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Emergence and development of the Kyiv school of artistic textiles in the XX century

Abstract. *The article provides a thorough overview of the evolutionary process of the emergence, establishment, and development of the Kyiv school of artistic textiles. It reveals the influence of various factors (ideological, political, economic, and aesthetic) on this process. The historical and factual method allowed us to study socio-economic, as well as historical and cultural factors that contributed to the emergence, establishment, and development of the Kyiv textile school in a chronological sequence. Both separate Kyiv textile artists' works and the differences of other schools were analyzed by the comparative method. It is established that the very fact of emergence of the Kyiv school of artistic textile, as a community of style, unity of forms, preservation, and continuity of traditions, had unbiased backgrounds since Ukrainian decorative weaving, a part of which is Kyiv weaving, inherited the abundant artistic traditions that were created over the centuries and most vividly manifested through the art of Kyivan Rus. It showed the significance of Kyiv as a major administrative and*



cultural center of Ukraine in the emergence and development of the textile school. The status of the capital city was the reason why prominent artistic forces concentrated there, creating several outstanding textile artworks intended for various purposes during the 1920–1990s. The ideology of the ruling Communist Party of the Soviet Union, which ordered the artworks for its glorification, had a stimulating impact on the emergence of the school. Analysis of the data allowed us to periodize the stages of emergence and development of the Kyiv school of artistic textiles as an educational institution. Typical features of the Kyiv textile school at different stages of its development in 1920–1990s are as follows: a) The presence of a plot theme, the epic breadth of the depicted scene, and the scale in monumental and decorative textiles; b) The stylization of themes, their conventional interpretation, and two-dimensional images that suggest the absence of perspective and the illusory representation of three-dimensional forms in decorative (non-figurative) large tapestries and decorative stage curtains made in various techniques; c) The preservation of established iconographic compositions created by predecessors, but performed in a new (stylistic and coloristic) interpretation in traditional textiles; d) As for the industrial textiles, the presence of two trends in the artistic design of fabrics: The first is associated with the artists' focusing on the entire spectrum of the world (primarily European) textile fashion; The second one involves the transformation of traditional popular graphic themes in fundamentally new compositional developments.

Keywords: *Ukraine; textiles; scientific schools; history; periodization*

Introduction.

Countless works of famous Kyiv artists, who created textile items for various purposes in the XX century, respective publications in art history literature, as well as recognition of the artists' activities, and the importance of their work give grounds to designate this phenomenon as the “Kyiv school of artistic textiles in the XX century”. This study is devoted to the issues of emergence and development of the Kyiv school of artistic textiles and scientific analysis of its artistic heritage throughout the XX century.

For the first time, although related to the tapestry, the term “Kyiv school” appeared in the monograph called “Monumental and decorative art in the architecture of Ukraine” (by Veligockaya, Zhizdrinskaya, & Kolomic, published in 1989 at the Budivelnik publishing house). In particular, the authors of the publication noted that “lately, the Kyiv school, which in variety, diversity, and individuality of its creative style develops tapestry as a type of monumental art, has powerfully asserted its worth in the Ukrainian tapestry” (Veligockaya, Zhizdrinskaya, & Kolomic, 1989, p. 78).

Art textile industry refers to one of the oldest crafts in the history of mankind's material culture. Archaeological findings, in particular, fiber spinning tools such as spindles, spindle whorls, as well as fabric prints on the ceramic surface, suggest the existence of textile products on the territory of the modern Kyiv region back in the Neolithic period [VIII–III millennium BC] and the Eneolithic Age [IV–III millennium

BC], the Bronze Age [IV – early I millennium BC], and early Iron Age [early I millennium BC], as well as in all subsequent stages of human history.

The fabric had a significant meaning in the daily life of all social classes. It was widely used for clothing, home decoration, and ceremonial occasions. Back in the princely times, Kyiv and the surrounding settlements were known for the skillful production of decorative fabrics. The success of weaving in Kyivan Rus and the later period was promoted by the fact that one of the major trade ways from the Northern and Western Europe to the East (“from the Varangians to the Greeks”) ran through Kyiv. All kinds of goods, including highly artistic fabrics, remained in Kyiv and served as patterns for local craftsmen, in particular, weavers (Andriashko, 2015).

Most of the surviving textile products belong to the XIX-XX centuries, although there is still evidence of the local carpet production in the XVII century (Peshchanskyi, 1925, p. 5). The lack of ancient fabric samples can be explained by the fragility of organic fibers (Skrzyniecka, 2020; Gleba & Nikolova, 2009), their vulnerability to rotting and burning processes, as well as the belated development of Ukrainian museology. According to the scholars of popular textiles, it was in the XVIII-XIX centuries that the traditions and system of the core types of Ukrainian artistic fabric shaped, while their technological and creative means became fully refined (Selivachov, 2005, p. 67).

The relevance of the article is stipulated by the acute need for humanitarian study of Ukrainian culture, in particular, such a branch as decorative-applied art, one of the varieties of which is artistic textiles. The scientific literature lacks complex studies to fully cover such a multifaceted artistic phenomenon as the Kyiv school of artistic textiles.

Kyiv textile artists who worked throughout the XX century created numerous artworks for different purposes and with different techniques. Among them, most are highly professional creative pieces, which still grace the interiors of public buildings, museums, cafes, and restaurants. Very few of them have been reproduced in catalogs, periodicals, and monographs. The remaining pieces remain unknown to both art admirers and specialists.

As a matter of fact, there is still no research in Ukrainian historical and art literature on the emergence and development of the Kyiv school of artistic textiles as one of the most influential artistic centers in Ukraine.

The study aims at providing a complex coverage of the emergence and development of the Kyiv school of artistic textiles in the XX century.

Source base and research methodology.

The research methodology is based on the comprehensive study of the subject matter. The historical and factual methods used in the studies (Strelko, Pylypchuk, Berdnychenko, Hurinchuk, Gamaliia, & Sorochynska, 2019, Strelko, 2021; Strelko, Berdnychenko, Pylypchuk, Pylypchuk, Sorochynska, & Horban, 2021) allowed us to explore the socio-economic, historical and cultural factors that contributed to the

emergence, establishment, and development of the Kyiv textile school in a chronological sequence. The comparative method was applied to analyze the works of separate Kyiv textile artists, as well as to study the differences between other schools.

Results and discussion.

No matter the historical times, Kyiv has always held a remarkable place in the history of Ukraine as a major socio-political and cultural core. As an integrating center, the Kyiv area asserted itself back in the period of pre-Slavic unity formation. This was accomplished due to its favorable location along a large navigable river, on the border of the forest-steppe and Polesie. One can find information about the Kyiv land in chronicles, in particular, “The Kyiv-Pechersk Paterikon”, “Tale of Bygone Years”, “The Tale of Igor’s Campaign”, European historical chronicles, and Eastern historical-geographical writings (Shkribliak & Balukh, 2017; Shevtsova, Gorbyk, Mezhenna, Chobitko, Kozak, & Andropova, 2020).

In his work “Archaeological past of the Kyiv area”, V. Danylevych described the influence of the city this way: “All other days, the cultural life in the Kyiv area was obviously concentrated around Kyiv. The advantageous geographical position of the city of Kyiv on the border of the steppe and the forest protected it from the steppe danger. In addition, it lies on the Dnipro River, where Desna and Pripjat join it. These are the phenomena that gave Kyiv the greatest power and importance in the whole Kyiv area” (Danylevych, 1925, pp. 129–130).

Kyiv as an administrative and cultural center arose with the ancient Kyivan Rus in the IX century, one of the most powerful states of that period, with a highly developed culture rivaling that of Western medieval Europe. Kyiv, the capital of the state, was a large city by the standards of the time with a population of 50,000 people. The city had well-developed craft industries, which produced a variety of highly artistic pieces. It developed greatly during the heyday of Kyivan Rus and became the most important waterway at that time. In the second half of the VIII century and the first half of the X century, Kyiv was the heart of one of the economic exchange regions of Eastern Europe, which may be regarded as “Khazar-Russian” in contrast to the “Bulgaro-Russian” region that developed in Northern Rus (Tolochko, 2000, p. 430).

Foreign travelers spoke about the place of Kyiv as a trading center of Eastern Europe even before Kyivan Rus emerged because they presented Rus as three states (Kuyavia, Slavia, Artania). Thus, in the early X century, the Arabian geographer Jaihani wrote that the city “Kuyavia trades with other nations and willingly admits foreign merchants, including, of course, eastern merchants” (Hrekov, 1951, p. 104).

The cities of Vyshhorod, Khalep, Tropol, Vytachev, Ivan-horod, Chuchyn, and Pereiaslav became important centers of trade and crafts along the Dnipro’s banks. Among the imported goods, there were valuable gold and silk fabrics (brocade, velvet, and wool), while a large volume remained in the cities. They were technically more advanced and could serve as patterns for local weavers.

Mykhailo Lytvyn, a Lithuanian diplomat of the mid-XVI century, in his work “On the Customs of the Tatars, Lithuanians, and Muscovites”, assessed the importance of Kyiv as the main center of transit trade with the Eastern countries (Kravchenko & Yakovenko, 1990, pp. 76–77):

“Kyiv is flooded with foreign goods since there is no path that could compete in any way with this ancient and well-known route, which leads from the Black Sea port, that is, from the city of Caffa through the Taurida Gate to the Tavan crossing on the Borysthene, and from there through the steppes to Kyiv; they carry precious stones, silk, and golden fabrics from Asia, Persia, India, Arabia, and Syria to the north, to Moscow, Pskov, Novhorod, Sweden, and Denmark”.

Then Lytvyn continues: “...in the shabby huts of Kyiv ... there appear precious silks, jewels, sable and other furs and spices in such quantities that I have seen silk there sometimes cheaper than cloth in Vilno” (Kravchenko & Yakovenko, 1990, p. 7).

P. Musienko, a researcher of Ukrainian artistic textiles, when describing the place of Kyiv in the XVIII century as a cultural center of weaving craft, noted that the city attracted masters from different places in Ukraine. Weavers from Sumy, Poltava, Sloboda area, Volhynia, and Galicia worked in the Kyiv Pechersk Lavra workshop at different times (Musienko, 1969, p. 274). M. Selivachov also noted it in the article called “The place of Kyiv in the development of popular art” (Selivachov, 2001): “Many masters from the Kyiv region, nearby Left Bank, and other regions were involved in icon painting, wallpapering, ceramic, and other workshops of the Kyiv Pechersk Lavra and city craft workshops”. Such a mutual exchange of experience among artisan weavers favored the nationwide development of textiles in Ukraine and had a positive backward influence on peripheral textile communities.

Kyiv, being a large cultural, educational, ecclesiastical, and economic center of Ukraine, emerges in the composite description of Ivan Kyryllov, chief secretary of the Russian Senate, concluded in 1727 (Melnyk, 1999).

In the XX century, Kyiv still holds the leading position as the administrative and cultural center of Ukraine, thanks to its status as the capital city. In fact, the capital has always been a hub for leading scientists, cultural figures, and artists, who far outnumber other cities in these categories.

Before the Bolshevik revolution of 1917, Ukraine had not a single institution of higher art education, and the higher qualification training of artistic specialists was carried out mainly in the Russian Empire, in St. Petersburg and Moscow. These cities also featured institutions for training arts and crafts specialists: The Saint Petersburg State Art and Industry Academy, named after Baron A. Stieglitz, and the similar college in Moscow, founded by Count G. Stroganov. Art schools in Kyiv, Odesa, and Kharkiv remained under the auspices of the Imperial Academy of Arts, and, accordingly, trained artists following the traditions of the Russian academic school. Apart from these colleges, there were several artistic and artisanal schools (Myrhorod, Kamianets-Podilskyi, Hlynsk) and some private studios in Kyiv, Odesa, and Kharkiv, which complemented the network of provincial art education (Vrona, 1926). Some

Ukrainian artists (M. Burachek, V. Kasian, and B. Kratko) acquired their artistic education abroad. For instance, M. Burachek – in Krakow, V. Kasian – in Prague, and B. Kratko – in Munich.

There were no professional textile artists in Kyiv at that time since no public demand for creative works made in textile techniques existed. In turn, popular art, including artistic textiles, has developed over the centuries due to the domestic demand for artistic woven products.

I. Vrona, a contemporary of that period, pointed out the quantitative and qualitative rise of Ukrainian post-revolutionary art, its sharp deviation from the all-Russian “flow” towards an independent path, and stressed its great diversity, complexity, and inconsistency: “the new art of Ukraine combines the most diverse and numerous trends, directions, and schools; it features opposing tendencies and influences that collide and struggle”. The scholar continued that after the revolution, “Ukrainian art if one considers its qualitative and professional level, as well as its importance as a sum of elements in contemporary Ukrainian cultural life, can be considered as born anew and lacking traditions (not reborn)” (Vrona, 1928a).

In the post-revolutionary period (December 1917), the Ukrainian Academy of Arts was founded based on the decision of the Central Council. Its first professors were prominent Ukrainian artists: M. Boichuk, M. Burachek, M. Zhuk, V. Krychevskiyi, F. Krychevskiyi, A. Manevych, O. Murashko, H. Narbut (Zemlyanaya, 2013; Melnychuk, 2021; Boichenko, Nykyforov, & Hulei, 2020). In 1922, the Academy was restructured into the Institute of Plastic Arts, and the teaching staff of the newly created Institute was replenished with fresh forces (O. Bohomazov, L. Kramarenko, V. Meller, S. Nalepynska-Boichuk). By that time, the Institute had the following workshops: graphic arts, easel painting, theatrical and decorative, monumental painting, weaving and carpets, textile masonry, mosaic, and stained glass. Consequently, there is a reason to believe that it was at this time that the Kyiv school of artistic textiles was founded as well. In 1924, the Institute of Plastic Arts merged with the Institute of Architecture to form the only higher art education institution in Ukraine at that time known as the Kyiv Institute of Art (Vrona, 1926).

As conceived by the leaders of the Academy at the time, the educational institution had to follow a new path, that is, to fit art “to the real challenges of life, bringing it closer to reality and production. Hence, the education of the new Soviet artist must be scientifically founded, proceeding from the functional definition of artistic specialties and the study of the processes and techniques of artistic skill and artistic technique of various kinds, involving the study of technology, the analysis of forms, and elements of art” (Andriashko, 2006). The teaching staff was tasked with expanding the range of vocational profiles, that is, training artists for the needs of industry such as ceramists, textile workers, timber workers, etc., in addition to the traditional profiles that existed at the Russian Academy of Arts (architecture, painting, and sculpture). Thus, the Academy set out to train specialists of the highest qualification in organizational and creative-synthetic artistic force for all sections of the material or, more precisely,

spatial-material arts, “to cover all artistic and material culture, the entire thickness of material life in whatever forms, methods, and materials this culture and life would manifest and express itself” (Vrona, 1926).

In 1925, a textile subdivision was established in the painting department of the Academy of Arts. Its teachers and students, inspired by the popular artistic traditions of the region, continued to look for brand new compositional solutions in their design works of weaving, carpet weaving, and embroidering. The initiator and founder of the subdivision was Serhii Kolos, who studied at the Ukrainian Academy of Arts from 1918 to 1922, where his teachers were M. Boichuk, who had previously held art studios in Italy and Germany (Andriashko, 2017), and Vasyi Krychevskyi, who had joined the artistic textiles back in 1913 (Lagutenko, 2019; Gryglewski, Chernyshev, Kashchenko, Shilo, Ivashko, Dmytrenko, & Ivashko, 2021). In V. Khanenko’s carpet workshops in Olenivka village, several rugs were designed according to his drafts. These included the “Circle” rug and the “empire” rug with a basket of flowers (1913), which were shown at the exhibition of professors during the inauguration of the Ukrainian Academy of Arts on December 5, 1917 (Ruban-Kravchenko, 2004, p. 232).

Being a student of M. Boichuk and V. Krychevskyi, S. Kolos learned many precious instructions from his teachers concerning the formal and stylistic creative foundations of composition structure. As I. Vrona, the rector of the Academy of Arts at that time, noted, “Boichukism” found its independent and more organic path to national art than all other trends in contemporary Ukrainian art. Admittedly, it is a way of manifesting itself in the art of a largely peasant element, but its natural, original, and socio-artistic values are undoubted. The impact of “Boichukism” is manifested quite well in painting, graphics, ceramics, sculpture, and textiles” (Vrona, 1928a).

S. Kolos was appointed chairman of the vocational subject commission of this subdivision and taught the composition discipline and the structure and analysis of fabrics in the department of weaving and carpet weaving at the same time (Vrona, 1928b). Professor F. Lohanko, who taught fibrous materials technology, chemical technology, and dyeing of fibers and fabrics, was among the members of the commission. In 1927, the subject commission was expanded by M. Rokitskyi, the teacher of drawing and painting, M. Khurgyn, the teacher of structure and analysis of fabrics (theory of weaving bindings), and V. Vynohradov, the specialist in the technology of mechanical weaving looms and technology of fiber materials. In 1928, B. Zhuk started working in the subdivision, teaching the history of the textile industry with practical drills (work with the material). The number of students in the subdivision kept growing every year. So, while there were 11 students in the 1925-1926 academic year, the next year there were 29 students, and in 1927–1928, there were now 35 students. By October 1, 1928, 43 people were studying in the textile subdivision. The material base of the training course was improving steadily. Students had the opportunity to work in the weaving and carpet weaving workshop, textile dyeing, and printing laboratory.

In 1928, the Academy formed an Art and Industry Department, which included textile and woodworking subdivisions. It was initiated by I. Vrona, the rector, who wanted to bring art closer to everyday life while training specialists in the industry. The head of the subject commission was B. Kratko, and the secretary was S. Kolos. The commission also included Professor I. Severa and S. Yanushivskiyi. Unfortunately, the fights that broke out between the teachers and representatives of different artistic groups led both to the resignation of the Academy management and a change in the strategy of the educational process. In the early 1930s, easel arts became ideologically determinant, and as a result, enrollment in the Art and Industry Department was discontinued. However, artists who graduated from other departments of the Kyiv Academy of Art kept working in the decorative-applied arts. So, at the end of the 1920s, the Academy trained two specialists who had engaged in art textiles and who were among the first who stood at the origins of the Kyiv textile school. In 1927, D. Shavykin graduated from the department of monumental painting, and in 1928, O. Saenko was trained as a “painter in decorating buildings” (Vrona, 1928b). Oleksandr Saenko became involved in creating themed carpets back in the 1920s, developing a series of sketches: Bleach the canvas (“Відбілюють полотно” in Ukrainian), The Cossack and the Girl (“Козак і дівчина” in Ukrainian), Ukrainian antiquity (“Українська старовина” in Ukrainian), Meeting of the Cossack (“Зустріч козака” in Ukrainian) and others. These works “are distinguished by a clear delineation of the image, generalization of forms, internal details, and deliberate decorativeness” (Kara-Vasylieva, & Chehusova, 2005, p. 50).

Since the textile department was subordinate to the painting department, this led to creative inter-influences, as well as mutual enrichment of the fine and plastic resources of future artists. Thus, in our view, owing to this mutual influence, the themed carpets created in the second half of the 1930s tend towards monumental painting. This was encouraged not only by administrative subordination but also by the fact that drawing and painting in the textile department were taught by the same teachers as in the easel and monumental painting departments. It is clear that the teachers of “Boichukism” (M. Boichuk, S. Nalepynska-Boichuk, S. Kolos, M. Rokyttskyi) had a great influence on the future textile artists.

The cultural and artistic life of Kyiv throughout the 1920-1980s was replete with multiple art exhibitions, which regularly exhibited the works of popular, traditional, and professional textiles. The state spared no funds in ordering story-themed tapestries, ornamental carpets with portraits of statesmen and Soviet symbols, as these works were ideological, glorifying the Communist Party, “the inspired labor of the Ukrainian village toilers under the collective framework” (Zhuk, 1973, p. 49).

The mid-1930s were favorable years to establish Kyiv textile school as during these years, there was an active construction of recreational centers, palaces of culture, and clubs decorated inside with artistic works, particularly carpets (Suraganov & Suraganova, 2021). The government employed gifted artists such as M. Boichuk, M. Deregus, V. Kasiyan, V. Ovchynnikov, I. Padalka, A. Petrytsky, M. Rokitskiy, and others.

M. Rokytskyi, D. Shavykin, and others to design the cartons of story-themed carpets. Actually, all of them had no previous experience with carpet weaving, so they were unaware of its creative style, which consisted of a conventional interpretation of pictorial themes, their stylization, the lack of linear and aerial perspective, a limited color palette, and two-dimensional images (Zhuk, 1973, pp. 41–43). D. Shavykin (a monumentalist by training) created the most themed carpets, up to ten of them (Novytska, 1948).

The next stage in the establishment of the Kyiv textile school started with the creation of experimental popular art workshops at the Directorate of Arts under the Council of People's Commissars of the Ukrainian SSR. This was announced at the meeting of popular art specialists in the spring of 1934 by D. Zatonskyi, People's Commissar for Education of the Ukrainian SSR. This meeting was attended by architect V. Krychevskyi, artists P. Ivanchenko, M. Rokitskyi, I. Padalka, M. Tsivchynskyi, D. Shavykin, and textile workers S. Kolos, O. Kulyk, T. Flora, and others. By 1935, a workshop of carpets and tapestries had been started at the school (Andriiashko, 2017). Masters from the leading carpet manufacturers of Ukraine (Reshetylivka, Dihtiariv, Skoptsiv, Dobrovelyckivka, and others) were invited to Kyiv to work on them.

A. Moroz claimed that the School of Masters of Popular Art was restructured into experimental workshops in 1937 (Moroz, 1982). In fact, the experimental workshops were restructured into a School of Masters of Popular Art in 1938 (TDAVOVUU, n. d., s. 96). Such master carpet weavers as V. Buriak, N. Vovk, M. Gluschenko, P. Ivanets, M. Kulha, G. Malysh, M. Ponomarenko, M. Schur, and others worked in these workshops periodically or even moved to the city for permanent residence and creative work (Zhuk, 1973, p. 43). Throughout the existence of the school and workshops, the carpets *Return from the Field* ("Повернення з поля" in Ukrainian) by M. Deregus, *Spring Song* ("Весняна пісня" in Ukrainian) by H. Pustovit, *Lenin and Children* ("Ленін і діти" in Ukrainian) by V. Kasian, *Voroshilov among Collective Farmers* ("Ворошилов серед колгоспників" in Ukrainian) by M. Rokytskyi, and others were created (Andriiashko, 2006).

The strengthening of creative relations between professional easel artists and popular masters was typical for the 1930s. These relations resulted "in the emergence of principally new phenomena on the substrate of popular decorative art with attributes of "easelism", dominated by the individual author's initiative, not so much naive as stylistically cultivated..." (Selivachov, 2001).

In 1940 (1938 according to other sources) (Selivachov, 2005, p. 49), the Kyiv Republican Art and Industry College was created at the School of Masters of Popular Art. Apart from professional artists, masters of popular art also worked among the teachers. For example, the carpet weaving teachers were the artist M. Rokytskyi and the skilled carpet-maker N. Vovk (Butnyk-Siverskyi, 1966, p. 194).

Just after World War II, the Kyiv Republican Art and Industry College, renamed into the Kyiv College of Applied Arts in 1949, resumed its activity (Diachenko, 2019).

Following a long absence, S. Kolos returned to Ukraine and began teaching at the College (he had previously worked as a textile teacher in Uzbekistan and Leningrad) (Krutenko, 1989).

In 1963, the Kyiv Republican Art and Industry College was restructured into the Art and Industry Technical College. The 1960–1990s were marked by the development of artistic textiles intended for decorating the interiors of public buildings, cafes, and restaurants. Such works were ordered through the Art Fund of Ukraine, which had its own creative and production plants. There was a Factory of Monumental and Decorative Art in Kyiv, affiliated with the “Khudozhnyk” Creative and Production Association of Kyiv. The works designed by artists were performed in the factory shop, as well as at Ukrhudozhprom enterprises, mainly at the Reshetylivka Carpet Factory named after Clara Zetkin. Textile works for interiors were also designed and produced by the Experimental Workshop of Decorative Fabrics at the Zonal Scientific and Research Design Institute of Civil Engineering (KyivZNDIIEP).

It’s worth noting that the predecessor of the Experimental Workshop of Decorative Fabrics at the KyivZNDIIEP established the workshops on artistic textiles and monumental art at the Research Institute of Architecture of the Academy of Construction and Architecture at the end of the 1940s. Specialists of the workshops were engaged in decorating typical new buildings with monumental and decorative artworks. In 1963, the Academy of Construction and Architecture of the Ukrainian SSR was abolished (Puchkov, 2021). In the late 1980s, the Research Center of Monumental and Decorative Art was created out of the creative workshops of KyivZNDIIEP. It was aimed at designing complex architectural interiors of public buildings. As in previous decades, the center’s priorities were monumental and decorative ceramics and artistic textiles.

Summing up, we can assert that the emergence of the Kyiv school of artistic textiles began as an artistic phenomenon in the 1920-1930s and was finally shaped in the 1980s. However, it emerged from the richest traditions of popular art, in particular, weaving, carpet weaving, and woodblock printing on textiles in the Kyiv region of previous times. Serhii Kolos, a highly educated figure and artist of a wide creative range, an outstanding art historian, promoter and collector of popular art, author of articles on Ukrainian decorative-applied arts, in particular, art weaving, familiar with all artistic currents, can be fairly regarded as the founder of this school.

Ukrainian popular art (wall paintings, embroidery, weaving, carpet weaving, woodblock printing on textiles, pysanky, etc.), with its pictorial themes serving as a source of inspiration for the artists, had a great influence on the development of the school (Kostiukova, 2018; Brovarets, 2021; Melnyk, Kyzymchuk, & Zubkova, 2021).

Any artistic branch or style trend is formed over a long period. Here, time acts as a selector tracing and selecting the most essential features, the most distinctive cumulative traits inherent to the artists’ works in a given region. The totality of these features, signs, and stylistic differences shape the art school that differs from similar schools in neighboring regions. A preferable (but not mandatory) condition for

accelerating its shaping is the presence of fundamental principles or systemic tenets. Lacking these factors, school emergence may be delayed in time because the spontaneous and uncontrolled process makes it unmanageable.

The typical features of the Kyiv school of artistic textiles are: a) The presence of a plot theme, the epic breadth of the depicted scene, and the scale in monumental and decorative textiles (tapestries, panels); b) The stylization of themes, their conventional interpretation, and two-dimensional images that suggest the absence of perspective and the illusory representation of three-dimensional forms in decorative (non-figurative) large tapestries and decorative stage curtains made in various techniques; c) The preservation of established iconographic compositions created by predecessors, but performed in a new (stylistic and coloristic) interpretation in traditional textiles; d) As for the industrial textiles, the presence of two trends in the artistic design of fabrics: The first is associated with the artists' focusing on the entire spectrum of the world (primarily European) textile fashion; The second one involves the transformation of traditional popular graphic themes in fundamentally new compositional developments.

It experienced both rises and crises in the initial period of the establishment of the Kyiv textile school. The development process was not smooth because of the lack of clearly outlined style guidelines, as well as due to ideological pressure on artists from the ruling party, which had usurped all spheres both of material and spiritual life of the Ukrainian people.

The emergence of large-scale themed carpets fell in the mid-1930s when ideological Soviet institutions promoted the development of this type of decorative art. At the beginning of its establishment, the greatest pressure was exerted on the themed carpets, as its pictorial plots were easier for the representatives of the ideological censorship to contemplate and interpret. Traditional popular weaving, as much more indifferent, never faced such a fate, although even this type of textile was imposed with unusual pictorial themes. For example, portrait images of party leaders, generals, political figures, and Soviet heraldry emerged in the ornamental carpets, which, as a rule, did not fit that well into the decorative artwork structure.

As there was no higher educational institution in Kyiv after 1930 (when the textile department of the Kyiv Academy of Art was closed) that would train specialists in artistic textiles, such specialists for Ukrainian enterprises, including the Kyiv region, were trained by the Lviv State Institute of Applied and Decorative Arts (Procop, 2019; Dyachenko, 2021), as well as the Moscow Textile Institute, the Moscow State University of Arts and Industry (formerly Stroganov University), the Leningrad University of Art and Industry named after V. Mukhina, Kaunas State Institute of Applied and Decorative Art, and the LSSR State Art Institute (Šatavičiūtė-Natalevičienė, 2021). Many graduates of the Kyiv State Academy of Art (workshop on the monumental painting) also became involved in creating tapestries, fulfilling orders at the Kyiv Factory of Monumental and Decorative Art of the Art Fund of Ukraine. The Kyiv College of Applied Arts, the predecessor of the present Kyiv State Institute of Decorative Arts and Design named after Mykhailo Boichuk, was also famous for

training specialists in textiles. Kyiv State Institute of Decorative Arts and Design named after Mykhailo Boichuk was established in December 1999 based on Kyiv Art and Industry Technical College. By order of the Ministry of Education and Science of Ukraine No. 748 as of July 11, 2018, the Institute was renamed into Mykhailo Boichuk Kyiv State Academy of Decorative Applied Arts and Design.

Kyiv school of artistic textile of 1970–2000s is characterized by the presence of plot, epicity, scale, and monumentality, which distinguishes it from Lviv or Baltic schools, where formally-decorative interpretation of themes and associative figurative thinking prevails. The school had these features since the vast majority of artists who were creating for public institutions, enterprises, and other organizations were devoted to monumental and decorative art. In addition to tapestry, they worked with other materials and techniques, in particular, mosaics (flat, relief, and three-dimensional), ceramics, stained glass, and wall paintings.

The early 1990s were marked by the USSR's collapse and Ukraine's independence. Due to the change in the ideological system, the CPSU lost control over all spheres of public life. Art, as a kind of ideology, was not given as much importance as before, so state orders for artistic works became a rarity. Consequently, the number of artistic textile works to decorate interiors has sharply decreased. In fact, the monumental and decorative art workshop within the “Khudozhnyk” Creative and Production Association, which had been fulfilling orders for tapestries, curtains, panels, etc., ceased operating. The textile artists produced pieces mainly for exhibitions, hoping for possible sale to private individuals. The freedom of artistic creativity and the absence of ideological censorship encouraged the artists to creative pursuits in a variety of styles. Designer textiles urged for experimenting, applying new materials, and combining different technical methods (Kostiukova, 2014; Cherniavskiy & Us, 2020; Lukovska, & Kara-Vasylieva, 2022).

Analysis of the above data allows us to make the following periodization and argue that as an educational institution, the Kyiv school of artistic textiles was shaped by the following stages:

1. Art and Industry College (1920-1921); Art and Industry Technical College (1922); Art and Industry Vocational College No. 1 (1922–1930)
2. Kyiv Institute of Plastic Arts (1922–1924);
3. Textile Subdivision of the Painting Department of the Kyiv Academy of Art (1925–1930);
4. Experimental popular art workshops at the Directorate of Arts under the Council of People's Commissars of the Ukrainian SSR (1935–1938);
5. School of Masters of Popular Art (1938–1940);
6. Kyiv Republican Art and Industry College (1940–1948);
7. Kyiv College of Applied Arts (1949–1963);
8. Kyiv Art and Industry Technical College (1963–1999);
9. Kyiv State Institute of Decorative Arts and Design named after Mykhailo Boichuk (1999–2018)

10. Mykhailo Boichuk Kyiv State Academy of Decorative Applied Arts and Design (2018 – until now).

Conclusion.

More than anywhere else, administrative, cultural, and domestic facilities of various subordination were built and reconstructed in Kyiv. In fact, their interiors had to be decorated. Textile works were widely involved in such works. Since the 1930s, pieces of fine art, in particular, themed carpets, were an instrument of ideological propaganda of the ruling party, hence there was a state order for their production. The need for specialists in textiles led to the establishment of the School of Masters of Popular Art in 1938, which has repeatedly changed its name and subordination, and until today was transformed into a higher educational institution known as Mykhailo Boichuk Kyiv State Academy of Decorative Applied Arts and Design.

During the 1930-1980s, there was a process of improving formal and compositional, figurative and plastic techniques, which endowed Kyiv artistic textiles with distinctive style features (tapestries, weaving, carpet weaving, batik, and factory fabrics).

The traditional weaving of the Kyiv region developed from popular crafts communities, which originated earlier in Bohuslav, Pereiaslav-Khmelnyskyi, and Ivankiv regions. The creative and production base of the Art Fund, KyivZNIIEP, and Ukrhudozhprom allowed for making woven pieces of different sizes and techniques. All these components contributed to the emergence of the Kyiv school of artistic textiles, a distinctive artistic phenomenon in Ukraine.

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The authors declare no conflict of interest.

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Становлення та розвиток Київської школи художнього текстилю у ХХ столітті

Анотація. У статті комплексно розглянуто еволюційний процес формування, становлення та розвитку київської школи художнього текстилю. Показано роль різних чинників (ідеологічних, політичних, економічних, естетичних), що впливали на цей процес. Історико-фактологічний метод дозволив у хронологічній послідовності дослідити соціально-економічні, історико-культурні чинники, які сприяли виникненню, формуванню та розвитку київської текстильної школи. Метод порівняння застосовано при аналізі творів як окремих київських художників-текстильників, так і при вивченні відмінностей інших шкіл. Встановлено, що самий факт появи київської школи художнього текстилю, як спільності стилю, єдності формовиражальних засад, збереження й продовження традицій, мав об'єктивні передумови, оскільки українське декоративне ткацтво, складовою частиною якого є ткацтво Київщини, успадкувало багаті художні традиції, які створювались віками і найяскравіше виявили себе в мистецтві Київської Русі. Показано роль Києва як значного адміністративного і культурного центру України у формуванні та розвитку текстильної школи. Саме завдяки статусу столичного міста тут сконцентрувалися потужні мистецькі сили, які протягом 1920–1990-х рр. створили цілий рід видатних текстильних творів різного призначення.

Стимулюючу роль у формуванні школи зіграла ідеологія правлячої Комуністичної партії Радянського Союзу, яка для свого возвеличення використовувала твори мистецтва, замовляючи їх створення. Аналіз даних, дозволив зробити періодизацію етапів створення та розвитку київської школи художнього текстилю, як навчальної інституції. Характерними ознаками київської текстильної школи на різних етапах її розвитку в 1920–1990-х рр. є: а) у монументально-декоративному текстилі – наявність сюжетного мотиву, епічна широта зображуваного, масштабність, монументальність; б) у декоративних (не фігуративних) гобеленах значних розмірів, декоративних завісах для сцени, виконаних у різних техніках – стилізація мотивів, їх умовне трактування, двовимірність зображення, що передбачає не лише відсутність перспективи, а й ілюзорної передачі об’ємних форм; г) у традиційному текстилі – збереження принципів побудови усталених іконографічних схем композицій, створених попередниками, але виконаних у новій (стильовій та колористичній) інтерпретації; д) у промисловому текстилі – наявність двох напрямків у художньому оформленні тканин: перший пов’язаний з орієнтацією художників на весь спектр напрямків світової (передусім європейської) текстильної моди; другий – з трансформацією традиційних народних зображальних мотивів у якісно нові композиційні розробки.

Ключові слова: Україна; текстиль; наукові школи; історія; періодизація

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