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FUTURE TEACHER OF FINE ARTS TRAINING BASED ON CULTURAL AND FAMILY IDENTITY DEVELOPMENT

The relevance of the study. The important problems of modern fine art pedagogy are the patriotic formation of the artist, personal development in harmony with the global culture, taking into account national traditions and innovations. Nowadays the continuation of strengthening culture of the young Ukrainian state and cultural awareness with responsibility for the clan, family, nation, the land on which we live seems to be significant.

„Every nation as ethnosocial community is characterized by a single semiotic field – a system of symbols which are well-known to all their members including means of artistic symbolism that provides understanding and interaction between members of society. „The entry” to this semiotic field, its awareness, a sense of belonging form personal consciousness including national identity, which is an essential feature of cultural identity”¹.

They are artists, the spiritual elite, who are worth representing the greatness and creative potential of the nation; they reflect the personal features of their country in proper images, symbols, myths. „(...) People who have currently belonged to the state of artists, have not been only the artists, but they planned the pattern of the theistic ideology- an artistic reflection of the environment”².

Clan or lineage (lat. „gens”) is the form of social organization in anthropology. They are vitally interconnected, that derive their origin from a single ancestor. According to some researchers, the first leader of the clan was the woman-ancestor (matriarchy), but the real head was the elected leader, someone from the close family of the woman-ancestor. When the problems started to become more complicated, the clan was led by a man (patriarchy). The clan was situated in one place, had a common property and common household, was con-

¹ A.P. Rudnytska, *Pedagogy: general and art: a tutorial*, Bogdan, Stockholm 2005, p. 53.

² V. Snizhko, *Art as etnoideolohiya*, „Artania” 2004, № 6, p. 10.

cerned about the nourishment of their members, managing farmland, feeding livestock, hunting animals and fishing; in the lineage circle mostly all the tools they needed for living were produced. Except farming, clan has performed public functions, protecting its members from strangers and maintaining agreement among members of the genus. The growth of the people and the change of the economic system led to the family separation without losing the connection with the lineage. Sites opened by archaeologists show that they had enough room only for one family, but the number of such sites in a settlement was considerably large. Exogenous couples demanded close co-existence of several clans related with each others. Neighbouring families, which were connected by the same language (or dialect), religion, worship and job, were united into tribes. We can see the traditions of lineage solidarity in ancient Ukrainian rituals, especially in the wedding: two matchmakers made the contract between bride's and bridegroom's family about their connection, participation of the closer and further family including neighbours and all the residents of the village in the wedding ceremony, the division of the special wedding bread „korovai” between guests and delivering it to the absent family members etc. Famous Ukrainian saying „Cossacks are never ends” means not only the Cossack state, but the whole Ukrainian nation. In more recent times „clan” means narrow family of parents and children, brothers and sisters. However, closer and distant relatives are also included³.

Family (in anthropology) is a social group, which consists of men and women who are usually married, their children (own or adopted) and others, related with the couple, blood relatives; their livelihoods are based on common economic, domestic, moral and psychological structure, mutual responsibility, parenting⁴.

Motherland is a country that historically belongs to the appointed nation narrower – homeland, a place of birth of a person; this definition includes the country of one's ancestors (parents) and emotional subtext, which means that one has a special sacred feeling to the country combining love and sense of duty (patriotism)⁵.

Nation (lat. „natio” – tribe, people) – polysemous (meaningful) concept characterises the major socio-cultural communities of the industrial age. There are two basic meanings of the term: a political community of citizens of a state – political nation (nation-state) – a set of subjective political citizens exercising collective national interests through the mechanism of its political organization – the nation state. A nation is defined as the main state element, the source of state

³ <http://www.uk.wikipedia.org/wiki/Clan>, [accessed 17.03.2015].

⁴ <http://www.uk.wikipedia.org/wiki/Family>, [accessed 17.03.2015].

⁵ <http://www.uk.wikipedia.org/wiki/Motherland>, [accessed 17.03.2015].

power and the carrier of the state sovereignty. This term is often used as a synonym for „state”, when it refers to the population, such as the reference to national universities, banks and other institutions. Ethnic community (ethnic group) is a community that has a common historical origin, language and identity (as a personal sense of „national identity” and the collective consciousness of its unity and difference from others), statehood or the desire to create it. In this case, it has the same meaning as „people”⁶.

Most of the nations are partly determined by their own culture. In contrast to language, national culture course is unique to the nation, although it includes many elements in common with other nations. National culture also consists of the cultural heritage of the previous generations⁷.

National identity is self-determination in the national context; awareness of belonging to a nation and system of values, language, religion, ethics, cultural heritage etc. Identification (from lat. „identicus” – „identical” and „facio” – „do”) is the process of unconscious identification with another entity, animal, object, group, model, ideal, organization, a social institution etc. Cultural identification occurs during socialization – the transition from the individual rights to social ones under the direct or indirect influence of such factors as the social environment: – a set of roles, social status that society offers to man; – social community within which the individual can not realize certain social roles and gain specific status; – system of social and cultural norms and values prevailing in society, which are inherited by younger generations from the old ones; – social institutions that ensure the production and reproduction of cultural models, norms, values and facilitate their transfer and absorption⁸.

Fine art is the art of reflection through the variety of images, such as artistic images in the plane (graphics, painting, etc.) and in the space (sculpture). Fine art reflects reality in visual imagery, reproduces the properties of the real world: volume, colour, spatiality, material shape of the object, etc. and lightning of the environment. But art depicts not only the things which are available to see, but also conveys developments over time, a plot, a detailed narrative. It reveals the spiritual structure of the man, his psychology. Fine art together with all its types shows the real pictures of life, human and nature, and clearly embodies the images which were created as the result of human imagination. Creative workers in the field of fine arts are generally called artists (although most of them specialized in a particular field of art – as a sculptor, painter, graphic artist, etc.). Areas of study provide fundamental laws of the genesis and evolution of the fine arts

⁶ <http://www.uk.wikipedia.org/wiki/Nation> [accessed 17.03.2015].

⁷ <http://www.uk.wikipedia.org/wiki/Nation> [accessed 17.03.2015]

⁸ http://www.uk.wikipedia.org/wiki/Національна_ідентичність [accessed 17.03.2015].

during the whole development and in particular historically determined stages, including style in different national contexts; phase over the whole range of issues related to the explanation of the specific genre of fine arts, species, structure, contents and forms; a description, analysis, interpretation, attribute of art works, consider the characteristics of their social functioning; study the achievements of individual national art schools, creative arts practice associations, groups and individual artists⁹.

Art is multifunctional. Scientists determine many different functions of art. In the context of our research the most important are: social reforming and compensatory function (art as activity and „joy”) manifested as the ideological and aesthetic impact on people: with this capacity that art attracts people purposeful activity that transforms society; cognitive and aesthetic (art as knowledge and education, means the transmission of experience generalization belief systems); artistic and conceptual (art as an analysis of the world); function prediction (art as divination, art can predict the future); information and communication (work of art is a definite sign system, art has its own code, „key”, which is embodied in the characteristics of the culture, its contents); educational (art as catharsis formation of the whole person); suggestive function (effect on unconscious emotional impact (can improve or destroy a person); aesthetic function (art as a creative spirit and the formation of values); hedonic (art as pleasure), a source of aesthetic pleasure is an art form that is in harmony with content¹⁰.

Analysis of recent research and publications. The scientific works of M. Leshchenko, L. Masol, A. Rudnitska, A. Chebykin, Shevnyuk A. etc. are important to understand the problems: they observe the artistic formation of cultural identity, outline priority areas for further improvement in art education.

The problems of modern Ukrainian fine art were highlighted by A. Bilouska, A. Zahayetska, M. Marychevskyy, G. Mishchenko, V. Petrashyk, O. Fedoruk etc., the problems of ethnic education – V. Danylyko, E. Tovstukha; developing regions aesthetic aspects were involved by V. Lychkova, V. Snizhko etc. Empirical knowledge of Ukrainian symbols was systematized by well-known researchers I. Hontar, O. Naiden, I. Potebnya, Poshyvaylo, B.A. Rybakov, M. Selivachov, K. Sosenko, V. Shcherbakivsky etc.

The study aims to reveal the parenting practices of cultural and family feeling of identity in the preparation of future teachers of art.

The main material. Nowadays in Ukraine we can see the real explosion of patriotism in art. During the Revolution of Dignity a new consciousness, a new relationship based on respect, love, patriotism, brotherhood, self-organization

⁹ http://www.uk.wikipedia.org/wiki/Fine_art [accessed 20.03.2015]

¹⁰ http://www.uk.wikipedia.org/wiki/Fine_art [accessed 20.03.2015].

was formed. Artists all over the country asserted their democratic rights, also in their works. These works are full of freedom and desire for free life. In the paintings of artists new values of the embodiment of Ukrainians were strengthened. Art community, supporting The Maidan, presented a number of creative projects as a reflection of the historical turning point in modern times of Ukraine¹¹.

On March 2014, during the celebration of the 200th anniversary of the birth of Taras Shevchenko, a lot of artists responded to the event with his works, held many exhibitions and art events throughout Ukraine.

On April and May 2014 a movement of young activists was very active in Poltava. The group of college students organized a social art project – „KADETARIUM” that combined different types of art (painting, drawing, sculpture, folk art, street art, dance, music, photography, installation, theatre, poetry) and educational projects in a single exhibition space. The project was a platform for contemporary creative experimentation, and it drew public attention to the destruction of the heart of Poltava – the building of the Cadet Corps, inside which the event took place. The goal was to create the space for the art expression. Community initiatives, street educational and community organizations should have the opportunity to express. This project encourages the education of young people, contributes to the creation of civil society in Ukraine, the society of intelligent, enterprising people, who are able to think constructively¹².

Since the summer 2014 Ukrainian started their active support to the military which was on the front line of defence and, in particular, artists who began to organize charity exhibitions, the children were also involved. The most effective way was to paint pictures. Alone or with the whole class children draw, make defence charms and give them to the soldiers. In the dugouts and military equipment we can see „art galleries” decorated with the best children’s drawings. Some of the soldiers save messages from children in a pocket near the heart. Before the St. Nicholas’s Day, Christmas and New Year’s Day children, who usually received presents, started to make presents for soldiers by themselves – painted gingerbreads (Mikolajczyk), angels, Christmas stars.

The rapid spread of interesting displays of creativity and experience helped in modern information and communication technologies, involving creativity and improvement. The phenomenon of mass collective art, that always includes Ukrainian national flag colours (yellow and blue-the colours of the world creation); these elements of national ornamentation and rituals create powerful positive aesthetic field that unites the country, adds strength and optimism. Ukrainian people felt the only family is a great nation.

¹¹ V. Petrashyk, *Cultural interpretation Square*, „Fine Arts” 2014, № 2, p. 7–8.

¹² S. Kelym-Zolotayko, *Kadetarium*, „Fine Arts” 2014, № 2, p. 138.

The answer to the question how to continue the wave of patriotism comes from the writer J. Mushketyk. He replied that we need to disseminate and study the true knowledge about Ukrainian history, in particular, the history of Ukrainian art.

At the Department of Fine Arts of Poltava National Pedagogical University named after Volodymyr Korolenko the main problems of Ukrainian fine arts in its condition are studied during the mastering of such courses: „The History of Ukrainian Art”, „The History of Applied Arts”, „Applied Arts”, „Composition”, „Art and Applied Graphics”, „The Composition of Paintings”, „Current Issues of Modern Foreign and Ukrainian Art”, extra-courses „Ceramics”, „Carpet-making”, „Murals” etc. The role of the teacher is very important, because he monitors students through the flow of information, creates aesthetic taste of students in accordance with universal human values and priorities¹³.

It is important to build knowledge about the history and development of art in Ukraine; form the ideas of the stylistic features of Ukrainian art on its various stages; form ability to analyze specific trends in the works of artists, who revealed features of an era; build knowledge about important works of art and creative prominent Ukrainian artists and creative artistic families in Ukraine.

„The people who lived in our area from the Neolithic time, were not hunters, but peaceful tribes of farmers. From the beginning of their instance they were a germ of existence favourable for the development of wholesale and family foundations of culture, that we consistently see in the future, and later, and even in our modern times of external and internal life” – said V. Hvoika, the man who opened Trypillian culture¹⁴.

The philosopher Tatiana Andruschenko observes that the way of life of Ukrainians was always aestheticized, and this clearness of source, organic attitude mostly managed to save up to these days. Only a strong contemporary art, that has a deep secret of interpretation in national and ontological foundations of life, ability to express it in modern language, to keep our eternal need to harmonize their environment in all areas of life. The current meeting of tradition and innovation in the art through the polyphony process of philosophical approaches can be especially underlined with natural sense in our national attitude, so needed in today's pragmatic world. In search of new paradigms and features of the twentieth century we always appealed to almost all the cultures... Eliminating all laws of usual (in everyday paradigm) thinking and going to the other – strong-willed, intuitive holistic comprehensive level of consciousness leads to artistic and aesthetic enlightenment essentially to penetrate the higher levels of

¹³ M. Leshchenko, *Foreign technology for teachers to aesthetic education*, Kyiv 1996, p. 111.

¹⁴ V. Khvoika, *Excavations in 1901 in the field of Tripoli culture*, „Artania” 2004, № 6, p. 111.

being, to feel God's the highest creation, which invades the mental cultural soil that is more compacted and brittle underfoot of new generations¹⁵.

„Landscapes from the Carpathians to the Don, regional psychology, ethno-historical view of time, heroism as genetics of the nation, nationality, mentality, self-determining lie, lied and will be lying at the heart of Ukrainian depiction. It makes no sense how many people tried to stop the nation-building process and infect the imagination of different artists by non-Ukrainian way of thinking – our heart cannot stop to love and praise the Ukrainian World... We have our own millennial, specific expressive language as well as inspiration, ideas, style, form and content.

We are Ukrainians, and tomorrow we will be interesting to all the other nations as uniqueness, originality, fenomenalism. The period of borrowings and imitations is going away. There comes a time of strong, decisive, national original cultures” – emphasized art historian, chief editor of „Fine Arts” and the anthology „Artania” M. Marychevskyy¹⁶. To study the history of Ukrainian art Nicholas Marychevskyy undelines such names of outstanding artists of the past and the present time: Slast'on, Butovych, Sichynskyy, Havrylko, Krychevskyy, Kurylas, Boychuk, Shcherbakivskyy, Pavlutsky, Padalka, Sedlyar, Kholodnyy, Cosenko, Kurylyk, Hnizdovskyy, Mehyk, Andrusiv, Hordynskyy, Kruk, Holubets, Malanyuk, Novakivskyy, Kulchytska, Nalepynska-Boychuk, Derehus, Ostafiychuk, Yakutovych, Zadorozhnyy, Horska, Zubchenko, Kushnir, Zalyvakha, Zaretsky, Perevalskyy, Yurchyshyn, Soroka, Patyk, Medvid, Stetsko, Zabashta, Semykina, Sevruk, Pechornyy, Humenyuk, Antonyuk, Lytovchenko, Storozhenko, Bokotey, Ivakhnenko, Hontariv, Altanets, Marchuk, Fedko, Korin, Malyshko, Marynyuk. The Ukrainian style was found by a cohort of new generation goals and objectives of the schools – in Uzhgorod, Crimea, Donetsk, Odessa, Kharkiv, Poltava and Kyiv.

V. Lychkovah, the author of a conceptual model „aesthetics region” in Ukraine, proposes to use these concepts and categories, principles and directions of research with archetypal meaning:

1. Universal category of Ukrainian mentality and outlook: „sofiynist”, „kardio-tsentryzm”, „anteyizm”, „ekofilnist”, „pan-aestheticism” etc.
2. Understanding the Ukrainian outlook as sacred attitude that combines the sacred and festive with environmental and household. Analysis aesthetics sacred attitude in the national professional art and some regions of Ukraine.

¹⁵ T. Andruschenko, *XXI century – the formation of Ukraine Ukrainian*, „Fine Arts” 2005, № 4, p. 6–7.

¹⁶ M. Marychevskyy, *Obrazotvortsi unite!*...

3. Leading concepts and principles of ethnic culture, especially the folk component. Analysis of the major mythological and folk motifs in the history of modern and traditional art in its sub-ethnic dimensions. The study of national aesthetic space of „elitist” and popular culture through the prism of folk primitivism, non-mythological concepts, neonaivism, national forms of art and an outlook and philosophical natology.
4. Ethno-national and regional interpretation of such archetypes as „Field”, „Temple”, „Earth” and „Heaven.”
5. Spiritual, philosophical, artistic and aesthetic content of traditional Ukrainian concepts like „obiystya”, „khutir”, „dyvovyzhzhya”, „dyvosvit”, „sad”, „parsuna” etc.
6. Fundamental principles of aesthetics energetic (eniioestetyky) in their regional, ethnic and cultural terms.
7. Analysis and creative use of categorical concepts and tools in the works of prominent representatives of culture, art and aesthetics of a given region.

One of the important factors in the formation of the spiritual atmosphere of society is a highly developed culture and art.

„Every nation in the world for many ages of existence has created its national tree of life. Such tree of national cultural life has our beautiful Ukraine.

And only when we consider the cultural heritage of our nation and the roots of our spiritual life, we will have the results. They are entirely dependent on our care and cultivation of the tree of life”¹⁸.

The professor of ethnic cultural studies V. Danyleyko emphasizes that it is common for us not to think from the position of „ego”, but from the position of expectations and understandings of his family, his people. Generic natural „instinct” is so tenacious that, obviously, it was not so damaged through the millennia. Some people said, it was common to „count” relatives to „the seventh” or even „the fourteenth” lap ...

Thus, the power of the individual, the individual multiplying energy pulses from ancestors and at the same time always felt responsible for „the living and the dead, and the unborn,” as Taras Shevchenko formulated. And she appeared as an ethnically legal, moral and religious foundation of the nation, which is still noticeable – only „dispersion” families, the families of the world that make the tribal instinct to maintain vitality through new communications and customary and psychological dependence”¹⁹.

¹⁷ V. Lychkovah, *Archetypes and kenotypy in modern depiction Seversky*, „Artania” 1995, №5, p. 30–33.

¹⁸ Ibidem.

¹⁹ V. Danyleyko, M. Marychevskyy, *Reflection Arti*, „Artania” 1995, №1, p. 3–6.

Especially a towel contains a high level of sacredness. Ornaments, symbols, signs, printings on towels, convey information about planetary and cosmic genesis, the creation of man and other life forms. These linen cryptograms contain codes, keys to understanding the laws by which the Creator built this world, managed to preserve and convey to the present day Ukrainian women as keepers of ancient traditions. In embroidered towels Tree of Life is the central character. Towels were used in the calendar cycle in different works, festivals and rituals. Ornaments on a towel, like other traditional things, play a great role in structuring the surrounding area. They create a comfortable living condition, a warm, friendly atmosphere. On clean white towel they took the baby during delivery. A long rectangular piece of fabric has always stood for road path leading man, helping in his live. There are a lot of songs with the plot about the mother who gives a towel to his son before he starts his journey. While she had been stitching, she put in a prayer request for health, safety and happy return.

There are towels made by the women of the whole village, when their husbands were at war (or just during epidemics of various diseases). Usually, such towel was made in one house, which was about an odd number of weavers. Throughout the night they did not spoke a word, concentrating on work to create a unique towel²⁰.

A towel was commonly served in a wedding ceremony. The richest culture of stitching can be observed in the Middle Dnieper. A popular wedding song about the number of towels in each family is presented below:

In the barn is beam,
Forty towels here.
All of them are taking,
Dress up the matchmakers.

From the study of J. Melnychuk we learn about initiation of seven-year girls in needlewomen. The ritual was performed in the presence of the whole family, which was collected during holiday. „Usually, my grandmother took a needle into the hands and wished to become a good master, gently stubbing her palm. Girl took her hands to the trunk and asked the tree to help her to be a good needlewoman. „Such programming usually had good results; many girls were loving and skilful masters²¹.

²⁰ Y. Melnychuk, *Semantics Ukrainian embroidered towels*, „Folk Art” 2004, №3–4, p. 60–65.

²¹ M. Marychevskyy, *Obrazotvortsi unite!*...

It seems interesting that some of the modern Ukrainian schools continue the tradition. There are year-round art classes for graduates, which are devoted to their wedding embroidery towels.

The wedding box was allocated among the furniture. One of the most interesting compositional schemes with painted wooden products is „pot”. „Pot” on the front is the embodiment of the image „World Tree”, Tree of Kind, Trees of Young Family, which was formed from a combination of „branches” of the two families. On the box there is a three-dimensional structure – where the world axis – around and around daily and year-round sun moves and is kept extant as well as the ancient ideas about the Ukrainian world order.

The hidden treasures of people – the spiritual and the material – were entrusted to protect women and mothers – great grand mothers; no wonder they passed from grandmother to granddaughter as a dowry. The role of the maker of the box belonged to her husband; he performed works of wood and the process of external ornamentation boxes was engaged (and other household products). Analyzing the example of the box ornaments we can see the hundreds years of our history, general stages in the development of our ethnicity. With accumulation of knowledge about world order people evolved and improved fancy system, but initial principles remained unchanged.

Let me consider another kind of painted wooden product, which has several functions, a united family – a cross plate with four petals, „paskivnyk”. The form of plates was highlighted with the red side. On decorated box – the picture world tree surrounded by „corolla” – eternal running lights. Tree crowned with a small „suns” vertical construction is the main component of „Pot” – „Rose”. Colouring picture – a contrast: on a blue background red apples „corolla” and Rose „Pot”. Ornamentation plate is characterized by multifunctional using. At Easter in the middle of the plate bread was put, high on the top lit candle. In petals around bread stacked eggs – „pysanky” – a gift of life. It is an „active” model of the Universe! With the combination of two elements (water and fire) life was defined, a symbol of his productive way and there was bread. Bread, perhaps – „(...) it is God! ..”²².

The images of the World Tree, trees-flowers are one of the dominated motives in the works of famous Ukrainian artists of Decorative Arts (A. Vlasenko, T. Paty, M. Pryimachenko, G. Sobachkoetc). For example, the work of G. Sobachko originates from folk paintings, baroque forms of romantic flowers, creative search of contemporaries. The author chooses for each job different colour rhythm, or the character of the drawing. Natural script of G. Sobachko is

²² Y.A. Mohireva, *This cartoon world: teaching – handbook*, K.: The poster, 2003, 48 p.

the strong, sharp colour contrasts, clear bright spots rhythms, flowing avalanche of orange, red in the vicinity of greeny and blue; it is found deep dramatic color equivalent combination of cold blue, black, mystical twilight-purple with contrasting accents of small spots of yellow and thick red; then pastel iridescent undertones heat cold light greeny, transparent blue, ocher, yellow on a white paper – these create a subtext works, perceived at the subconscious level. Line – in one work they are round, songful, smooth, and in other they are twists, vigorous strokes in another²³. Established G. Sobachko system express the essence of her artistic nature, her flowers-creatures are involved to a fabulously extravagant cascades of „magic flows”, impulsive movements of the soul. Among the best solar trees flowers mistress: „Day-Dreaming flowers”, „Festive Evening”, „Awakening”, „Bird of Flowers”, „Apples”, „Meeting”, „Harvest,” „Blooming Tree” etc.

In 20-th of the twentieth century the founder of monumental art of modern Ukraine M. Boychuk laid the paradigm of national expressions, which was taken from folk paintings, icons, Ukrainian ornaments etc. A compulsory for his students was the composition „At the apple”. Someone built a circuit and someone created the world. They were thinking about the tree of knowledge, about good and evil. One of the best works „At the apple” is the work of M. Boychuk brother – Timothy. Small in size composition was solved by the canons of folk paintings, his calm inherent compositional rhythm, laconic forms. The atmosphere was built on the contrast of bright local spots, striking multicoloured unique harmony. The author found the ability to notice the details in everyday artistic value, recreated folk motifs and ornamentation features, recover the clothes of farming women. According to art historian G. Mishchenko, „Tree of Life” represents a condensed space of Ukraine, who works in observing Boychuk style as existential – the essential reality of the „lulling” nation and her spirit soars in Highness, „is this aura identical to 20th years, should be finally transferred to the art in our times in the interpretation of the national idea”²⁴. Another outstanding composition „Near the apple” was created by Rokytskiy M. (1928), where the author, identifying himself only with the Boychuk’s movement, goes further than his contemporaries in philosophical, figurative or formal searches; individuality of the artist in making the Ukrainian style of that time did not stand separated and enriched or supplemented in Ukrainian heritage style depicted in the 20-30’s. This example is a model for our times, when formation and develop-

²³ W. Pereval’skiy, *Hanna dog – Shostak*, „Fine Arts” 1996, № 1, p. 13–15.

²⁴ G. Mishchenko, *Again – Boychuk and our time*, „Fine Arts” 1997, № 1, p. 43–45.

ment really needs the Ukrainian stylistic principles that stipulate the cultural and artistic progress in our country²⁵.

In 1993, the artists who belonged to the Brotherhood of St. Alypius, paying tribute to Boychuk, wrote the canvas „At the apple” and staged an art exhibition where you can see how deeply each of them developed a given topic. The M. Malyshka interpretation of the Boychuk composition sounds like a requiem. N. Denisova’s apple will always fall and never fall. P. Honchar tends to the folk simplicity, sincerity of children, reflections on philosophical depth and stunning beauty of the simplest images²⁶.

Many of contemporary artists express the image of the world tree, the tree of light, for example, A. Antoniuk, A. Babenko, E. Leshchenko Y. Mohiryeva. „For decades, centuries our art world and style were standing. They were small and brightened – from Ukrainian Stone Tomb, Mizyn and Tripoli”²⁷.

From the pictures of Antonjuk we can see the native ancientry vision. The roots of mythologisms of the artist reach the pre-folk times, a period when the culture of pre Ukrainians formed their background. „This is a phenomenal artist because he is the creator, who awakened in his deep subconscious layers. He is a genuine folk artist, with the deep voice of „collective unconscious”. He is the painter of the people, for the people – and we cannot imagine him outside the nation. Symbolic and realistic Ukrainian (Aryan) mythology – it is the style of Antonjuk. The motives of trees, branches, apples can be traced in many works of A. Antoniuk, in particular: „Christmas in Bohopoli”, „Holiday”, „Holiday”, „Christmas Reading”, „Dazhbog”, „Light of Spring”, „In my mother’s house”, „Maccabeus” etc. Antonjuk greatly expanded Ukrainian art world. His paintings have become a textbook, they illustrate books and textbooks and they tend to be collected by private galleries and museums in Ukraine and abroad.

Trees-flowers and flowers-trees in the works of contemporary artist Eugene Leshchenko, who seeks to find a sense of harmony and unity with the environment, are present and they grow. The master is „the consistent saver and recoverer” of the broken threads of our existence. As a careful gardener, he grows, carries, and collects. „Garden” is a rare case of Leshchenko generous variety, which forms a fertilized brightly deep meaning and expression united by the author²⁸. Leshchenko perceives the world as a single organism, as a family, in its treatment of Ukrainian archetype that acquires garden features of Eden. Even in the names of the paintings we can feel a fruitful life energy „World Cat”, „Fer-

²⁵ P. Savarchuk, *Rokytsky and our time*, „Fine Arts” 2001, № 3, p. 31–32.

²⁶ A. Miller, „At the apple”, „Fine Arts” 1993, № 3–4, p. 4–6.

²⁷ M. Marychevskyy, *Obrazotvortsi unite!*...

²⁸ A. Hurenko, *Picturesque nature of myth*, „Fine Arts” 2005, № 3, p. 25–29.

tile Land”, „Single Family”, „Blooming Artist”, „Good evening, Grandma,” „Let’s Go Under the Flowers, Fly Over the Flowers”.

In the works of Poltava artist Y. Mohiryeva we can see the using of principles of folk art and oil paintings in their favourite symbols and ornaments of Ukrainian paintings, painted Easter eggs, ceramics, painted houses, chests and glass as well as fine folk songs. The features of the specific painting style of Y. Mohiryeva make a combination of a surface shape and ornamental sonority of colour, fresh of sounding in everything. Traditionalism of the artist, which is crucial for the development of the national identity in the period of Ukrainian statehood, is a phenomenon of modern culture. Among the famous works of the artist there are „The Rape of Europe” (1997), „The Floating Pike from Kremenchug” (1997), „Premonition of Love” (2000), „Do Not Let the Roads Separate Us” (2009) „Gogol Enchanted” (2009), „God! Save Ukraine...” (2010), „Raised Instead of You to the Heaven...” (2010), a series of „Flowers for You” (2011 – 2012), „Bunch of Love” (2012), „Bank Holiday” (2012) etc.

The work of Mohiryeva „Premonition of Love” is based on the image of the world tree. Because it is the tree, the importance of love as the highest category is sublimed with a well-known „significant cosmological world order”. Here we have the universal archetypal image. The system of oppositions is present: the symmetrically arranged branches of a tree drawn in the middle of husband and wife (on both sides of the trunk – the earthly world). At the top of the tree there is the sun of the artist (bloom roses) surrounded by red ripe fruit. In the dynamic work „Abduction of Europe” the artist appeals to the world mythology.

The painting is built on the contrast, gamma limited – red, white and black (spots), golden (graphically). The main forms – the bull and the sea – are generalized and large, whereas the ornaments are playful, wavy and capricious (based on the story). In the paintings „God! Save Ukraine...” „Poltava’s Family”, „Holiday” the author stresses the importance of family life of the Ukrainian people²⁹.

In the creative works of O. Babenko, who created a series of highly traditional Reshetylivski tapestry, a leading composite motif is a tree of life, flowering trees („Evening,” „Autumn colours”, „Kobzar’s song”). O. Babenko believes that artistic tradition should not be repeated excluding realities, but tradition should be developed, complemented, enriched and modified in national terms. The name of the mother of Olexander – Nadija Babenko was inscribed to the history of national culture with the golden letters. In Poltava in Reshetilovka, for many years, she created the carpets and taught young generation to love folk art. Her name is recognised in Reshetylivski products, especially carpets. They were

²⁹ Y.A. Mohireva, *This cartoon world: teaching...*

made with the typical traditional principles of composition, impressive carpet riot, innovative luxury ornamental forms, that resonate with the Ukrainian Baroque decor, elegant, harmonious, gentle, mostly in pastel and overall tone colour. Thus, each carpet has its own individual character – colour resolution and semantic distinction. Among her works are „White”, „Crimson flower”, „Haze”, „Dawn”, „Apple Blossom”, „Spring”. The main carpet of N. Babenko – „Tree of Life” (1970), which decorates the suites of UN, represents the culture of Ukraine. It is a model of modern Ukrainian carpet ceremony, which is based on the classic traditional carpet of Poltava with the latest artistic and socio – political realities³⁰.

In addition to the above-mentioned family of Nadija and Alexander Babenko, there are many more creative Poltava dynasties: the carpet-making – Eugene, Larissa and Olga Pilyuhinyh, Natalia Dmitrenko, Basil and Yulia Derkach, Peter and Lyudmila Shevchuk; in embroidery – Vira and Sergiy Zaboriv; in pottery – Gabriel, Yavdokha, Olesya (ceramology, ethnology, museology) and George Poshyvaylo, Alexander and Anatoly Shkurpeliv, Alexis and Natalie Ivanyuk Corfu Ivanyuk, Gennady, Rostislav and Larissa Tikhonov, Dmitry Gromov and Love, Vyacheslav Odarchenko and Diana Avanesyan Odarchenko, Yevgeny Yevtushenko and Larissa, Valentina Loboychenkiv and John, Nicholas and Jana Varva; in woodcarving – Alla, Vladimir and Vartan Markaryan; in puppet – Helen, Anna and Zlata Kyviv; in art criticism – Vira and Ostap Hanke³¹. And this is only the art of Poltava families who work in different techniques of folk art, creating highly Ukrainian products. They continue the „golden thread of tradition” that started in the past, when „thousands of people's courts of Poltava were real centres of crafts and arts”³².

At the Department of Fine Arts students acquire practical skills of embroidery, carpet weaving, Poltava painting Easter eggs, ceramics, puppetry, folk paintings etc. After in-depth study of the objective world, folk art becomes more real. Future teachers of fine art began to look at the old things differently, they had them in their own houses and became interested in family activities associated with folk art as well as improved communication with older family members.

An important part of education is visiting the museum collections, both public and private, which contain the spiritual treasures of the people.

One of the best in Ukraine, in our opinion, is the Center of I. Gonchar (Kyiv) and the National Museum of Ukrainian Pottery in Opishnya (started from the family business of Gonchar and Poshyvaylo).

³⁰ N. Babenko, *Carpet weaving, embroidery, album*, National Sources, Kyiv 2006, p. 8.

³¹ *Folk Art of Poltava. Product*, authored by: A.P. Markaryan, SIMON, Kyiv 2014, p. 6.

³² *Ibidem*.

„Do not show a real cultural heritage of its people means to take away the pride, conscience and the right to identity, therefore, the right to self-crack wings for flight forward”³³.

I. Honchar Centre, National Museum of Ukrainian Pottery in Opishnya is not only costly artifacts on the shelves, but also powerful research centres, exhibition halls, places where the tradition lives and visitors come.

Phyto ethnologist Eugene Tovstukha states that long time ago the song, language, ethnic education, holidays and symbols were accompanied in unison and were ethnology and wellness substances in the general arrangement of the realities of life and existence³⁴. „The natural cosmic consciousness of ancient autochthonous and pre Ukrainians and present Ukrainians, appeared in the original production achievements. This work is a powerful sign of knowledge about nature, man and world, developed and perfecting intelligence during millennia and centuries. It gives a lot of ideas, findings and discoveries to the vigilant observation, experience, the tribal way of life and existence. It was organically linked to annual holidays of the Solar Circle”³⁵.

„In the process of living and being, arose, used, strengthen and extended special crafts collective culture that was organically united with diverse economic practices. Pagan celebration of the Solar Circle – a celebration carols, sacred Blessing of Water, respecting of Kolodiy, Easter revival, the green pastoral symphony of Kupaylivski, Spasivski bounties, celebration of the wedding candles, holy bread of solar Kalita, etc., special span the gamut of colour in various forms and directions; clothing, household utensils, furniture decoration, armor and more; songs, dances and tanks; tool industry as the highest form of musical culture, ethnicity; popular wedding scenario; clothing of bride and bridegroom; weaving; wretch; respect for famous people and characters; sages; masters variety of industries; truthfully – crafts”³⁶.

Private Secondary School „Magic World” is an example of the institution where the combination of modern education and Ukrainian tradition technologies in practice. This school was founded by the Doctor of Education, Professor Mariya Leshchenko. The main principle of this school is: „Every child has a right, not just for a life but for a happy life in school!” The school formed a strong positive aesthetic field that unites children, teachers and parents, it gives a sense of family, one nation and brings up patriotism.

³³ I. Gonchar, *From the blogs, John Potter*, „Fine Arts” 2011, № 2, p. 27.

³⁴ E. Tovstukha, *Newest phitotherapy*, Ukrainian Academy of Original Ideas, Kyiv 2003, p. 11.

³⁵ *Ibidem*, p. 6.

³⁶ *Ibidem*, p. 10.

Conclusions and prospects for future work. Thus, one of the urgent problems of modern art education – bringing up genuine artist-citizen with a sense of cultural and family identity is solved out, on the basis of national identity through the development of principles and forms of popular culture, including art heritage. Seeking new innovative forms of expression in the hands of teachers of fine arts training is the key to success in the thorny path of art. Further research should devote our detailed analysis of the creative works of Ukrainian artists who are active in the arts and pedagogy, conducting workshops which are the part of the art exhibitions at the various levels, international symposiums and plein airs.

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Streszczenie

Kształcenie przyszłych nauczycieli sztuki w aspekcie rozwoju tożsamości kulturalnej i rodzinnej

W artykule autor proponuje rozwiązania jednego z najbardziej aktualnych problemów edukacji nowoczesnej sztuki: przygotowanie przyszłego nauczyciela sztuki jako fachowca i jednocześnie obywatela z głębokim poczuciem tożsamości kulturowej i rodzinnej w oparciu o narodowe poczucie duchowości połączone z estetycznym rozwojem w dziedzinie sztuki narodowej. Przeprowadzono charakterystykę innowacyjnych metod i form nauczania twórczej ekspresji na podstawie analizy tradycji etnicznych. Autor analizuje potencjał kulturowy i pedagogiczny nauczania odbioru treści wytworów współczesnych ukraińskich artystów.

Słowa kluczowe: szkolenie nauczycieli, tożsamość kulturowa i rodzinna, sztuka

Summary

In this article the author offers a solution to one of the urgent problems of modern art education – preparing a future teacher as a genuine artist- and a citizen with a deep sense of cultural and family identity based on the national spirituality through assimilation principles and forms of popular culture, including heritage. The key to success is addressing future teachers of fine arts to ethnic traditions, seeking new innovative forms of expression, stimulating high level of spiritual development. The author analyzed the cultural and pedagogical potential of the received educational values, while studying the works of contemporary Ukrainian artists.

Key words: teacher training, cultural and family identity, art.