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**STUDIES OF COLORISTICS IN THE CREATIVE WORK OF TETIANA  
YABLONSKA UNDER THE INFLUENCE OF THE TRANSCARPATHIAN  
SCHOOL OF PAINTING**

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*The scope of the study is a number of paintings by Tetiana Yablonska, drawn as a result of creative trips to Transcarpathia during the late 1950s and early 1960s. **The paper aims** to reveal the peculiarities of the painterly and plastic language of the artist's canvases, created due to getting to know the outstanding artists of Transcarpathia, the distinctive folk culture and nature of the region. The research **methodology** is based on a combination of art history and historical and cultural methods, that helps to reveal the artistic peculiarities of the works and the historical background as a factor of relevant artistic changes. The **results allow for** identifying the corpus of paintings by Tetiana Yablonska in 1957–1961 for the first time, created under the influence of the Transcarpathian school of painting, which became a prerequisite for the establishment of the neo-folk style of the 1960s. **The paper amounts** to 12 pages with illustrations. **The scope of application of the results** takes in artistic practices of today, history and theory of Ukrainian art, teaching activities for students of creative specialties in educational institutions of all levels of accreditation. **Conclusions.** The research has resulted into the prerequisites for the formation of the folklore period of Tetiana Yablonska's work through trips to Western Ukraine. The influence of the Transcarpathian school of painting*

has been proven as a factor that inspired the artist to search for new means of artistic expression and interest in the original culture and life of rural men of the Carpathian region.

**Keywords:** Ukrainian fine art, Tetiana Yablonska, Transcarpathian school of painting, coloristic palette, plasticity of the form.

аспірант , Ірина Ситник Пошуки колористики в творчому доробку Тетяни Яблонської під впливом Закарпатської школи живопису / Київський університет імені Бориса Грінченка, Україна, Київ

**Предметом** дослідження є низка живописних творів Тетяни Яблонської, написаних у результаті творчих подорожей до Закарпаття упродовж кінця 1950-х – початку 1960-х років. **Мета** роботи – виявлення особливостей живописно-пластичної мови полотенмисткині, створених завдяки знайомству із видатними художниками Закарпаття, самобутньою народною культурою і природою регіону. **Методологія** проведення дослідження базується на сукупності мистецтвознавчого та історико-культурного методів, завдяки яким виявлено художні характеристики творів та історичне підґрунтя як чинник відповідних мистецьких змін. **Результати дозволяють** вперше визначити окремим періодом корпус живописних творів Тетяни Яблонської 1957–1961 років, створених під впливом Закарпатської живописної школи, що стали передумовою формування неофольклорного стилю 1960-х років. **Обсяг роботи становить** 12 сторінок з ілюстраціями. **Сфера застосування результатів** – мистецькі практики сьогодення, історія і теорія українського мистецтва, викладацька діяльність для здобувачів творчих спеціальностей закладів освіти усіх рівнів акредитації. **Висновки.** У результаті дослідження визначено

*передумови формування фольклорного періоду творчості Тетяни Яблонської завдяки подорожам до Західної України. Доведено вплив Закарпатської школи живопису, як чинника, що надихнув мисткиню до пошуку нових засобів художньої виразності й зацікавлення самобутньою культурою й побутом селян карпатського регіону.*

***Ключові слова:** українське образотворче мистецтво, Тетяна Яблонська, Закарпатська школа живопису, колористична палітра, пластика форми.*

**Introduction.** Distinctiveness of TetianaYablonska's work lies not only in the colossal artistic heritage, but also in new forms of pictorial language, which have become the main guarantee of changes in the artistic environment, levers of movement and dynamics of the development of art in Ukraine in general. The artist's trips to Transcarpathia ranked high in the vortex of creative inspiration and exhibition events. It was that unique corner of Ukrainian nature with a sincere and colorful local population that inspired Yablonska to seek for a new artistic language and, ultimately, came down to formation of a new, folklore stage in her work. Paintings and sketches created from 1958 to 1964 became not only a marker of the evolution of creative individuality. They were a significant shift in the feeling and understanding of an entire era known as the "thaw". Therefore, the emotionality of the artistic nature of TetianaYablonska resonated with the opening of the world artistic space, where, a variety of author's artistic practices built on the expressive possibilities of color co-existed with the academic formation.

**Analysis of publications on the topic of research, unresolved aspects of the issue, relevance of the problem.** The influence of the Transcarpathian school of painting on TetianaYablonska's work has not been thoroughly studied. After all, it is necessary to find out not only the

peculiarities of the renewal of the artistic language – coloration, plasticity, but also to determine the reasons that prompted the artist to shift from the academic tradition to a freer, expressive use of the brush. For the most part, art critics describe Tetiana Yablonska's acquaintance with the artists of Transcarpathia in a general way, in the context of highlighting periods of her creativity. Research by scholars of the 1950s did not focus on Tetiana Yablonska's voyages to Western Ukraine, since the impressions of familiarity with the original culture would manifest themselves later, in the mid-1960s, during the period of the artist's active appeal to folk art.

In 1980, Olena Korotkevich noted the significant role in the creative development of Tatiana Yablonska's travels to Transcarpathia, Polissia, and Armenia as the one that sharpened the artist's sense of nation-driven and authentic elements [4, p. 9]. In the early 1990s, Ihor Bugayenko emphasized the renewal shifts vividly embodied in Yablonska's paintings "Together with the father" (1962), "Young Mother" (1964), "Betrothed" (1966), "Bride" (1966), without singling out the Transcarpathian period, that actually entailed the very changes in the artistic language of the artist's trade [2, p. 11].

However, Halyna Skliarenko covered in more detail the artist's appeal to folklore in the 1960s, outlining the creative path of Tetiana Yablonska. The author identified the impact of trips to Transcarpathia as the main basis for the emergence of the "folklore series" of works in the artist's masterpieces [8, p. 32–34]. Therefore, the issue of renewal of coloristics and plasticity in the works of Tetiana Yablonska under the influence of the Transcarpathian school of painting has not been thoroughly examined. The artist's personal attitude to travel impressions recorded in her diaries was not surveyed.

**Formulation of the purpose of the article and objectives.** The purpose of the research is to reveal the influence of the cultural, ethnic and

artistic environment of Transcarpathia on the imagery and style of paintings as a result of Tetiana Yablonska's trips to the Transcarpathian region in the late 1950s – early 1960s. The said purpose has determined the settlement of the following objectives, namely: to outline the artistic features of the Transcarpathian school of painting; to determine the nature of coloristic and plastic changes in the canvases of the artist; to highlight the facts of Tetiana Yablonska's epistolary heritage testifying to her attitude to cooperation with the artists of the Transcarpathian school and personal impressions that became the impetus for changes. And, finally, to identify the works that became the basis for the formation of the folk style of the 1960s.

**The study's preference is given** to the method of art historical analysis, that defines the peculiarities of the evolution of the artistic language in the paintings of Tatiana Yablonska under the influence of the traditions of the Transcarpathian school. At the same time, we have applied a historical and cultural method. That has contributed to a deeper disclosure of the nature of cultural mutual influences of the regions of Ukraine in the middle of the 20th century during the days of the "thaw".

**Presentation of the main material and justification of scientific results.** The emergence and formation of the Transcarpathian Art School took place during the 1920s and 1940s [3]. At the beginning of the 1920s, the process of strengthening national art schools with a variety of schools of thought and trends continued in the art of many countries. In 1924, the exhibition "Way of Life and Art of Subcarpathian Rus" took place in Prague. It emphasized the government's support (at that time, the region of Transcarpathia historically belonged to Czechoslovakia) to the national revival of Ukrainians, the development of culture and education [9].

Vital and essential nationwide events took place further that influenced the development of the history of Ukrainian art, in particular, the

unification of Ukrainian lands into a single territorial and administrative space within the boundaries of then Ukrainian SSR (Galicia was annexed to Soviet Eastern Ukraine in 1939, and same fate had befallen Transcarpathia and Bukovyna in 1944–1945).

When the Transcarpathian branch of the Union of Artists of the country was founded in 1946, A. Erdely, one of the talented and bright representatives of painting, was elected as its head. During that period, increased attention was paid to the artists of the region: “Artists of the region began to be invited to all-Union and republican art exhibitions, the works were acknowledged with awards and diplomas at the first post-war exhibitions in Kyiv and Moscow” [3].

Since the accession of Transcarpathia to the Ukrainian SSR (1945), there had been an exchange of the artistic language between artists from the central region and from the Western territories of Ukraine. The academic tradition revealed the ornamentation, colorist sophistication and originality of Transcarpathia. In Soviet Ukraine, art was based mostly on the ideas of socialist realism, using visual arts as means of political propaganda. Transcarpathia, on the other hand, formed a kind of artistic school in the interwar decade, involving the experience of European modernism. The founders of the school of Transcarpathian painting, outstanding artists Adalbert Erdely, Yosyp Bokshai, Andrii Kotska, Fedir Manailo, had the background of studying in the art academies of Budapest, Munich, Rome, Paris, and Prague.

The uniqueness of the Transcarpathian school was grounded in the fact that the modernist formal and plastic principles were used for completely traditional, populist subjects: “Folk art with its bright diversity, expressive decorativeness and ornamental convention, became an important component of artistic interests, while addressing it, namely its plots and stylistic features, served there as a means of national self-

determination” [7, p. 223]. Attention to the principles of folk art and coloristics was embodied in innovative painting forms and techniques. The artistic language of the region’s artists developed a stable academic framework for the painting of Kyiv artists, among whom Tetiana Yablonska was a key figure.

It should be noted that Tatiana Yablonska’s love for the Ukrainian way of life was initially nurtured during her studies at the Kyiv Art Institute (1935–1941) in the studio of Fedir Krychevskiy. The artist had been constantly deeply affected by Ukrainian folk culture, the picturesqueness of the ornamentation of national garments. Krychevskiy passed that affection on to his talented student. Decades would pass, and in the 1960s, Tetiana Yablonska would remember the teacher’s instructions and invent her author’s style, reproducing expressive and decorative folk images on canvases, lyrical and dreamy (“Swans”, 1966) or sad (“Paper Flowers”, 1967) ones.

The artist plunged into the folk nature of art took place after graduating from the art institute. The first manifestation of Krychevskiy’s instilled love for national imagery was “Self-Portrait in Ukrainian Dress” created by Ms. Tetiana in 1945. A restrained look (“black eyes, brown eyebrows”), a handkerchief flowered with blue and red colors, a white shirt with an ornamental motley belt – all those were the first manifestations of the artist’s attraction to folk motifs and decoration. However, the colorful accents and exquisite coloring only emphasized a careful attitude to the form, a strong academic professional level.

It was in 1945 that Tetiana Yablonska first got acquainted with the work of Transcarpathian artists, she later recalled: “I remember what a stunning impression the first post-war appearance of Transcarpathian artists at one of our exhibitions in 1945 made on all of us, the artists! It was something so joyful, buoyant, folk in its spirit that we were all enchanted. In addition, they

themselves, compared to us, who had just survived the horrors of the war, were so Europeanly elegant, so gallant that it was impossible not to fall in love with them all together, both men and women. Even their names spoke volumes: Erdely, Bokshai, Kotska, Manailo, Boretskyi, Hliuk, Sholtes!" [1, p. 495].

The first large "Exhibition of works by Transcarpathian artists" held in 1956 in Kyiv also contributed to TetianaYablonska's gravitation to folk art. "It had been a powerful post-Fauvist component that impressed the audience, opened other vectors of artistic vision". Impressed by the exhibition the famous art critic AnatoliyChlenov suggested TetianaYablonska to "learn from Bokshai", and the artist did not object, calling that exhibition a "real celebration" [5, p. 37].

Back at the plenum of the Union of Artists of Ukraine in 1951, Yablonska proposed to send realist artists to the Western regions of Ukraine, who would lead the creative intelligentsia. Travels to Transcarpathia in the 1950s became an inexhaustible source of the further evolution of painting and prerequisites for the formation of the folklore stage in Yablonska's work.

OlhaPetrova notes that 'the paintings "Together with the father" (1962), "Evening in Solotvyno" (1959) were the first fruits of the immersion of TetianaYablonska into folk style" [5, p. 37]. However, it would be appropriate to clarify, that the first portraits and landscapes that demonstrated synthesis of academic manner and folk decorative coloring were created earlier during 1957-1958: "HutsulYurkoYanovsky" (1957), "Transcarpathia. Spring Sketch" (1958), "Young Lumberjack" (1958), "Before the Holiday" (1958), "In a Transcarpathian Village" (1958), "Anutsa" (1958).

It had been not only the thematic and figurative component that changed at the canvases, but also a color element with a decoratively

infused assortment of embroideries, scarves and keptars (short sleeveless fur coats) had evolved. At the same time, the portraits retain a connection with the academic tradition: light-and-dark modelling and “sculpting” of the form with active, free brush strokes. However, the plastic expressiveness of the form acquires monumental features, and the image of cinnamon brown wooden houses, fences with red carpets and patterned-woven cribs, white and orange mustard national garments formed a new color and plastic dimension of the artist’s work. Thus, the second period of mastering the folk theme by the artist is considered as an academic and a folklore one.

Influence of FedirKrychevskiy continued to domineer Yablonska’s canvases of the early 1960s: “Festive Evening” (1960), “Together with the Father” (1962), “Wedding” (1964). After all, it was the luminary of Ukrainian art, as mentioned above, who instilled in his student a love for the expressive coloristics of folk art and, at the same time, founded a potent academic school. Creative trips to Transcarpathia strengthened the attention of the young artist to the unique culture of the Ukrainian people.

In her memoirs, the artist acknowledged the influence of the Transcarpathian school of painting on her work in the 1960s. The painter mentioned the national distinctiveness of clothing, picturesque landscapes and colors of local life: “The village name was Biserica Alba, that meant a White Church. It had very picturesque buildings made of black old wood. High shingle roofs, colorful garments of rural men and women – everything enchanted us. We settled in the house of a single woman, Anutsa. <...> We painted Anutsa herself, who was shucking corn, we drew her neighbors, some handsome huge young man whose head reached almost to the ceiling – a lumberjack DimitruBokoch’ [1, p. 500]. Among the most successful works created during the trip, the artist singled out the works “Moldavian” (1961), “DimitruBokoch” (1963), “Together with the Father” (1962), emphasizing the feeling of “liberation in painting” [1, p. 500].

Throughout her life, Tatiana Yablonska carried her affection for the masters of Transcarpathian painting, in particular, for Andrii Kotska and Fedir Manailo, retaining in her memory the delight she felt when she painted canvases with a renewed palette during the 1960s. In her memoirs, the artist noted the peculiarities of coloristics, included in her works from the luminary of the Transcarpathian school, Yosyp Bokshai – applying of *Caput Mortuum*, a cardinal purple pigment. Maestro of painting advised to learn using that complex color carefully and sparingly [1, p. 498].

Yablonska recalled her friendly creative relations with the masters of the Transcarpathian school: “Once he (A. Erdely) wanted to paint my portrait. I then arrived in a brown woolen blouse with a green ornament. Maybe that green ornament captivated his focus, or maybe it was my spectacular hair? He made me pose in Gliuk’s workshop on a platform. Four of them had been painting: he, Gliuk, Kotska and Rosenberg. And, to be honest, none of them did it well. In Erdely’s picture, I turned out to be a doe-eyed beauty (with fathomless eyes). Indeed, very beautiful in Erdely’s manner’ [1, p. 498]. A portrait of Tetiana Yablonska (1951), painted by Adalbert Erdely, is kept in the Transcarpathian Regional Art Museum named after Y. Bokshai.

The publication “Diaries, Memoirs, Dreams” features archival photos depicting moments of the artist’s collaboration with outstanding masters: Z. Sholtes, H. Gliuk, A. Kotska, A. Kashshai [1, p. 517]. It was the fruitful collaboration of the master of high academic level Tetiana Yablonska with the luminaries of the Transcarpathian school of painting that led to the appearance of a unique series of works standing out in the general creative input of the artist. The original painting of the region became a source of renewal, while ornamentation being a sign of “formalism” before acquired the signs of painting of a new era, freed from ideological oppression during the short-lived “thaw”.

**Conclusions.** The painting tradition of Transcarpathia is defined by a combination of folk-art traditions with the practice of European modernism and decorativeness with particularly bright coloration. In the middle of the 20th century it became a kind of visual reflection of changes in social and political life, a desire for creative freedom not limited by the party directives, an effort to return to national sources.

The study has uncovered a direct influence of the Transcarpathian school of painting on the work of Tetiana Yablonska. The artist's trips to Transcarpathia from the late 1950s to the early 1960s contributed to the search for a new author's style. It is proposed to define the transition to the neo-folk style of the 1960s as an independent, academic-folk period of creativity, embracing a number of works. Among the main canvases that absorbed the artist's impressions of immersion into the folk element, we note as follows: "Hutsul Yurko Yanovsky" (1957), "Young Lumberjack" (1958), "Anutsa" (1958), "Evening in Solotvyno" (1959), "Festive Evening" (1960), "Together with the Father" (1962).

Creative cooperation with leading painters and individual emotional perception of nature and folk culture of the region became the basis for updating the coloristic palette and plasticity of forms. The artist boldly used the gamut of warm and cold saturated colors, traditional for Transcarpathian painters, combining them with a high level of professional skill. The canvases of the late 1950s and early 1960s constitute a separate work that marks the transition from the academic school and the demands of socialist realism to a new neo-folk stage of creativity.

**Prospects for further research** are aimed at an in-depth analysis of the neo-folk period of Tetiana Yablonska's work. After all, the formation of changes in the pictorial and plastic style of the 1960s was also influenced by creative trips to Armenia. Therefore, further attention would be focused on the creative process of the artist that absorbed European modernist

principles inherent to the Transcarpathian art school and impressions of Armenian culture shaped by the period of “thaw”, the release of creative energy and a certain freedom of artistic perception.

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