceramic Research Station in Lviv. An important role in this was played by a kind of artistic style of decorating products, in which an attempt to use the motives of folk ceramics, the folk ornament is manifested (Shmahalo, 1994b, p. 29).

The early 20th century in the development of art ceramics was marked by the rapid development of the corresponding infrastructures. Art-and-industrial schools and production establishments, which constituted significant technical and artistic potential, were opened and operated. The range of ceramic products met international requirements. Facing tiles, ceramic sculpture, painting ceramic panels, decorative applied utensils, building and decorative bricks and tiles, a variety of tile products were of high art and technological quality. They were made in almost all possible ceramic materials – chamotte, maiolica, faience, porcelain, stone mass (Holubets, 1991b, pp. 13–14).

There were pottery centers that effectively “fed” professional ceramics in a number of towns and villages, including Belz, Halych, Hlynsk, Zolochiv, Zhovkva, Liubech Korolivska, Lviv, Potelych, Plisnesk, Staryi Sambir, Sokal, Stryi. The growth in the number of pottery workshops and craftsmen, starting from the 16th – 17th centuries, in many settlements of the region led to the emergence of separate guild organizations, expanding the market for products. Thus, separate potters' workshops were organized then in Lviv, Sokal, Sambir, Liubech Korolivska, Potelych, Yavoriv.

Products from each area of pottery had their own art features, which depended on the natural properties of raw materials, technological level of production, the stability of local traditions. All famous centers were famous for leading masters, bright creative personalities.

At the end of the 19th – beginning of the 20th century in the territory of Halychyna, the most famous folk pottery centers were: Lviv, Kolomyia, Kosiv, Pistyn, Horodok, Stryi, Oleyov, Sudova Vyshnya, Bilyi Kamin, Brody, Komarno, Kopychyntsi, Sniatyn, Sokal, Ivano-Frankivsk, Tysmenytsia, Zolochiv, Zhuravno, Zhyvtsi, Hlynske, Mykolaiv, Halych, Yavoriv, Potelych, Shpykolosy, Havarechchyna, etc. The main centers for rethinking folk style trends were Horodok, Kolomyia, Kosiv, Sokal, Potelych, Halych. They had their own original examples of interpretation, both in terms of shape and decoration of products. The ceramic products of these cells

impress with an infinite variety of forms created on the basis of a fine understanding of the specific properties of the ceramic material. Ways of creating generations of expressive decorative image masters in folk ceramics, which has mostly utilitarian purpose, were constant role models for professional artists of Halychyna in the early 20th century (Holubets, 1991b, p. 10).

Folk masters had many techniques for decorating and shaping the ceramics. Smoking and polishing are one of the oldest techniques typical of many pottery centers in Ukraine. It gives a unique decorative effect and contributes to the maximum detection of plastic, silhouette lines of pottery. From time immemorial, folk masters of Halychyna used the method of partial coating of products with glaze. The combination of an ocher or grayish-brown surface of the shard with shiny glaze streaks, most often light green, dark green, or yellow, created a kind of decorative effect. Free design, not repeating on every piece, emphasized its man-made nature. They also skillfully used such a widespread technique as flyandrovka (Mateiko, 1959, p. 77). The use of technological methods that allow to obtain an unusual color, special decorative effects, an interesting shape and texture, brought to high perfection by many years of experience, is observed in the art-and-industrial centers of Lviv, Potelych, Halych, Kosiv, Kolomyia, and other centers of ceramic production (Mateiko, 1959, pp. 80–81). A characteristic feature of the decor of Ukrainian folk ceramics is the use of not one, but simultaneously several methods of decorating it, for example, engraving and painting with engobes, engraving and painting with ocher, engraving and painting with a horn, engraving and polishing, engraving and glazing, etc.

In addition to the simplest, exquisite in silhouette and proportions of products – jugs, makitras, bowls, which were shaped as a single volume during the rotation of the potter's wheel, folk craftsmen created a variety of figured vessels – kumanetses, pleskanky, water bottles, small barrels, candlesticks, as well as vessels treated in the form of animals (so-called lembics) or anthropomorphic volumes in the form of humans. They were mounted from several turned forms, they were distinguished by the tectonic unity of the main volume and details, expressiveness of silhouette lines. They are characterized by generalization and emphasized decorative forms, witty adaptation to utilitarian needs, vivid imagery. The ability to convey the pictorial motif with the help of minimal means is clearly manifested in the ceramic sculpture of small forms, in particular in the toy.

Sokal was an outstanding center, which has long been famous for painting on ceramics. In terms of technology, the products of the Sokal potters are very close to the Hutsul ones: an engraved drawing was applied on a white background (an engobe-covered crock), according to which the painting was done mainly in three colors – brown, green, and yellow. The finished product was covered with a transparent glaze. Real masterpieces of folk art, which are kept in many museums, were created by the famous master from the city of Sokal Vasyl Shostopalets (Pokotiuk, 2017). Unusual in shape (pear-shaped banyaks and twins) and decor (engraving, engobe painting, and green glaze floods) products of this master deserve attention. In addition to traditional

items turned on a potter's wheel, he decorated original anthropomorphic vessels with characteristic paintings (Figure 1). The dominant grotesque intonations determine the emotional sound of the decorative images of his authorship (Holubets, 1991b, p. 11).



Figure 1. A jug made in the form of a noble lord. By Vasyl Shostopalets (Pokotiuk, 2017).

One of the traditional forms of pottery is zoomorphic utensils, so-called lembics. The boundless imagination of their performers, the ability to convey the characteristics of animals in constructions of simple geometric volumes, turned on a potter's wheel, complemented by sculpted details and paintings is impressive.

Along with a variety of forms and purposes of dishes, folk artists created sculptural sculptures, ceramic toys. One of the famous centers in Lviv Region, where ceramic toys have long been made, was the village of Stara Sil. Cute tin whistles and rattles were made in the form of hollow clay balls, figurines of birds, animals, and people. The image of a rider on a horse was very popular. The maximum generalization of forms, the simplification and schematic nature of the plastic solution did not interfere with the expressiveness of movements, the reproduction of the characteristic features inherent in the prototype of the depicted. In some cases, terracotta items were decorated with engobe painting formed by parallel or concentric stripes, sometimes covered with colored glaze.

A significant influence on the ceramics of Halychyna, and in particular – on Lviv ceramics, was exerted by the very popular Hutsul folk ceramics in the western regions of Ukraine, where, in the system of polychrome decor, along with floral ornaments, animal drawings, there were images of human figures and, sometimes, complex plot scenes. The peculiar figurative language of the primitive allowed for a conditional interpretation of the depicted, deformations and violation of real proportions. It is characterized by bright grotesque characteristics, expression of movement, narrative composition, which allows one to compare events of different times. Filling the entire surface of ceramic products with colorful decor, the Hutsul craftsmen, as it were, turned it into a living space for plants, animals, people, merging into a harmonious whole in a single decorative structure (Holubets, 1991b, p. 12).

As you can see, Galician ceramics of the first third of the 20th century rests on a solid foundation created by folk clay masters, who have a subtle understanding of the nature of the material, its specific capabilities, master ability to use technological methods of shaping and decoration. At the same time, a certain decline in the development of folk cells of ceramic production, which occurred during the expansion of the infrastructure of art-and-industrial ceramics, under the influence of socioeconomic factors of the time, should be noted.

The art-and-industrial societies, workshops, plants, and factories, as well as art-and-industrial schools created at the end of the 19th century were of great importance for creating new principles of art ceramics of Halychyna in particular and the nature of the national art of the early 20th century. But it was under them that the first ceramic associations were subsequently founded.

The largest center for the training of art specialists in Halychyna was the Art-and-Industrial School in Lviv. Established in 1876 as a School for Drawing and Modeling at the City Art-and-Industrial Museum, it initially did not have its own premises. In 1909, the School received a large, specially erected house at 47 Snopkivska Street. Pupils and graduates actively participate in exhibitions “organized annually within the walls of the institution itself and in exhibitions of national importance in Vienna (1880, 1889), the Regional Exhibition in Lviv (1894), in the exhibition of metal art products in Prague (1912), and other events” (Maksysko, 1974, p. 115). The educational institution was constantly increasing, “In the 1911–1912 academic year, the number of teachers in the School increased to 38 and the total number of pupils – up to 600. At that time, the School employed such well-known artists of Halychyna as A. Auhustynovych, J. Nalborchuk, S. Batovsky, O. Beltovsky, P. Herasymovych, Z. Horholevsky, T. Rybkovsky, Z. Rozvadovsky, V. Krytsinsky, S. Reichmann” (Shmahalo, 2005, pp. 9–11). Among other specializations, the Department of Art Ceramics occupied a prominent place, “It was founded in 1892 with a specialization: building ceramics, art of creating tiles, pottery functional ceramics. The laboratory, ceramic shops, and kilns of I. Levynsky’s factory were used in the training process (Figure 2), although there were shops and equipment. Training programs were

provided by high-class specialists of the enterprises of the whole region” (Levkiv, 2002, p. 56).

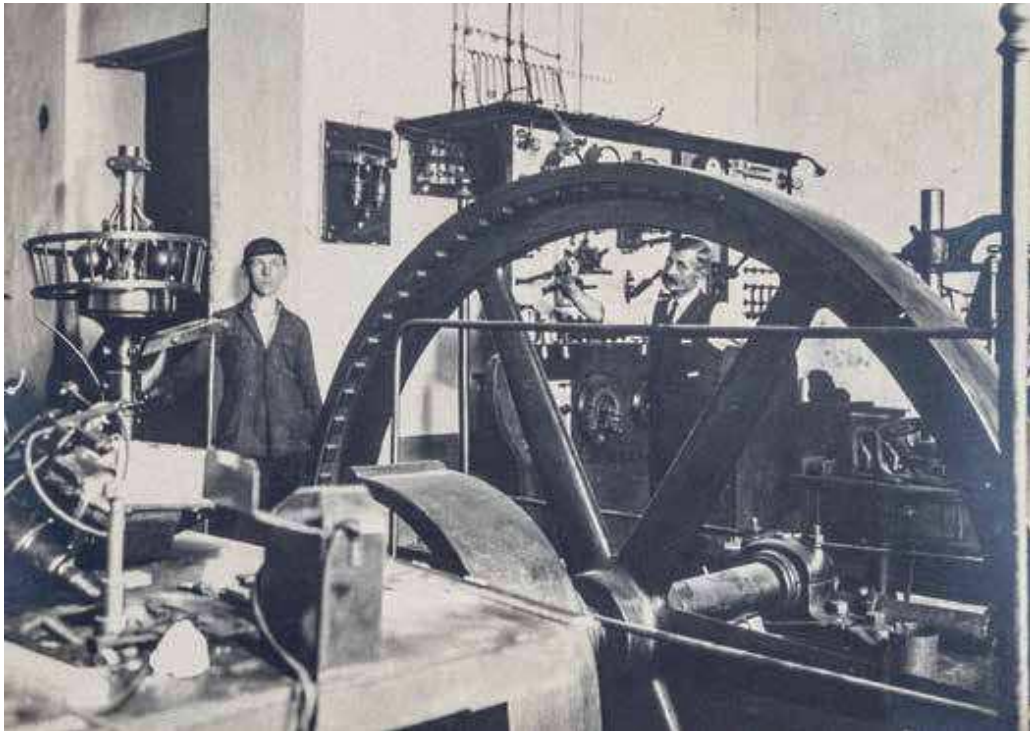


Figure 2. Electromechanical department of I. Levynsky factory (Klimashevskiy, 2020, p. 84).

It should be noted that the mentioned art institution functioned during the Second World War. Then, with the direct initiative and support of the Ukrainian Central Committee, the first Ukrainian-language art school – the State Art-and-Industrial School – was established in Lviv. Under the leadership of M. Osinchuk and later – E. Nahirny, it existed in 1941–1943 under one roof with a similar Polish educational institution, the director of which was J. Stazhynsky. Experienced artists and teachers taught at the school: M. Butovych, V. Balyas, M. Vnuk, M. Kmit, A. Malyutsa, M. Osinchuk, M. Fedyuk, M. Mukhin, O. Povstenko, and others. The composition of the student body was indicative for that time, “Many were driven to Lviv by the war. Some fled east of the Germans, others west of the Soviets. One and the other were united by Lviv, a city between two forces” (Zvirynskiy, 1997, p. 68). During the years of German occupation, the School’s students were well-known future artists and cultural figures: M. Batih, J. Zakharchyshyn, K. Zvirynskiy, L. Krushelnytska, S. Koropchak, V. Patyk, V. Yarema, and others.

By the end of World War II, the State Art-and-Industrial School was redesigned into a construction school, “...Most of the students refused to continue their studies at the new school and when, in October 1943, a recruitment was announced for the newly created Higher Art Studio headed by Vasyl Krychevsky, a significant number of students moved there” (Zvirynskiy, 1997, p. 68). The founders interpreted the new

institution as the continuer of the traditions of the Ukrainian Academy of Arts in Kyiv. With the advent of Soviet power, in 1946, on the site of the former art-and-industrial school, the Lviv Art School was created with a total of about 100 students.

Returning to the situation at the beginning of the 20th century, let us first of all note the facts that members of newly created societies and art-and-industrial workshops organized numerous competitions, exhibitions of the best examples of ceramics, etc. So, in 1907, under the leadership of I. Levynsky, the “Russian Ceramic Circle” was founded. This Circle brought together Ukrainian engineers, technicians, artists who worked in ceramics not only in the territory of Halychyna, but also beyond. It was the first all-Ukrainian technical artistic organization. Subsequently, other associations of artisans and industrialists appeared – the “Meshchanske brotherhood” (1909), “Lviv Rus” (1909). In 1918, an important event in the life of Western Ukraine was the founding of a new organization – the Labor. Already at the beginning of its activity, it undertook the revival of a ceramic factory in Lviv (Noha, 2001, p. 45).

It is worth noting that the search for “Ukrainian style” continued at the turn of the 19th and 20th centuries at enterprises that produced porcelain and earthenware, in particular, in Volyn. Flattened forms of teapots borrowed from the 18th century, Korets and Zhovkovsko-Hlynsky production, decorated with a weaving of ornament from a golden runner with a thin truncated chain, “survived” at the Baranivka Porcelain Factory until the beginning of the 20th century. At the turn of the century, the Baranivka production facility made fruit vases on an elongated stem using the cutting technique, which were decorated with iridescent paints applied using an airbrush (Shkolna, 2008, p. 121).

However, the largest center for the production and use of decorative ceramics was the architectural firm of I. Levynsky. The beginning of the 20th century was the period of its highest prosperity. At the heart of the creative method of the artists who worked at the enterprise, the age-related achievements of folk art were effectively used and rethought. The building and art ceramics factory of I. Levynsky began work in 1888. A distinctive feature of the products produced was an orientation towards local folk art, a bold interpretation of borrowed motives, “The forms, ornament, and color (brown, yellow, green colors), traditional for Western Ukrainian ceramics, were preserved, but, at the same time, the decorative sound of the entire product as a whole was dramatically sharpened. The color was enriched with different shades of tones, especially previously unconventional – purple, blue, gold. The decor was intricately thickened, stylized folk motifs were combined with typical Art Nouveau patterns. In the art and plastic form of decorative applied ceramics, there is the interpretation of the plastic solution, color decor and technology of Hutsul ceramics and ceramics of the Sokal pottery center” (Kolupaieva, 2004, p. 245]. The decor system was dominated by strict calculation, constructive clarity, and geometric accuracy, as well as crafted rhythms. The basis of the ornament was the intersection of straight or concentric lines that formed a graphic grid, each element of which was filled with a certain color. The dominant light background gave the products a characteristic lightness and its combination with

polychrome painting – solemn sublime intonations. An important contribution in this area was the activity of O. Biloskursky. The compositions of his ceramic friezes and panels are based on elements of Ukrainian ornaments – rhombuses, crosses, stylized ears of wheat, sunflowers, motifs of Hutsul embroidery patterns. The facing tile of O. Biloskursky made according to folk models, was used in construction throughout Halychyna.

Yu. Lebishchak, who was one of the first to use the national color in the ornamentation of facing tiles, also worked at the factory. He opened his own ceramic workshop, which made thematic and ornamental tiles based on the traditions of Ukrainian folk painting. O. Lushpynsky worked in the same direction at I. Levynsky’s factory. According to his drawings, ceramic decorations were created for the house of the Dyakivska Bursa at St. George’s Cathedral in 1903 (Figure 3.a). These were window-sill ceramic inserts and above-window “towels”, the rich color and expressive drawing of which became the main accent in the composition of the building (Figure 3.b).

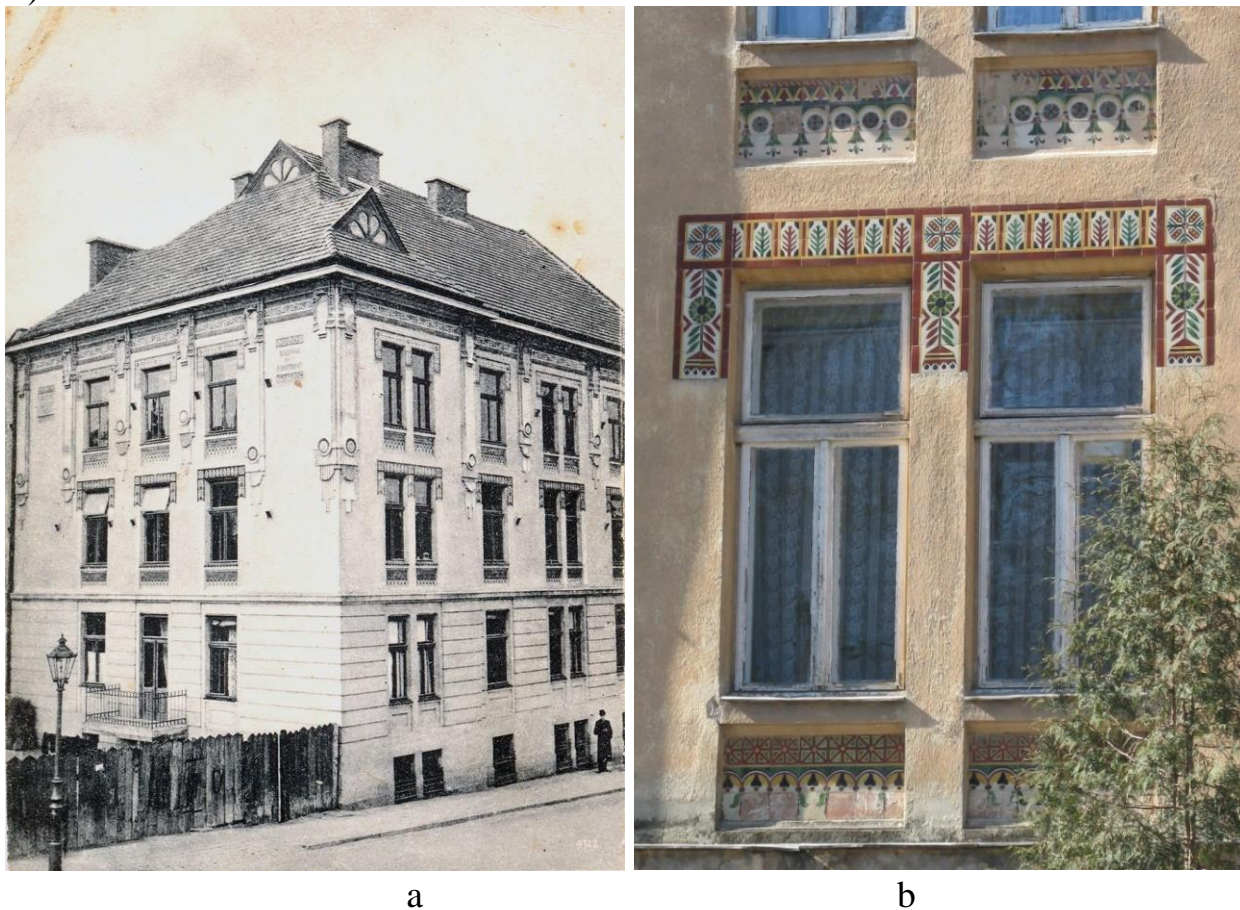


Figure 3. The house of the Dyakivska Bursa at St. George’s Cathedral: a – photo of 1904 (Lehin, 2019); b – fragment of the facade decor in the photo of 2010 (Pleshakov, 2010).

The I. Levynsky factory has undertaken an important mission of reviving the art of tiles. The folk art of creating tiles fell into decay at the beginning of the 20th century.

It is being revived at the industrial level due to the efforts of the tile department of the I. Levynsky factory under the leadership of Dzbansky, who took as a basis the plot-thematic solution and technological methods of Hutsul tiles. This is, first of all, the work of famous folk artists – I. Baranyuk and O. Bakhmatyuk. The first attempts in this direction received approving reviews at exhibitions in Paris (1900), Kraków (1905), Kolomyia (1911). One of the most interesting examples of I. Levynsky's Lviv factory was a kiln made in the folk style designed by E. Kovach for the Galician pavilion at the 1900 World's Fair in Paris.

A separate direction in the creation of tiles is their ornamentation, which is based on the decoration of the traditional motif of the “tree of life”, the characteristic patterns of folk embroidery. Such a tile kiln was demonstrated at the Kraków Exhibition in 1905. Elements of folk ornamentation in relief ceramic tiles in Halychyna were also used in factories in Hlynsk, Kolomyia, Halych, Lviv.

Factory artists were looking for new forms of ornament, somewhat abstracted from a particular variety of decorative applied art. That is why you can see the motifs of embroidery, weaving, beadwork, wood carving, or engraving on metal, patterns of Easter eggs in their ornaments. There are interesting improvisations in the combination of form and painting, but there is always a certain pattern: the ornament is mainly concentrated in places of greatest plastic stress – on the convex walls of vessels, near the edges of the neck, unfolds in dynamic concentric motion on plates.

The activity of ceramists O. Biloskursky and M. Lukyanovych is indicative in this respect. They developed ornamental versions of compositions based on the art stylization of pottery of Hutsulshchyna, Boikivshchyna, folk centers of Lviv, Ternopil, the best examples of ceramics from Opishnia. These artists used embroidery ornaments, wood carvings, transforming them into ornamental subjects for replicated ceramics.

Analyzing the processes that took place at the beginning of the 20th century, it is worth mentioning the pottery school in the village of Vikno, which was organized in 1880–1886 by V. Fedorovych. Its works have been successfully exhibited at many exhibitions. The head of the school was a local priest M. Tchaikovsky, who made many efforts to revive the traditions of pottery, while providing local craftsmen with samples of ornaments with Christian symbols.

At the beginning of the 20th century, Halychyna pursued a policy of Ukrainization of the church and hence church art, which was used in the decoration of temples. This movement was led by Metropolitan Andrey Sheptytsky. Through the efforts of such artists as O. Lushpynsky, E. Kovach, T. Obminsky, L. Levytsky, in particular, the production of ceramic Easter eggs was organized. They were made of ceramic mass by casting in gypsum molds. After firing, they were painted with ceramic paints and fired again. The ornament was of a vegetable nature. The color scheme usually involved a combination of black, brown, and yellow colors.

At the beginning of the 20th century in Lviv, Kolomyia, Kosiv began active production of ceramic icons. O. Lushpynsky also undertakes their creation (Figure 4) (Kolupaieva, 2012).



Figure 4. Oleksander Lushpynsky. Icon. Clay, engobes, glaze, molding, painting. I. Levynsky's factory. Beginning of the 20th century. 56×45×4cm. National Museum in Lviv. Andrey Sheptytsky (Kolupaieva, 2012).

At the same time, in the architectural production workshops of the firm of I. Levynsky, they were developing projects for ceramic icon cases. In particular, the icon case, which combines wood and glazed ceramics, was designed by O. Lushpynsky. The icon case was ornamented with Hutsul carvings, with an image – a triptych of the image of Christ and two angels executed in majolica. The art image was based on the successful combination of ebony and brightly glazed ceramics. The icon case was presented in Lviv at the 1909 exhibition of religious products. At the factory of I. Levynsky, projects for other items of church furnishings were also developed, in particular, terracotta and glazed church crosses, in the decoration of which ones used the ornamentation of woodcarving, characteristic of Hutsulshchyna and Boikivshchyna (Baran, 1993).

Appreciating the ceramic art-and-industrial production of Halychyna from the 1910s – early 1940s from an art criticism point of view, several form-making style trends can be distinguished. Most of these directions do not have a specific time reference, because they were created not only according to the art preferences of artists, but also according to certain laws of the market environment, in accordance with changes in the sociopolitical situation, which included the factor of a certain provincial distance of Halychyna from the main European centers. Furthermore, the difficulty of defining certain stylistic trends in a holistic system of art-and-industrial ceramics of Halychyna is due to the absence in ninety percent of cases of a specific temporary

attribution of ceramic products. The printed materials of that time often give conflicting conclusions. So, experts distinguish: 1) an eclectic style (60s of the 19th century – 20s of the 20th century) with a focus on: a) the antique art; b) the art of Japan, China, and other countries of the East; c) school of styles of European art of the 6th – 19th centuries; d) Ukrainian folk art; 2) the style of secession (late 90s of the 19th century – 10s of the 20th century); 3) avant-garde searches (1905–1940s) (Noha, 2001, pp. 215–216).

Many of the most prominent artists of the time contributed to the formation of the above-mentioned style of ceramics: architects V. and Ye. Nagirny, J. and A. Zakhariievych, O. Lushpynsky, L. Levynsky, T. Obminsky, and Ye. Chervinsky; painters I. Boychuk, I. Trush, O. Novakivsky, M. Sosenko; sculptors L. Marconi, P. Herasymovych, M. Havrylyuk, P. Paraschuk; applied artists M. Lukiyanyovych, O. Biloskursky, Yu. Lebishchak, and others. All these artists were to some extent related to ceramic centers (Noha, 2001, p. 237).

On the numerous samples of art-and-industrial ceramics created in the 1910s, it is possible to determine the typical techniques and methods of decoration that characterize the Galician version of Art Nouveau in ceramics based on the Ukrainian folk style, including the construction of forms on the folk Hutsul and Boykiv ceramics, a kind of flavor inherent in local potters, borrowing motives from the works of Ukrainian folk arts and crafts, etc. Regarding the use of elements of folk ornament and its stylistic transformation in tiles, art of creating tiles, etc., during this period, all the largest institutions of Halychyna in Lviv, Kolomyia, Halych, Tovsty, Hlynsk manufactured products of this type. From the point of view of art history, these were the tendencies of combining the stylistics of modernism with the traditions of folk art. In the art of creating tiles, the artists of Lviv Region showed themselves the most (among them it is worth mentioning first of all Edward Kovach). Their work became the basis for the creative development of artists who worked in the 20–40s of the 20th century.

At the beginning of the 20th century, I. Levynsky's ceramic factories created ornamental ceramics for decorating buildings, which determined the future search in this direction for artists from all over Halychyna. First of all, we mean facing tiles for Dyakivska Bursa (1903–1904), for the house of the Dniester Society (1904–1905) in Lviv, the People's House in Kitsman, and for a number of other houses of national societies and "Prosvita" in Halychyna (Holubets, 1991a).

The introduction of Ukrainian folk motifs into building structures and architecture, characteristic of Art Nouveau, in Halychyna influenced plastic decor and sculpture. Such manifestations can be seen in the decorative plastic design of the exteriors of houses. Such attempts are recorded in the sculptural design of a number of facades, where attempts to plastic transfer of structural elements of the log-house Hutsul houses are palpable. These are, in particular, houses on 44 Shota Rustaveli Street and 103 General Chuprynka Street in Lviv. Sometimes sculptors borrow ornaments from folk decorative applied art for their projects (houses on 11 General

Chuprynka and 20 Rus'ka Street in Lviv). This is the transformation of embroidery elements in the stucco molding of balconies. As a whole, floral ornamental motifs were used in the plastic decor, in particular images of sunflower and wheat, symbolic for Ukraine.

A separate area for searching ceramic artists is the art of creating tiles. The beginning of its industrial development falls on the late 1880s – early 1890s, when we can talk about the presence of about 50 enterprises for the production of tiles. According to materials from that time, one of them produced 5,000 kilns annually; four enterprises – 1,000 pcs. each; six ones – 500 pcs. each; the rest ones produced less. However, only a few firms were of primary importance for the development of Galician art of creating tiles. These are, first of all, the Lviv factory of I. Levynsky (Figure 5), the factory of J. Zakhariievych and L. Verner in Hlinsk, and the Kubin, Brekh: Korzheniovsky company in Lviv. It was these enterprises that produced not only the largest number of products, but also carefully monitored its quality, which was evidenced by the numerous awards of their products at international exhibitions in Lviv, Odesa, Kraków, Paris, and other European cities (Noha, 2001, p. 105).



Figure 5. Press for the manufacture of tiles at the factory of I. Levynsky. Archival photo (Klimashevskyi, 2020, p. 165).

At the turn of the 19th and 20th centuries, Galician tile makers produced mostly dark plastic kilns (red, green, or brown) decorated with convex ornaments in an eclectic style. Ceramic tiles for such kilns were produced in plaster molds and the molds themselves were cast made from models by local sculptors. In the absence of local samples, kilns molds were imported from abroad, mainly from Germany (Dresden and Berlin), where there were factories for their production.

As for the introduction of a kind of stylistics in the art of tile focused on Ukrainian folk motifs, the “fashion queen” has always been the factory of I. Levynsky. Factory artists O. Biloskursky, O. Lushpynsky, M. Lukiyanovych, Ye. Kova developed samples of kilns, which were very successful both at exhibitions and among ordinary buyers. The original compositions of the kilns produced here were of high quality and they were presented at exhibitions in Lviv in 1892 and 1894. At these exhibitions, local and foreign exhibits preferred kilns of two other factories: J. Zakhariievych and A. Verner, as well as Kubin, Brekh: Korzheniovsky. At this time, the quality of their products has increased so much that they have successfully competed with Western companies not only in Lviv, but also in the provinces (Noha, 2001, p. 109–110).

Interesting decoration of ceramic tiles based on folk motifs was shown at the mentioned exhibitions by Levynsky from Lviv and Hlynsk – painted ceramic tiles on a colorful background. Their production took place in the following sequence: ceramic tiles with relief ornaments baked for the first time were painted with pre-glaze paints, after which they were covered with transparent glaze and baked again. The play of chiaroscuro relief and color painting created an additional aesthetic impression. This decoration method, together with the usual glaze, marbling and dripping techniques, has since found widespread use in Halychyna (Noha, 2001, p. 110).

At the beginning of the 20th century, the process of development of Galician art of creating tiles took place through constant artistic and technical improvement of products and technological equipment (Figure 6). During these years, a new method of making ceramic tiles “porcelain imitation” was invented. It consisted in “whitewashing” of ceramic tiles – a thin layering of white clay on a baked product, followed by glaze coating. After baking, a milky white color, reminiscent of the products from Berlin, which were supplied to Halychyna in large quantities, was obtained. After many years of searching at the factory of I. Levynsky, the glaze of the desired color was created and since then Halychyna has begun to produce white kilns.

The use of elements of folk ornament in relief and painted ceramic tiles of the first half of the 20th century in Halychyna is found in factories in Hlynsk (near Lviv), Kolomyia, Halych, and Lviv. Mostly these were traditional modern schemes with the use of folk ornaments, made in gray, green, cherry colors.

At the turn of the century, art-and-industrial ceramics of Halychyna spread in the field of mass production of ceramic plastics. By this name, we mean busts, statuettes, vases, products with embossed decoration, sculptural embossed tiles, embossed facade panels, and much more. Such products were made in a wide range in Eastern Halychyna, mostly in several firms: at the enterprises of I. Levynsky in Lviv (1889–

1914), the Regional Station of Ceramic Experiments (1894–1914), the Patsyiv Faience Products Factory of Oleksander Levytsky (1912–1941) (Shmahalo, 2005, p. 171). It should also be mentioned that such works in the late 19th – in the first half of the 20th century were periodically created by sculptors of the Lviv Art-and-Industrial School (Shmahalo, 2005, pp. 174–175) and the pottery school in Kolomyia.

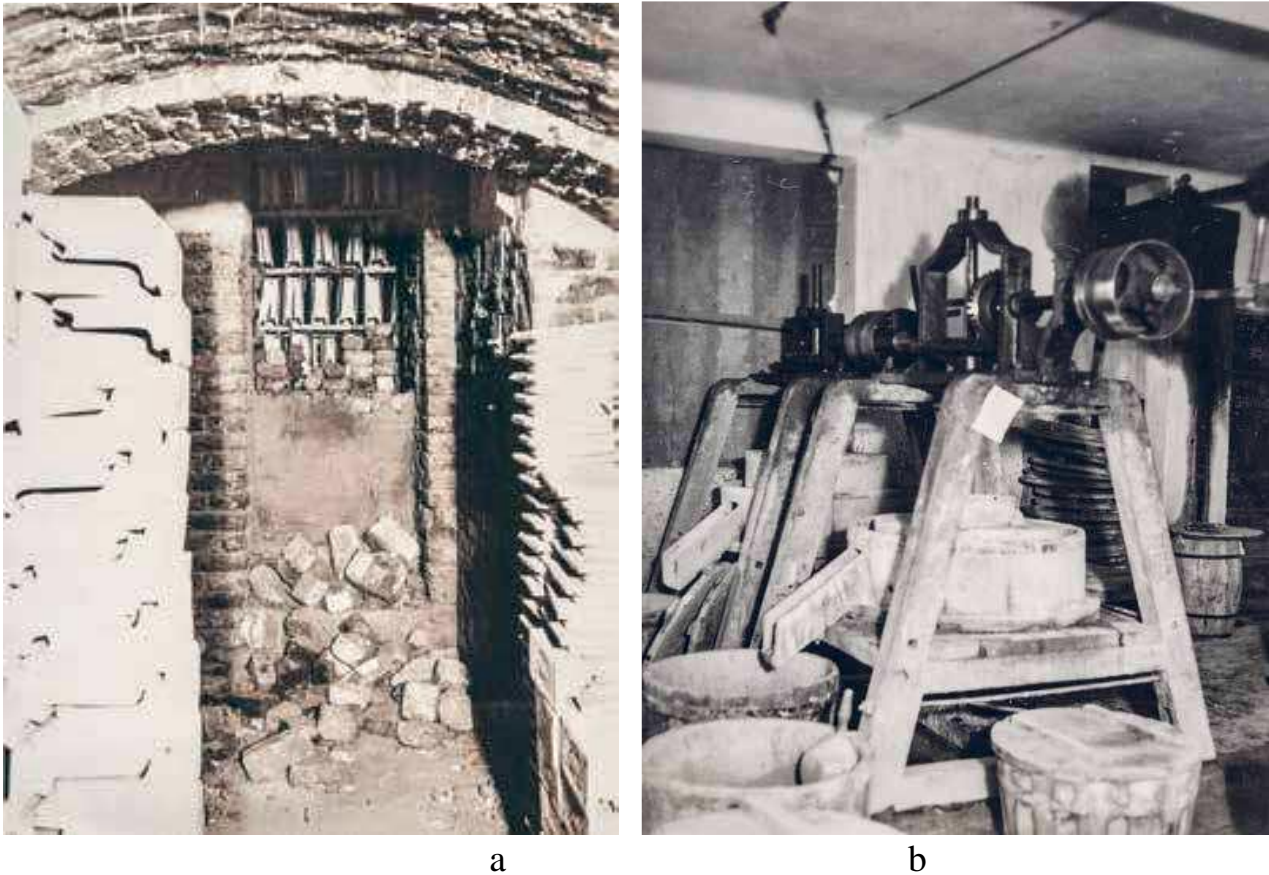


Figure 6. – I. Levynsky's factory: a – kiln for baking a tile (Klimashevskiy, 2020, p. 166); b – press in the tile department of I. Levynsky's factory (Klimashevskiy, 2020, p. 168).

There were three main lines of sculpture production at the enterprises of I. Levynsky. The first one presented works of ceramics, such as figurines, busts, relief tiles, friezes, funerary monuments, terracotta and majolica plaques, relief plates, etc. The second one was associated with sculpture, which was made as an element of the interior or souvenir products – busts, plaques, sculpture toys. The third direction – sculptures made of chamotte or artificial stone, mainly bas-reliefs and high-reliefs, less often – round sculptures, as a rule, for exteriors and interiors (Holubets, 1991a).

The sculptural products of I. Levynsky factory gained considerable popularity. The sculptors of the factory developed and launched into production, along with decorative applied art and ceramic tiles, things of a purely pictorial direction: plaques, portrait busts and figurative images, funerary monuments, sculptural reliefs made in terracotta or majolica. Elements of architectural and decorative finishing have found

wide application not only in Western Ukraine, but throughout Poland, and objects of fine art were highly appreciated at sculpture exhibitions (Shmahalo, 1995, pp. 50–54). Among the plaques popular at that time, we have note the plots “Meeting of the Hutsuls”, “Peasants and the Jew”. The original ceramic tiles-plaques were created by the sculptor O. Dzhulynska: “Lyre Player and Peasant in the Field”, “Peasant in the Field Eats His Lunch”, etc.

It should be noted that the production of sculptures and small plastics was typical of many centers of ceramic production in Halychyna. In particular, the sculpture was made in Liubech Korolivska, Potelych, and others. The same products were made in various centers of folk pottery. Thus, small figurines, plastic, children's toys were made in the Stara Sil. This was mainly done by women of potters.

Kolomyia Pottery School, being at the same time a production institution, also turned to the production of ceramic tiles, plaques, relief tiles, which were used in construction (Shmahalo, 2005, pp. 172–173; Shmahalo, 1991, pp. 57–58). The additional art potential of the School in Kolomyia, in addition to teachers and students, were numerous artists from Lviv, who often worked here, especially in the first years of the 20th century.

Before the First World War, the Faience Factory in the village of Patsykyv (now the village of Pidlissia, Ivano-Frankivsk Region) founded by Oleksander Levytsky enters the arena of ceramic factories in Halychyna. During the period of its existence (1912–1942), the factory produced faience and majolica products designed by Lviv sculptors, such as L. Drexler, A. Popel, O. Levytsky, Yu. Khmelinsky, S. Chapek, and others.

In the period from the beginning to the 40's of the 20th century, Halychyna enterprises mastered the production of a wide range of products in the field of ceramic plastics – anthropomorphic and animalistic statuettes, small sculptural compositions (busts, portrait sculptures, figures, reliefs, bas-reliefs, funerary monuments, plaques); products of architectural and construction purpose (columns, vases, compositions, tops to architectural details, relief tiles, relief tile panels); household products with embossed decor (vases, bottles, plates, jugs); children's toys (“little horses”, “lambs”, piggy banks, animalistics) in different materials (terracotta, majolica, faience, stone, porcelain, etc.) (Shmahalo, 1995, pp. 50–51).

As we can see, ceramic plastics, which were made in the art-and-industrial institutions of Halychyna in the early 19th – first half of the 20th century, was characterized by a variety of range and stylistic concepts.

As already mentioned, at the beginning of the 20th century, O. Lushpynsky turned to the creation of ceramic icons (Noha, 1993, p. 73). Works of this nature clearly testify to the involvement of ceramics in the field of contemporary searches for new formative means in the national religious art (Shmahalo, 1994b, p. 78). In particular, the majolica icon of I. Levynsky's factory from the funds of the National Museum in Lviv The Coronation of the Blessed Virgin Mary represents attempts to create ceramic images on the basis of Byzantium with the formal language of modernism.

The creative search also continued in line with the combination of traditional iconography and aesthetics of folk ornamental art, taking into account the peculiarities of materials, industrial production, and modern spiritual needs. Sacred ceramics in the first decades of the 20th century were made in other institutions of professional ceramics, for example, in Kolomyia Pottery School (Shmahalo, 1994a, p. 45).

In folk ceramics of the early 20th century, the production of ritual and ceremonial utensils, which were used in family and calendar ceremonialism, was widespread. The availability of products directly intended for the arrangement of temples and the celebration of liturgy is due to religious requirements and regional features of pottery. In such products, which are characteristic first of all of the ceramics of Prykarpattia, the connections with the sacred Christian art were more clearly revealed (Kolupaieva, 2004, p. 248). The use of utensils in traditional rituals, apparently, dates back to ancient times and contained features of traditional folk pottery. The typology of products covered all the main groups and types of utensils known in traditional pottery. They had a specific function and local names.

Everywhere there were “lean pots”, “lean dishes” – dishes in which ritual meals were cooked three times a year. For holy water, ones made jugs, konovochky (Hutsulshchyna) (Shukhevych, 1904, p. 203); in the Easter rite, bowls were used for “bringing” to the church, “bowls for the consecrated”. Ones also produced polished supplies or vases for kutia and cheese, reminiscent of deep bowls with tires, paskivnyky – baking dishes for paskas (traditional sugar-topped Easter cakes), painted ceramic baskets, etc. Ritual utensils have always been distinguished by their thoroughness of shaping and ornate décor (Kolupaieva, 2004, p. 249).

Ritual items similar to censers are unique. These are closed bowl-shaped vessels with lugs, through slits of various configurations (in the form of an arch, a cross, a circle, or a triangle), topped with a malleable cross. Such products are especially common at Hutsulshchyna – in Kolomyia and Kosiv. Kolomyia “chagans” are not covered with glaze, mostly smoked, decorated with plastic-figure techniques (engraving, polishing), cord ornaments, figured slits. They were used as candle lanterns. Such lanterns were made by masters from the well-known Kahnikevychi family in Kolomyia (Baran, 1993). There were also candlesticks with a décor of more difficult construction: rosettes, circles, flowers, sinusoids-runners, zigzags, dentels of a lambrequin, planes of “fir-tree writing” (in the form of a fine lattice with oblique intersecting lines) (Lashchuk, 1956, p. 20). Characteristic of candlesticks of Halychyna was the alternation and combination of floral and geometric ornaments. High invariance of grouping of graphic, color solution of elements on the basis of contrasting comparisons of yellow, green, brown colors on a white background (Kolupaieva, 2004, p. 253).

In the 1930s, Kosiv potters M. Sovizdranyuk, H. Kuryliuk, and P. Tsvilyk made ceramic painted aspergilliums with a bas-relief image of the Crucifixion (Kolupaieva, 2004, p. 255).

On Halychyna, ceramic aspergilliums, created only for Catholic and Greek Catholic churches, are noted for their originality. They demonstrate the diversity of the general forms of these small pottery products, the connection with Christian iconography and its popular understanding.

The development of the art of ceramics in Halychyna is inextricably linked with certain personalities. We have already mentioned I. Levynsky, many architects and artists who worked with him. Let us also mention the well-known figures in the development of ceramic production of Halychyna – Casymir, his sons – Oleksander and Joseph (Jacob) Levytsky. The beginnings of their activity date back to the middle of the 19th century. In 1900, C. Levytsky opened the so-called “Porcelain and Glass Painter” in his shop in Lviv. C. Levytsky’s workers painted dinnerware sets and individual products, according to the projects of well-known Galician artists (E. Kovach and others). From the first years of the 20th century until 1939, they gained considerable popularity. Using the professional artistic potential of Lviv, its owner managed to overtake in the artistic sense of two larger similar institutions – in Brody and Kraków (Shmahalo, 2005, p. 171). Somewhat later, in the 1910s, by the activities of the Levytsky brothers, a faience factory was founded in Patsykiv, which produced utensils, sculptures, etc. A characteristic feature of this ceramic enterprise was a marked simplification of the form of both functional and decorative items. The company's products were mostly focused on meeting the needs of the general public.

Also worth mentioning is the pottery workshop of functional ceramics in Halych, which was headed by one of the future leaders of ceramic production in Ukraine Yuriy Lebishchak. The workshop designed and manufactured bowls, vases, jugs, bottles, etc.

Technological discoveries make up a significant part of the achievements of professional ceramics of the first half of the 20th century. So, for example, from 1906 to 1914, production of high-quality color mass (similar to modern technical porcelain) was introduced at the enterprise of I. Levynsky. Small painted bottles, vases with embossed subjects, boxes, and other small things were created from this material by casting. In 1914, the factory made products from almost all ceramic materials (Holubets, 1991a). The wide technological range gave an impressive breadth of the range: vases (decorative for plants), pot holders, ashtrays, bowls of different sizes, makitras, plates of different sizes, strainers, flacons, pots, jugs, hladushchiky, “babnyky”, paskivnyky, tea sets, coffee sets, plates, trays, “twins”, “triplets”, “quadruplets”, milk jugs with a handle-holder (on three or four legs), “pampushnytsi”, kumanetses, pleskanky, water bottles, banyaks, small barrels, flasks, bottles, cups, glasses, figured dishes (roosters, rams, lions, anthropomorphic crockery), toys for children as a crockery (bowls, plates, cups, twins, etc.), or plastics (“fuzzballs”, “cones”, “balls”, etc.), technical utensils.

At the beginning of the second decade of the 20th century, the development of professional ceramic art of Halychyna was actively influenced by the establishment of cultural contacts with Eastern Ukraine (Shmahalo, 1999, pp. 155–157). The exchange of information about the creative achievements of Eastern and Western Ukraine takes

place both through participation in joint exhibitions and through the practical exchange of technological and art experience in connection with migration processes. A large number of specialists from Halychyna worked in the leading ceramic centers of the Eastern Ukrainian lands and, on the contrary, artists from Eastern Ukraine worked at the ceramic enterprises of Halychyna. This resulted in the effective use and mutual enrichment of traditional decorative forms of different regions of Ukraine. It is important to note that the representatives of the Galician centers of art-and-industrial ceramics actively disseminated in practice the technological heritage of the western regions of Ukraine in the east of our country.

In addition to mutual enrichment at the technological level, the migration of artists and sculptors between the ceramic centers of Eastern and Western Ukraine, which were divided by the State border, led to the identification of a nationwide art style based on well-known local art manifestations that received various names: “Hutsul”, “Galician”, “Poltava”, “Little Russian”, “Kolomyia”, “Lviv”, etc.

An example of Galician introduction of art stylistics and technological knowledge to the eastern territories was the activity of ceramists M. and O. Biloskursky, Yu. Lebishchak, S. Patkovsky, H. Berezovsky, who worked in the ceramic centers of Eastern Ukraine and Russia (Noha, 2001, pp. 254–255). It should be noted that the active work of these and many other Western Ukrainian artists has led to the fact that some products of the centers of ceramic art of Eastern Ukraine are marked by features of borrowing from Hutsulshchyna.

Talking about the effectiveness of relations between Western and Eastern Ukraine, we note that, on the other hand, the general situation in Halychyna 1900s – 1940s is characterized by a significant presence in many processes of Polish experts. The Polish-Ukrainian and Ukrainian-Polish relations at that time were obviously difficult, but they were marked by an organic and inseparable unity in many cases of the representatives of both nations. Their joint work is felt in the activities of many organizational structures.

A typical example is the Regional Ceramic Research Station created at Lviv Polytechnic (1886) (Shmahalo, 1999, p. 151). Under its professional guidance, production was organized in pottery schools in Kolomyia (1886), Tovsty (1886), Porembije (1880s), Podzuje (1889), and in the ceramic enterprises of Halychyna. Many high-ranking officials took part in the processes of its creation (1890s) and activities. This fact puts the organization in first place among similar institutions in the region. Significant merit in the activities of the Station lay in the titanic tireless work of Edmund Krzhen and Professor Julian Zakhariievych. Ceramic engineer E. Krzhen, leading scientific research from the very beginning, raised them to the highest level. He and his colleagues and students developed various technological recipes for ceramic masses, which have long been a secret for Galician companies, created a number of original colored ceramic paints, glazes, enamels (Shmahalo, 2005, p. 171). Important in the activities of the Station was that students and listeners of Lviv Polytechnic had the opportunity to study here directly, on specific examples.

One of the greatest achievements of the research team under the leadership of E. Krzhen was the invention of white glaze, products from which provided a competitive advantage for Galician art of creating tiles over products of foreign companies that produced white porcelain kilns. A valuable achievement of the Station was the invention and use of glazes and paints, which, after baking, produced specific effects characteristic of Japanese ceramics. Such glazes are widely used in many Western Ukrainian enterprises, in particular, in the decoration of vases, glasses, ceramic tiles. The technology of counterfeiting the “Japanese glaze” was so high quality that only the hallmark of the Galician company testified to the truth of the product (Shmahalo, 1999, p. 152). The Lviv Station played a significant role in the life of the Galician clay industry, the formation of the main centers of art-and-industrial production and education.

Note, however, that in the postwar years 1914–1920, the production of ceramics in Halychyna is in decline. It was only in the 1930s that attempts were made to restore it in Lviv. A porcelain workshop appears. In these years, sculptor S. Lytvynenko founded the sculpture and ceramic workshop “Eye” (Shmahalo, 2005, p. 175). In its place, already under Soviet rule, in 1946, the Lviv Experimental Ceramic and Sculpture Factory was opened. Since 1949, a specialized ceramic shop has been operating here. Since 1956, the Lviv Ceramic Plant of the Republican Production Association “Ukrbudkeramika” begins to produce products, where, along with construction and sanitary ceramics, artists work on the manufacture of souvenirs, as well as perform monumental and decorative compositions for the architectural environment. These enterprises have become the main base for the development of professional ceramics. However, there was an obvious need for specialists of the appropriate level.

Since 1946, the Lviv State Institute of Applied and Decorative Arts (now the Lviv National Academy of Arts) has been training highly qualified specialists. It is the only educational art institution of this kind in Ukraine. Since its inception, a specialized Department of Art Ceramics has been established. Moreover, Lviv School of Applied Arts (which will later be named after I. Trush) will start operating in Lviv on the site of the former Art-and-Industrial School. Since its opening, the methodology and quality of training of masters of art ceramics have been constantly improved. Subsequent achievements of Lviv professional decorative ceramics were the result of creative work of several generations of students of the local art school – graduates of these educational institutions.

Conclusions.

The art features of Halychyna ceramics were formed in the context of Western Ukrainian and European art of the 19th – first half of the 20th century. At the beginning of the 20th century in art-and-industrial ceramics, stylistic signs of modern, which received a fairly wide range of local names: “Rus’ style”, “East-Galician style”, “Kolomyia style”, “Hutsul secession”, were clearly identified. Ultimately, the most famous name is “Ukrainian modern”, which brings out expressive counterparts in

Eastern Ukraine. One of the main features of the Galician art-and-industrial ceramics of this time is the active involvement of folk traditions as a source of creative inspiration for the art of professional artists. In art-and-industrial ceramics of Halychyna, along with the eclectic manifestations, the local style of ceramics, which has gained recognition in Europe, has been formed.

At the turn of the 19th and 20th centuries in Halychyna, a corresponding infrastructure in the field of art-and-industrial ceramics, which covered educational institutions of lower, secondary, and higher qualifications; technical and technological services, small workshops, and large enterprises, highly qualified specialists – technologists and artists, was formed.

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Кераміка Галичини наприкінці XIX - початку XX століття. Наукові та професійні школи. Технології. Персоналії.

Анотація. Аналіз численних пам'яток першої третини XX століття дає підстави стверджувати, що на Галичині розвивалося виробництво багатьох різновидів художньо-промислової кераміки, зокрема, архітектурної керамічної пластики, різноманітних виробів ужиткової кераміки, декоративної дахівки, кахлів, облицювальної плитки тощо. Мистецькі особливості художньої кераміки Галичини, багатство способів її декорування та формотворення, стилістичні особливості, а також численні мистецькі товариства, наукові та професійні об'єднання, групи, заводи та фабрики, які спеціалізувалися на виготовленні кераміки, відображають загальний розвиток цієї галузі в першій половині XX століття та становлять передумови виникнення школи професійної кераміки у Галичині на початку XX століття. Метою статті є аналіз становлення та розвитку наукових та професійних шкіл художньо-промислової кераміки Галичини в кінці XIX - початку XX століття. Методика дослідження була обрана відповідно до конкретного фактологічного матеріалу, поставлених у роботі мети й завдань, розгорталася на основі системного підходу й принципу історизму, із застосуванням методу комплексного мистецтвознавчого аналізу, який синтезує дослідницькі можливості порівняльно-історичного, функціонального, типологічного методів дослідження. Використований принцип системності передбачав розгляд певних питань відповідно до послідовності процесів, які відбувалися в такому популярному різновиді професійного декоративно-ужиткового мистецтва як

художня кераміка. Завдяки такому підходові автори намагалися зосередити увагу на докладному з'ясуванні шляхів формування професійної творчості в нерозривному зв'язку із врахуванням особливостей певного матеріалу, потребами відповідного матеріального забезпечення та налагодження технологічних процесів. Крім того, такий виклад матеріалу статті забезпечив чіткіше окреслення можливостей і перспектив розвитку мистецтва художньої кераміки. У процесі роботи автори усвідомлювали, що всі проблеми, які стосуються мистецтва першої половини ХХ століття, у тому числі й розвитку у виробництві художньої кераміки на Галиччині, перебувають лише на певній стадії ґрунтовного вивчення. Саме тому дана робота є лише одним з етапів на цьому шляху. У зв'язку з цим, дане дослідження трактувалося авторами не як таке, що має остаточно вичерпати обрану тему, а навпаки – робота має створити можливість наступного детальнішого вивчення окремих явищ, творчого доробку художників чи аналізу груп конкретних мистецьких творів.

Ключові слова: декоративно-ужиткове мистецтво; художньо-промислова кераміка; технології виготовлення; особливості; український стиль; музеї Львова

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Керамика Галичины в конце XIX - начале XX века. Научные и профессиональные школы. Технологии. Персоналии.

Аннотация. Анализ многочисленных достопримечательностей первой трети ХХ века дает основания утверждать, что в Галичине развивалось производство многих разновидностей художественно-промышленной керамики, в частности, архитектурной керамической пластики, разнообразных изделий керамики, декоративной крыши, изразцов, облицовочной плитки и т.д. Художественные особенности художественной керамики Галичины, богатство способов ее декорирования и формообразования, стилистические особенности, а также многочисленные художественные общества, научные и профессиональные объединения, группы, заводы и фабрики, специализировавшиеся на изготовлении керамики, отражают общее развитие этой отрасли в первой половине Х столетия и составляют предпосылки

возникновения школы профессиональной керамики в Галичине в начале XX века. Целью статьи является анализ становления и развития научных и профессиональных школ художественно-промышленной керамики Галичины в конце XIX – начале XX века. Методика исследования была выбрана в соответствии с конкретным фактологическим материалом, поставленным в работе цели и задачам, развертывалась на основе системного подхода и принципа историзма, с применением метода комплексного искусствоведческого анализа, синтезирующего исследовательские возможности сравнительно-исторического, функционального, типологического методов исследования. Используемый принцип системности предполагал рассмотрение определенных вопросов в соответствии с последовательностью процессов, происходивших в такой популярной разновидности профессионального декоративно-прикладного искусства как художественная керамика. Благодаря такому подходу, авторы пытались сосредоточить внимание на подробном выяснении путей формирования профессионального творчества в неразрывной связи с учетом особенностей определенного материала, потребностями соответствующего материального обеспечения и налаживания технологических процессов. Кроме того, такое изложение материала статьи обеспечило более четкое обозначение возможностей и перспектив развития искусства художественной керамики. В процессе работы авторы отдавали себе отчет, что все проблемы, касающиеся искусства первой половины XX века, в том числе и развития в производстве художественной керамики в Галичине, находятся только на определенной стадии основательного изучения. Именно поэтому данная работа является одним из этапов на этом пути. В связи с этим, данное исследование трактовалось авторами не как имеющее окончательно исчерпать избранную тему, а наоборот – работа должна создать возможность дальнейшего более детального изучения отдельных явлений, творчества художников или анализа групп конкретных художественных произведений.

Ключевые слова: декоративно-прикладное искусство; художественно-промышленная керамика; технологии изготовления; особенности; украинский стиль; музеи Львова

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