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# Interplay Between the Arts in the Works of Ukrainian Artists at the Turn of the 21<sup>st</sup> Century Kharkiv School

## Взаємодія мистецтв у творах українських митців межі ХХ–ХХІ ст. (на прикладі Харківської школи)

**Abstract.** The paper addresses the interplay between the arts in the art practice of Ukraine at the turn of the 21<sup>st</sup> century in the context of the changes that occurred in connection with the introduction of Ukrainian artistic culture to the new trends in contemporary art. This phenomenon is analyzed using the example of the activities of the Kharkiv-based artists, as this large art center in Eastern Ukraine has its deeply-rooted specific art traditions: academic art education and art-industrial education were introduced here significantly earlier than in other Ukrainian cities. At present, both of these lines continue to develop in the higher educational system of Kharkiv, in particular, in the Kharkiv State Academy of Design and Arts. The traditions of art education are intertwined with new trends in contemporary arts that is manifested both in the interaction of painting and design culture, and in performances with the original combination of classical traditions and modern forms (body art, digital art, multimedia). The paper also demonstrates the changes in the design of Kharkiv architecture as the local artists turn to new expressive means of contemporary art.

**Keywords:** art of Kharkiv, contemporary art, national tradition, synthesis of the arts, interplay between the arts.

**Introduction.** The contemporary sociocultural situation in Ukraine is characterized, on the one hand, by the desire of the artists to develop a national tradition in order to avoid globalization and preserve national identity. On the other hand, they strive to join the new trends in contemporary art and participate in the formation of new means of artistic expression. While in Europe since the second half of the twentieth century the modernization of the entire artistic process intensified, in Ukraine the new forms of contemporary art were introduced with a significant delay, since the early 2000s. In particular, Ukrainian artist Victor Sydorenko received many positive reviews for his project *Millstones of Time* at the 50<sup>th</sup> Venice Biennale. Museums of modern art began to open, as well as art galleries, proving

the desire of the artists not only to work with the various forms of contemporary art but also to experiment with their interaction and synthesis while maintaining a connection with the national tradition.

**Literature review.** Synthesis of arts, especially the new forms of art, has long been overlooked in modern Ukrainian art history. Nevertheless, the problem of the synthesis of arts, relevant in the Art Nouveau era, stays topical in regard to the change of the course of development of the arts after the First World War. Established in 1942 by the American Society of Aesthetics, *The Journal of Aesthetics and Art Criticism* published the article “The Variation Form and Synthesis of Arts” (1956). Its author Joseph Yasser wrote: “The synthesis of arts has been the dream of many great artists, both

in ancient and in modern times. The Greeks in antiquity, Richard Wagner in Western civilization, Alexander Scriabin in prerevolutionary Russia, as well as other outstanding personalities all have sought the realization of this lofty and alluring idea. Their calculation has been quite simple in this respect: if, they reasoned, each art individually is capable of making a deep impression upon our minds and lifting us to soaring spiritual heights, then a combination of the arts—music, poetry, painting, dance—is bound to increase and deepen this impression, to enhance it, and ultimately to lead us to the highest state of genuine emotional tension possible to us—the state of ecstasy” (Yasser, 1956, p. 318).

The synthesis of arts, *Gesamtkunstwerk* in the nineteenth-century terminology, is limited by the time frame and is based on the category of the sublime, which is an important component of the art and cultural ideology of the Art Nouveau era. The role of the aesthetic category of sublime significantly decreased in art after the 19<sup>th</sup> century. Nevertheless, the term “synthesis of the arts” is still mentioned in different contexts. It may denote a “universal work of art”, an “ideal work of art”, or a “synthetic work of art.” The term “total art” is more frequently used, e.g., by S. Brown and E. Dissanayake in their relatively recent paper “The Synthesis of the Arts: From Ceremonial Ritual to Total Work of Art” (Brown & Dissanayake, 2018). Based on the anthropological and ethnological principles of art analysis, the authors come to the conclusion that, evolutionary, the synthesis of arts is deeply rooted in religious practice and in various ceremonial rituals. For that, the term “total work” would be later adopted in the aesthetic practice.

In modern art practice, the strong impression from the synthetic work of art, be it religious or secular art, as envisioned in Wagner’s *Gesamtkunstwerk*, is achieved primarily through visual perception. It may be illustrated by the performance by Marina Abramovich, where she demonstrates her body, carving a five-pointed star on her stomach with a blade and pouring her own blood on herself. This action shocks the viewer and attracts audiences, though it remains an open question if it corresponds to humane values and universal moral principles. The works of such internationally recognized contemporary artists as, for example, Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin Buchloh, and David Joselit, do not address the universal moral principles either. Their views are reflected in the book *Art since 1900. Modernism, Anti-Modernism, Postmodernism* (Foster et al., 2005). *American Painting: The Twentieth Century* (Rose, 1986), by the American art historian and art critic Barbara Rose, provides an insight into the transformations of contemporary art forms in American painting in the previous century. However, Ukrainian artists and art historians were introduced to these studies only recently.

Religious art and theater, where the synthesis of arts is an essential basis for their existence, have not disappeared in contemporary art practices. In them, various rituals, including the ones with the elements of art, are also preserved. Contemporary choreography, being a plastic art, contributes to the synthesis of the arts and the emergence of their new

forms at the intersection of dance, visual and musical arts. Design and the visual arts form new interrelations as well. At the same time, in post-Soviet Ukraine, an increasing number of new forms of contemporary art assert themselves, namely installation, performance, and happening.

As for the new forms of contemporary art developing in Ukraine, their dependence on established traditions, and their interaction with each other and with established traditions, it should be noted that the Lviv art school is distinguished for its decorative art forms and a particularity close connection with the art of Poland. Rooted in history and geography, the development of performance and installation in this region has been deeply influenced by Polish masters (Szumska, 2015). The capital status of Kyiv during the period of radical restructuring of the art life of Ukraine after gaining independence in 1991 contributed to the creation of modern art centers there, including the Modern Art Research Institute and the Kyiv National University of Technologies and Design. The Odesa region where a dedicated art university was closed in 1934, remains the most conservative in relation to modern art forms.

The Kharkiv art school was influenced by the historical formation of Kharkiv as a large industrial center of Ukraine since the second half of the 19<sup>th</sup> century. This resulted in the successful development of the design branch of art education in this city, which preceded similar processes in other Ukraine cities. On the other hand, the traditions of the fundamental academic school of art education were preserved, giving the start to the unique institute—the Kharkiv State Academy of Design and Arts, with its Faculty of Fine Arts, Faculty of Design, and Faculty of Environment Design. Naturally, this prompts interaction and mutual influence, when the latest trends of international contemporary art are recreated in the works of the graduates of the Department of Monumental Painting. There is a synthesis of a solid academic art school and modern forms of design of the urban environment in their works. Still, the forms of this synthesis have not been addressed in either Ukrainian or foreign art history. For instance, in the US-published book on mural painting, covering the work in the field globally, no Ukrainian artists were included (*Walled City*, 2017). Similarly, there is no mention of the Ukrainian mural artists in the fundamental work *ART. The Whole Story* (Farthing, 2018), published in London.

The aim of the paper is to analyze how various forms of contemporary art interact in the contemporary Ukrainian art environment and define their relations to the national tradition on the example of the Kharkiv School. Thus, the objectives were the following: to reveal the correlation between painting and design culture in the works of O. Boychuk and O. Lazarenko; to consider the interaction of tradition and contemporary arts in B. Kostyanikov’s project *Out of Time and Spice*; to show the transition from monumental propaganda to modern forms of the urban environment design in Kharkiv.

**Methodology.** The art study, comparative, and historical-cultural methods were used.



1. Burime. Pissuite. 2005. Canvas, oil, ceramics, metal

**Results and Discussion.** During the late 1980s, the dissolution of the Soviet system resulted in significant changes in Ukrainian art, namely the reassessment of modern reality and the transformation of the worldview of the intelligentsia of the era. Artists sought to leave the socialist realism narrative behind and experimented with philosophical and poetic senses and new imagery. The 1986 All-Union Youth Exhibition in Moscow, which presented contemporary Ukrainian art (mostly from Kyiv) was a significant event that gave impetus to the new trend in the fine art of the country. According to researchers, Kharkiv residents joined a new generation of Ukrainian artists, which became known as the ‘New wave’ a few years later” (Usenko, 2015, p. 97).

The art life of the last quarter of the twentieth century was marked by extraordinary intensity and kaleidoscopic pace. Numerous galleries appeared, which eventually formed the art market; a number of projects and events were initiated, provocative exhibitions were organized, with Kharkiv artists participating and proving with their works to be a part of the global trends.

These experiments became the starting point in the formation of a new understanding of painting and its possibilities. At the same time, the field of design was actively developing, which is associated with the industrial orientation of Kharkiv region and Slobozhanshchyna in general and the development of art and industrial education, which dates back to the late nineteenth century—to the school of drawing of Maria Rayevska-Ivanova and the Kharkiv Institute of Technology.

Equally to the early twentieth century, in the 1980s Kharkiv remained an industrial city, with a powerful design

school. Activities of the Kharkiv State Art and Industrial Institute (since 2001—the Kharkiv State Academy of Design and Arts), the Union of Designers of Ukraine, founded in 1987, contributed to the active development of design in Slobozhanshchyna.

A significant achievement of that period was the mass study of the principles of design and art culture, raising the level of design education and the opportunity to study relevant foreign professional information. Specialized press, including the magazines *Industrial Design*, *Domus*, and *Form*, which published materials on the creative achievements of prominent design schools and their specialists, became available. Scientific conferences and international seminars were held systematically in cooperation with foreign experts, and the literature on design methodology, its theory and history was issued (Boychuk, 2009, p. 216).

At the end of the twentieth century, the rapid development of art and design was significantly hampered by the turbulent events of the Perestroika period, sociocultural upheavals of the “Stormy 1990s,” economic stagnation, and the collapse of the Soviet Union. At that time, most of the professional design centers closed; SADB (Special Art and Design Bureau), Kyiv and Kharkiv branches of VNIITE (the All-Union Scientific Institute of Industrial Design) also ceased their activities. The majority of design specialists withdrew from their profession and turned to painting; some of them joined art groups.

A striking example of productive painting and design activities is the work of the Kharkiv art association “Burime” formed in 1991. Having withstood all the obstacles, it exists for almost 30 years, retaining the status of one of the oldest art associations in Ukraine. Initially, the group was named “Slobozhanske burime.” It included Volodymyr Golenishchev, Volodymyr Landkof, Oleksandr Lysenko, Yakiv Pundyk, Oleksandr Shekhovtsov, Oleksandr Shilo, Volodymyr Shandyba, Nikolina Bakumenko, and others. Later, the name of the group was not only shortened to “Burime” but also the number of members decreased. Currently, the backbone of the art group consists of former employees of VNIITE and graduates of Khudprom (The Kharkiv State Fine Arts and Industrial Institute): Oleksandr Shekhovtsov, Oleg Lazarenko, Alexander Lysenko, Oleksandr Boychuk. The only exception is Valentyn Hrytsanenko, who graduated from the directing faculty of the Kharkiv State Institute of Culture, and is now a professor at the Department of Cultural Studies there.

The distinctive feature of the “Burime” participants is their project thinking, which is a result of design education. Starting the work on their group projects, the artists do not have the final design in mind. For them, it is a process with an unpredictable outcome. Their paintings are always experimentation and transformation. All the members of the group constantly grow creatively and their collective desire is to be on par with time and to interact with the world using the “new language” of art. They experiment with the superimposition of elements and installation, as well as with collage and application.

Collaboration in design projects ensures that the implementation of any creative idea is impossible without consensus and coherence. According to O. Lazarenko, the design spirit encourages artists to eternal search and experimenting with materials, techniques, formats, etc.

The works by “Burime” members are always at the nexus of project culture and painting, skillfully balancing and uniting them. From the standpoint of academic painting, their pieces are overly designed, and from the designers’ point of view—they are too picturesque, for instance, the spatial composition *Pissuite* (Fig. 1), performed in 2005 by O. Boychuk, O. Lazarenko, O. Shekhovtsov, and O. Lysenko.

The installations by “Burime” are reminiscent of a mirror image of two prominent personalities who revolutionized art, Marcel Duchamp and Philippe Starck. The dialogue of the artists occurs not only on the canvas but also is reflected in the title of the work. On the one hand, *Pissuite* resembles the word “urinal,” which hints at the works of both renowned artists and, on the other hand, “suite” is a reference to the interaction of contrasting parts. Such linguistic metamorphoses resonate with the spirit of the “Burime”. After all, even the name of the art association means a linguistic game “Bouts-Rimés.”

The central part of the composition is a large-format canvas. It depicts the portraits of Marcel Duchamp and Philippe Stark, which form a coherent image and at the same time are separated by a thin partition. The authors seem to reproduce on canvas the second law of dialectics about the unity and struggle of opposites, mimicking it as a connection between design and painting. An important detail is that Duchamp’s face is divided along the line of the second eye, which is located at the intersection of two faces, and otherwise—at the position of the Ajna chakra (between the eyebrows), thus emphasizing the enlightenment of artists for the world culture.

Marcel Duchamp, having made the urinal an object of art, revolutionized the field of art and expanded its boundaries. Philip Stark returned the urinal to its original function but did not deprive it of the main element—the feeling that the viewer sees a work of art. Stark’s design decisions were revolutionary by nature. He managed to transfer the avant-garde protest strategies to the field of design and successfully implement them, winning the favor of the consumer.

The paintings of the “Burime” members, performed both collectively and individually, are always recognizable because of their visible design component. Artists do not just paint their works but construct them by building multi-layered modular grids, drifting from flat elements to three-dimensional ones. They reject the classical aerial perspective, exploiting the achievements of postmodern culture (photography, op art) instead. The artists include additional physical elements in the space of the work: wooden ladders, rails, wheels, chairs, three-dimensional letters, ropes, and other objects that go beyond the plane of the canvas and act as a bridge of sorts between the real and the transcendent, between design and painting. For example, the canvas *Da Paryaya Vyspr* (2002), which is a metaphor of ascension, upward movement,



2. O. Lysenko, O. Lazarenko, V. Grytsanenko, O. Shekhovtsov, O. Boychuk, O. Riznichenko, O. Nazarkina, N. Bakumenko. *Eternal Check/Step*. 2003. Oil on canvas. 300 × 300 cm

is pierced by a wooden ladder that lifts the viewer into transcendent worlds; in the process of creating *Framma* (2003), a rope was used to simulate broken sails of the ship; in *The Last Supper* (2005), the side elements of the composition may be expanded, thus, adding a place at the dining table.

In their works, “Burime” members establish a dialogue with the artists of the past and present. Their “conversation” occurs through the inclusion of three-dimensional objects, imitation of the stylistic and pictorial style, reproduction of the artists’ favorite images, a combination of different styles, movements, schools, images, etc. To realize their creative idea, artists layer objects and apply the principles of collage, design, application, and installation.

Their largest “dialogue” is the canvas *Vechnyi Shag* (*Eternal Check/Step*, the title of which is a pun on the Russian words “check” (chess) and “step”) (Fig. 2), which is polyphonic, and at the same time goes in unison with the cult figures of the art world: Leonardo da Vinci, Pablo Picasso, Salvador Dali, Van Gogh, Kazimir Malevich, Gustav Klimt, Hieronymus Bosch, Charles Rennie Mackintosh, and others. The figures are assembled in accordance with the principle “from an ideological inspirer to the follower.” Since each artist had a follower among the “Burime” members, their conversation turns into a polylogue. Lazarenko admires Picasso and Dali, Lysenko is intrigued by Malevich’s work, Boychuk gravitates to Mackintosh’s design ideas, Shekhovtsov is attached to modernism, symbolism and Nabis, Bosch’s images resonate to Hrytsanenko.

The collective work *Vechnyi Shag* is variegated, offering dialogue of contemporary artists with the art of the past.



3. Borys Kostyanikov at work

However, this multi-layered composition looks surprisingly easy, as if one portrait illuminates another. Transparency and airiness of the composition were provided by the techniques of optical art.

Continuation of this dialogue is the famous chair with an unusually high faceted back by the designer Charles Mackintosh. This detail was not accidentally positioned outside of the canvas. It is as if the viewer is invited to sit down and join this eternal “dialogue” about the truth in art.

Each work of the creative group is deeply philosophical, sacramental, metaphorical, and hypertextual but accessible for understanding for the average viewer because of a series of image-hints that capture and encourage reflection.

As a result, the “Burime” art association has been active for more than a quarter of a century. In their group work, the artists apply the principles of collage and layering, constant play, and go beyond the two-dimensionality of canvas. This makes them an organic part of modern art space, and the harmonious combination of design and art expands the horizons of their experiments with the language of painting.

Interaction of tradition and modern forms in painting, in regard to the categories of time and space, helps to decipher the works of Borys Kostyanikov. The artist was born in the village Konoplyanivka in 1965 in the Luhansk region in the family of a farmer on. He inherited the love for his native land and its nature. Following the example of his brothers, Borys, the youngest among them, chose fine art as a profession. Unlike his siblings, he did not move to the city, and in 1994, after graduating from the Kharkiv Institute of Art and Industry (now the Academy of Design and Arts), he stayed in his small homeland and built a studio there. He devoted his life to creativity, closely following the development of contemporary art, inspired by his native nature, the poetry of its eternal beauty.

Borys Kostyanikov began formulating the language of associations and poetic symbols in his graduate work *The City That Doesn't Exist* (1994), where he reflected on the challenges of his time and the Chernobyl tragedy. Even today, this work impresses with the depth of content, a special complex of fillings, and a modern vision. A monumental artist by training, Kostyanikov experiments in various genres of easel painting: he did landscapes, still lifes, and a series of nudes *The Artist and the Model*. In a such wide range of genres, the principle of monumentalism, formed during the years of studying at the Kharkiv Institute of Art and Industry, nevertheless reverberates. A combination of fundamental professional skills (mastery of academic drawing) and experiments with new modern visual means enable Kostyanikov to implement complex color solutions and address figurative-emotional objectives.

In addition to painting, B. Kostyanikov also turns to other forms of art—writing, sound, and video. He demonstrates his works not only in the art museums, exhibition halls, and galleries of large art centers both in Ukraine and abroad but also expands the notion of exhibition space. With his brother Anatolii, back in 1997, Borys Kostyanikov founded the “Art-Transit project”, aimed at organizing exhibitions in rural areas in order to involve the local audience in the contemporary art process.

An artist with an established creative credo, traditional spiritual values, constantly striving to solve ever-new formal and aesthetic problems, in his latest project *Out of Time and Space* Kostyanikov combines different forms of contemporary art—performance, body art, digital art—with the best achievements of the national art school and the traditions of world art. For his project, Kostyanikov chose the melodies (in modern arrangements) from Giacomo Puccini’s opera *Turandot* with its genre diversity, monumentality, and richness of musical colors, glorifying life in all its spheres,

Engaging the viewer in the process of art creation, the artist shares the imagery of his native land combined with the techniques of postmodern art—grotesque, symbolic meanings, citations, etc. For instance, *Out of Time and Space* (Fig. 3) is notable not only because of its large size (2.0 × 7.0 m) but because of its epic versatility glorifying men of the Earth, their boundless aspirations for action and cognition of the Universe.

The central part of this monumental pictorial project, supplemented with cardboard, photographic material, and video are two pictorial panels that create a diptych (2.0 × 2.0 m) and ten additional pictorial panels (1.2 × 1.2 m) performed in soft, pastel colors, without sharp contrasts. Kostyanikov experiments with texture, rhythmic structure and expands the traditional ways of conveying the beauty of human figures, poeticizing them in variety of angles and movements. Dynamic and static, they prove Kostyanikov’s remarkable skill in drawing and evoke associations with the art of the Renaissance period or with the early Picasso, in particular, with the *Girl on a Ball*.

Characters are as if snatched either from the biblical, mythological, or historical text, without the temporal or spatial context, frame by frame. They embody humanity in its



4. Borys Kostyanikov. *Out of Time and Space. 3-a.* 2018.  
Oil on canvas. 120 × 120 cm



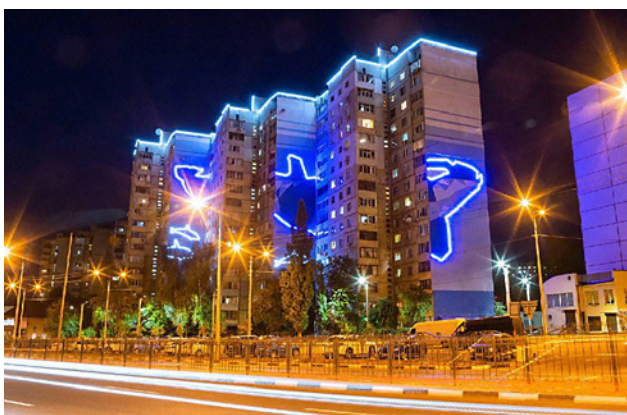
5. Borys Kostyanikov. *Out of time and space. 3-b.* 2018.  
Oil on canvas. 120 × 120 cm

constant, endless movement. Amazons and horsebrakers appear on separate panels (Fig. 4, 5), which are perceived as a *mise-en-scène* built according to the rules of theatrical aesthetics. With their beauty, female images evoke associations with ancient goddesses, while a male figure with a resolutely outstretched hand reminisces Prometheus. Grace alternates with grotesque: on the one hand, the ballet pas of a female model are frozen in motion, on the other, a somewhat comic, stocky, half-white and half-black male figure is highly symbolic. There is a Child of the World with the apple of knowledge, and a man wrapped in ropes, hinting at the connection between generations. Floating drapery may be perceived as a symbol of purity, trumpet and drum—as a symbol of all musical instruments, etc. The very background is also symbolic: with its pictorial solution, it evokes associations with the immense heavenly horizons, with the Universe. The uniqueness of the project is provided by the combination of the expressive means of painting with the latest technologies—computer processing of photographs that reproduces individual moments of the work process, presenting models in different movements, states, with different draperies or other objects, or showing them against the background of the compositions where they appear. To generalize the images, the author paints the models in black and white, using the means of body art and the clays of his native lands—the Donetsk ridge. Black and white, Yin and Yang, their interaction, unity and dissimilarity remain an eternal philosophical problem of humanity beyond the limitations of Time and Space.

Since 1918, when Vladimir Lenin's plan for "monumental propaganda" of the Bolshevik ideas was declared, the concept of "monumental painting" was considered in line with the principle of "the sublime" in aesthetics. The authorities commissioned propaganda-themed monumental paintings, providing a temporary niche for manifesting their creativity

to such a bright phenomenon of Ukrainian art as Mykhaylo Boychuk's school who identified themselves as a school of "Ukrainian monumentalism" (Sokolyuk, 2014). Ironic overtones (for instance, in labeling them "boychukists") signaled the attitude of ideologists of the Soviet regime toward the connection between the art of the group and their Ukrainian heritage. Ukrainian monumental painters had much in common with Mexican muralism, one of the most striking phenomena in twentieth-century international art. Two related artistic phenomena—"Ukrainian monumentalism" and "Mexican muralism"—emerged simultaneously and independently. The main thing, unifying them, was the use of achievements of the European wall painting of the past and, at the same time, appeal to the national tradition. However, the relations between the artist and the authorities in Mexico and the Soviet Union differed significantly. While in Mexico the freedom of creativity was largely respected, in the Soviet state it was severely persecuted. As a result, having used the creative potential of Mykhailo Boychuk's school for their own purposes, the Soviet leaders (Stalin, Molotov, and Voroshilov) sentenced Boychuk, his best students I. Padalka and V. Sedlyar, and his wife S. Nalepinska-Boychuk to the capital punishment—death by firing squad. Meanwhile, monumental painting, using the term established in the Soviet art history of the time, within the period from the 1930s until the early 1960s was relegated to the background compared to the easel painting. Preparing for a new war against the "bourgeois West," the authorities excluded an opportunity to commission expensive art. At the same time, Mexican muralism continued to develop.

In the Soviet Union, after Stalin's death in 1953 and the change of the country's leadership in the early 1960s, with mass housing and industrial construction undergoing, monumental painting was in high demand. In the context of new trends of "Khrushchev Thaw" period of the early



7. Anastasiya Khudiakova, Sergiy Kalmykov. The Whale mural at prospekt Liudviga Svobody 58, Kharkiv. 2019. Acrylic



1960s and the reform of Kharkiv Art Institute (subsequently Art and Industrial Institute), a monumental department was established in 1963 in the institution. Traditionally, the term “monumentalism” was preserved. Despite the name of the department that seemingly limited its scope to painting, the students nevertheless turned to the new forms of art in architecture.

Similar trends are now evident in the practice of the graduates of the Department of Monumental Painting of the Kharkiv State Academy of Design and Arts. The “SOUL” group (O. Postulga, O. Filippov, D. Stadnik) in 2018–2020 experimented on Kharkiv buildings with expanded polystyrene, a material used in construction to insulate walls. For instance, for the mural *Woman in the sands* that addresses the environmental causes (Fig. 6), the artists cut out the general form of the mural from the sheets of this material and made paintings on it with acrylic paints. After the mural had been completed and simultaneously with the insulation of the building, the artists and the industrial climbers installed the work on the wall.

A. Khudyakova, a graduate of the Department of Monumental Painting, participated in the creation of the largest mural in Kharkiv at the complex of three 16-storey buildings. Near the subway station Peremoga, a 28-meter orca, the total area of which is 1,375 m<sup>2</sup>, painted with blue acrylic, seems to be rapidly swimming. The *Whale* mural (Fig. 7) was included in the National Register of Records



6. Oleksiy Postulga, Denis Stadnik, Oleksiy Filippov. *Woman in the sands*. 2018. Polystyrene foam, acrylic

of Ukraine for “The largest total area of the mural-triptych”. In the spring of 2020, LED lighting was installed on the buildings with the *Whale*, adding a night perspective to this artwork.

Roman Minin, also a graduate of the Department of Monumental painting, experimented with the contemporary art forms as well. Since 2015, he had over 30 exhibitions abroad: in Italy, Switzerland, Britain, Norway, Poland, Belgium, and the United States, with his works auctioned at Sotheby’s. Turning to the digital-art opportunities, Minin placed his piece not on the wall of the building but above it. For Kharkiv City Day in 2018, he and Dev-Pro software developer enterprise launched a free iOS app Minin Art with augmented reality. It enabled to see Minin’s sculpture *LOVE* above the building of Derzhprom (Fig. 8). Thus, the artist makes the shift from the wall painting, more common to his Kharkiv-based peers, to more modern form—installation, pursuing his experiments with the original genre, coining the term Transmonumentalism. During the late 1920s, Derzhprom, the first Ukrainian “skyscraper” made of glass and concrete, was a landmark of extraordinary modernity in contrast to low-rise buildings of Kharkiv, the capital of the Ukrainian SRR at the time. The avant-garde nature of Minin’s installation, corresponding to the spirit of the time, is successfully symbiotic with Derzhprom’s the 1920s Constructivist aesthetics of Kharkiv.

Kharkiv-born artist Gamlet Zinkivskiy, a former student of the Department of Monumental Painting, who represented Ukraine at the Venice Biennale in 2013, works in contemporary street art forms. One of the most renowned Kharkiv-based artists, he performed his works in many cities of Ukraine, with the greatest number of them still being in Kharkiv—over 80. His manner is easily recognizable: his monochromic works with a melancholic sound and laconic titles have decidedly philosophic overtones.

In his works, he uses various household items, referring to a ready-made form, invented by the avant-garde artist Marcel Duchamp in the 1920s. For the 100<sup>th</sup>-anniversary of the *Fountain*, Zinkivskiy made 10 installations *Not a Fountain* also featuring the urinal. The title of Zinkivskiy’s work is a pun, meaning “Not so good” in Russian. The artist placed them on the external walls of the buildings and used texture contrasts (Fig. 9). Another example, preserving



8. Roman Minin. Love. AR installation. Kharkiv. 2018

sarcasm and irrationality, is his work *I am Trying to See the Light* (Fig. 10). The glasses painted upon a wall have spherical mirrors installed in them. These works may hardly be considered a pure street art as they include various items, thus, creating interactive objects in the urban environment.

**Conclusions.** The turn of the 21<sup>st</sup> century, being a turning point in the history of Ukraine and Ukrainian art, marked the start of the efforts to catch up with the West and overcome the missed periods in global art development, in particular, adopting the new forms of contemporary art (installation, performance, body art, digital art, etc.). At the same time, Ukrainian artists also aimed at preserving their national identity.

Kharkiv is the largest industrial and cultural center in the East of Ukraine. Its industrial status formed during the second half of the 19<sup>th</sup> century—significantly earlier than in other Ukrainian cities. The local art tradition reflected this fact: development of art and industrial education in Ukraine began in Kharkiv: the school of industrial art was established in the city in 1869 and the first academic art school in 1768. These two lines, intertwining, have passed the test of time and are still developing and interacting in the system of higher art education in the city, in particular in the Kharkiv State Academy of Design and Arts.

With Ukraine actively involved in contemporary forms of art, the relations between painting and design practice are originally resolved in the works of the graduates



9. Gamlet Zinkivskiy. Not a fountain. Installation. 2017

of the Kharkiv State Academy of Design and Arts, in particular of the members of the “Burime” art association; this reveals the significant potential of the Kharkiv art school.

The link between the traditions of an academic school of painting and forms of contemporary art may be observed not only in the works by Kharkiv designers but also by the local painters who graduated from the Kharkiv State Academy of Design and Arts. Thus, the experiments with performance produce interesting interpretations when a single art project combines pictorial panels and various forms of contemporary art: land art, digital art, multimedia, and classical music in modern arrangement. Hence, the characteristics of post-modern art (grotesque, symbolic, interaction with the viewer, etc.) coexist with a powerful tradition of academic painting and drawing.

Qualitative changes occurred in Kharkiv, particularly in the development of contemporary art in urban environment. Artists shifted from monumental propaganda linked to Soviet ideology to the new art practice. Today, Kharkiv buildings include murals, graffiti, and decorations in the form of public art and installations. At the same time, the creative experiments of Kharkiv artists resulted in the use of new technologies and techniques. Working in the architectural environment of the city, they actively engage themselves in various international projects, demonstrating their achievements abroad. The art of Kharkiv of the late 20<sup>th</sup> through to the early 21<sup>st</sup> century is entering the mainstream of postmodernism.



10. Gamlet Zinkivskiy. I am trying to see the light. Installation. 2016



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Соколюк Л., Найдено В., Худякова А.

Взаємодія мистецтв у творах українських митців межі ХХ–ХХІ ст. (на прикладі Харківської школи)

**Анотація.** Досліджено проблему взаємодії мистецтв в художній практиці України межі ХХ і ХХІ століття в контексті змін, які відбулися у зв'язку з приєднанням української художньої культури до нових для неї тенденцій сучасного мистецтва. Це явище проаналізовано на прикладі діяльності художників Харкова — великого розвинутого художнього центру Сходу України зі своїми специфічними традиціями: тут значно раніше, ніж в інших українських містах, було започатковано академічну художню освіту, а з іншої — художньо-промислову. Обидві ці лінії розвиваються в системі вищої мистецької освіти в місті, що здійснюється в ХДАДМ. На сучасному етапі закладені тут традиції оригінально переплітаються з новими тенденціями сучасного мистецтва в роботах випускників. Це простежується й у взаємодії живопису і проектною культури, і в перформансі з оригінальним поєднанням класичних традицій та сучасних форм (боді-арт, діджитал-арт, мультимедіа). Показано зміни в оформленні харківської архітектури у зв'язку зі зверненням місцевих митців до нових зображувальних засобів сучасного мистецтва.

**Ключові слова:** Україна, Харків, сучасне мистецтво, національні традиції, синтез мистецтв, взаємодія мистецтв.

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