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**FORMATION OF ACADEMICAL STYLE
AT THE ART-PEDAGOGICAL EDUCATION IN UKRAINE
(30's of XX century)**

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**ФОРМУВАННЯ АКАДЕМІЧНОГО НАПРЯМУ
В ХУДОЖНЬО-ПЕДАГОГІЧНІЙ ОСВІТІ УКРАЇНИ
(30-ті роки ХХ століття)**

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A retrospective study of theoretical principles and practice of artistic processes formation in the 30's shows their important theoretical and practical significance for the formation of art-pedagogical education. It is proved that the reform of 1934 radically changed the system of art education. The curricula of all art schools returned to academism, popularizing classical art view, work with model, displaying the socialistic reality by realistic methods. Approved new functions of art-pedagogical education such as: ideological, scientific and methodical.

The analysis of historical and literary sources shows that the problem of a future Soviet teacher (who could not only actively absorb professional knowledge, but also to be an artist, ideologist, helmsman, and guide, in the class struggle of the proletariat) formation was brewing in the society.

Based on archival materials it is proved that exactly in postgraduate studies and in the scientific-research departments practical abilities and skills of future teachers were formed. The necessity for training of artists-teachers was urgent but complex political events of the 30's, continuous repressions, destruction of the Ukrainian intelligentsia interrupted introduced in the 20's initiatives about scientific training of art-pedagogical specialists.

Keywords: higher art-pedagogical education, history of pedagogy, academism, socialism, totalitarianism.

Introduction. Formation of high art-pedagogical education of XX century revealed during studying and generalization of historical facts that have affected on the determination of the structure, logical organization, methods and means of education in higher art institutions during the period. A retrospective study of theoretical principles and historical experience of the artistic process formation at the 30's of XX century show their important theoretical and practical significance for the disclosure of the nature of historical and pedagogical circumstances that pass in art-pedagogical education in the designated period. Thus, reforms that were carried out during the 1930 would have changed cardinally the system of national art-pedagogy.

The purpose of the article is to analyze and systematize theoretical and methodological formation in the process of socialistic realism as the main method of education in Ukraine Art Universities in the 30's–40's of the XX century, against the backdrop of historical and political events of national educational thought.

Analysis of recent research and publications. The end of the XX century was marked by extraordinary attention of scientists to the history of formation and development of art education in Ukraine XIX – early XX centuries (N. Averyanova, S. Volkov, O. Kashuba-Volvach, O. Kovalchuk, V. Nemtsov, S. Nikulenko, A. Nosenko, N. Porozhnyakova, L. Savitskaya, L. Cokolyuk, R. Shmagalo and others), but most of their works connected with art-critics, and usually aimed to analysis of the artistic processes, research of individual artists biographies and determination of their role in artistic life of the country. Pedagogical aspects, methodology, art-educational system formation in these works presented in fragments.

The main material research. The 30's of the XX century began by the reorganization of the People's Commissariat of Education of Ukraine. A network of secondary and higher art institutions have been reassigned to the Office of Arts in Council of People's Commissars of the USSR (1935), which

had been under the jurisdiction of the People's Commissariat of Education of Ukraine. There were approved new functions of art education, exactly «general-ideological, scientific, methodical management..., conducted centralized planning of all cultural and educational system USSR activities... and those areas of work that are subordinate to other organizations and governments ...» [3, p. 505].

This reorganization was preceded by a series of trials, the loudest of which – in the case of «Union for the Liberation of Ukraine» (1929–1930). This process essentially assumed an offensive of Soviet-Communist government to Ukrainian national-cultural institutions. The wave of repression started all over the higher education institutions, including art institutions beginning with the Academy of Sciences, which since the early 30's was reorganized (1930-1931). Leaders of a number of institutions were replaced by party workers, in Kyiv Art Institute (Kyiv Institute of Art) – A. Benkovych (1934) become a rector, in Kharkiv Art Institute (XXI) – P. Kryven (1932). There were dismissed or arrested a lot of scientists, some departments or sections in the education system were eliminated at all. These social changes have affected on the active role and place of the artist in society, and the ability to manage cultural and artistic process – to the learning process. Official government, realizing the enormous influence of art on the society continued actively formed the ideological base using visual means. In the 20's the government policy in the field of art-pedagogical education was aimed to the discussion of the role of art and its proletarian orientation, but in the 30's proletarian art became an official doctrine.

Proletarian-propaganda in art direction forced an art universities leadership to take a course to change teaching methods. From all training programs were displaced all the features of academic and easel painting (landscape and portrait mastering were canceled). Educational students tasks narrowed to creation propaganda posters and design compositions.

In the early 30's Central Executive Committee of the Soviet Union decided that the main objective in mass training of specialists should be consolidation of the achievements and the subsequent struggling to improving theoretical education in universities in the comprehensive strengthening their ties with the production, raising the quality of teaching and encouraging of initiative of every student in his educational work. Based on these statements, the Central Executive Committee decided: «a) to ensure a close link between the passage of theoretical courses, experimental and practical work, to rebuild the program and curricula towards coverage of the entire educational process...;

b) to achieve full accordance between programs and specialties, to highlight in programs leading disciplines that determine student as future expert. Set the necessary for its passing quantity of hours and duration of regular lessons;

c) while drawing up programs to avoid excessive detail that faculty had the opportunity to proper usage of allotted time for the purpose of focusing students attention on key sectors;

d) eliminate a lot of subjects by combining in a curriculum artificially fragmented disciplines ...;

d) eliminate ... the practice of higher education institutions in transitional curriculum «[2, p. 7–8].

Since 1932, the educational process is gradually gained scientific-research direction. In all institutions of higher art opened research department, which developed methodological, organizational, historical and pedagogical issues in art. Archival materials make it possible to read the most important of them. So, at the Kharkov Art Institute, according to the statute about the organization of scientific-research artwork, research implemented through a special department that had the status of art education units: a) picturesquely poster products; b) decoration of socialist cities and villages.

Departments, in turn, have their section. Based on the profile of the art industry, the Department of decoration of socialist cities and towns formed following industry groups (sections): a) planning and architectural; b) ornamental-decorative; c) sculptural; d) park-constructional, and the Department picturesquely poster products – a) easel painting; b) graphics.

At each branch section intended an executive who was a member of the Presidium of the department and led it. An employee of scientific-research department could be «scientific worker of spatial arts». To do this he should to write an application, and the relevant departments should to adopt it.

Scientific-Research Department provided the opportunity to study in postgraduate school, to get a degree and embrace teaching position at art universities.

At the same time, the great scope acquired the process of politicization of higher education. Consequently, at the forefront in training of future teachers went out proletarian ideological-class orientation, rather than gaining professional skills, introduction to mass Cultural Revolution of ideas aimed at strengthening Marxist-Leninist ideology. The key to solving the problem of staff was «element of Bolshevik's realization of cultural revolution tasks and

successfully building of socialism» [8, p. 5], which is not increased an art-educational level of students, but only inhibited the qualitative changes in art education. The report of Kharkov's Art Institute rector – P. Krivnya shows that it was worried some leaders of universities, in which he talks about the necessity for «the deployment of research in the field of art ...» [6, pp. 8–9].

Despite the necessity to maintenance all ideological tendencies, the departments is not only solved various scientific issues but actively contributed to the preparation of their own qualified teachers. A notable trend was the replenishment of the teacher's staff by graduates of Fine Art Institutions. So for pedagogical work in Kharkiv Art Institute were involved such talented students as A. Petryts'kyi, I. Severa, G. Bondarenko, S. Besedin, M. Deregus, B. Blank, M. Fradkin, D. Ovcharenko, M. Zubar and others. To Kiev Art Institute was also invited graduates — E. Holostenko, V. Sedliar, I. Padalka, S. Colossus, S. Grigoriev, V. Kostecky, M. Dmytrenko, A. Syrotenko and others for teaching.

Opening the All-Russian Academy of Arts in the RSFSR (1933) dictated the organization at its base a of a single methodological center for all republican institutions of higher education of fine-art profile. Since 1934, the All-Russian Academy of Arts was entitled to submit proposals for the development of curricula for all art universities of the Soviet Union, which could not affect the further development of art-pedagogical direction of education and determined the only way of development — social realism, for many years. Also there were isolated the main principles such as method of Soviet art: nationality, ideology, concreteness. As noted by S. Bilokin, «... in combat of styles and ideologies began to assert and produced the new art style, close to realistic. In the art forms gained the new Soviet ideology. It was socialistic realism. Art should to be close to the external forms of life, but the artist had to see in this life only that party allowed to see ... and just like the party ordered ...» [1].

According to S. Lutsyk, Socialistic Realism was the artificial creation of non-artistic origin, such a «method» for art direction, of all the peoples of the Soviet Union, to the rails of socialistic construction and Bolshevik's propaganda targeting to All-Russian Arts. On the other hand, it was a means of destroying national artistic cultures of individual nations [4].

Symbolic, futuristic, impressionistic and other modern trends were subjected to severe criticism, and artists accused of hostility to socialism. It was opened a number of discussions about formalism in art. All artists, whose aesthetic principles did not fit into the framework of the Soviet «socialist realism» fell under criticizing and, later, under repressions. Most European

advanced techniques in the field of fine arts were rejected. The priorities were easel art forms, the development of which is the main method of teaching. Above all, this method consist in careful study of nature by means of drawing and painting, as well as consistent complication of exercises that had prepare students to perform plot-thematical composition in a given field of fine arts.

In 1934, once again in Ukraine has been changed educational processes in the entire education system, including art. After the reform higher art schools changed their names and their profiles. Kharkov Art Institute since 1935 became an artistic Technical School of high type with three access courses. It was lead by T. Anisimova (1934–1936) – the first in its history female rector. The teaching staff of the new institution was almostly constitute of former professionals of Kharkov Art Institute. If in the 20's for imitation of academicism's traditions in art harassed, dismissed, subjected to hard criticism and condemnation, after the 1934 reform and establishing guidelines of socialistic realism, however, it began to be proud of. Here is a quote from the memo: «The basic skeleton of institute teachers staff in the 20s consisted of graduates of the Academy of Arts, mostly students of Repin. These were teachers who brought the Soviet art school best progressive traditions of realistic art. These traditions and now is the basis, for the preparation of young Soviet artists, for the teaching staff of the Kharkov Art Institute» [7, p. 84].

Kyiv Institute of proletarian artistic culture since 1934 was renamed as All-Ukrainian Art Institute (AUAI) (1934–1939). Now it was the only one higher education institution of art in the country with three faculties: picturesque, sculptural and architectural (since 1934, was updated in the institute).Academic requirements contributed to fundamentally changing of the Institute teaching staff. Thus, to the institute were invited realist artists A. Shovkunenko, P. Volokydin – from Odessa, M. Sharonov – from Kharkiv, there were attracted a pleiad of young artists – K. Trokhymenko, A. Syrotenko, S. Yerzhykivskyy, V. KostECKI, I. Shtilman and others.

Since 1936 Resolution of the Council of People's Commissars of the USSR «About the work of higher education and management of high school» were approved a single form of educational process: lectures, seminars and practical training. The curricula of all schools of art, as in the early twentieth century, returning to the academicism, popularize classical views on art, directing students to study composition with the help of academics realistic methods. Undergraduate courses restored still life assignments, in tasks there were tracing the sequence from easy to hard, staging were aimed to mastering

colored masses, «that in the simplest objects to help students move from school naturalism to pictorial realism ...» [5, p. 11].

Stalin's system was not interested in forming a creative personality but require a mindless performer who had recognized that the Soviet Union created the best social and political system. However, the social importance and the role of professional teacher in the society, despite the pressure of Moscow government totalitarianism gradually increased. In the society there is a problem of shaping the future Soviet teacher who could not only transmit to children and young professional knowledge, but also to be an artist, ideologist, helmsman, and guide, in the class struggle of the proletariat. Therefore, in these circumstances, teacher training based on a combination of deep mastering of the basics professional as well as scientific-research knowledge's.

Due to the lack of professional art-pedagogical training, future teachers trained in postgraduate school and in the scientific-research departments, where they formed the practical skills and teaching fine disciplines skills. The necessity for training of artists-teachers was urgent but complex political developments of the 30's, mass repression, destruction of the Ukrainian intelligentsia interrupted introduced in the 20's initiatives thorough scientific training artistic and pedagogical professionals. According to the progressive part of teachers who supported the development of pedagogical education within scientific-research and postgraduate departments, the main task of art education was to prepare fine-art teacher who has not only mastered skills to realistic depiction of reality, but also deeply understood the essence of feeling art.

In the late 30's it was decided to organize a network of academic art institutions. In party enactments viewed the tendency to further improving of the quality of training, including art education, on the base of taking into account the necessity of staff and conditions of their preparation. Since then, teacher training was carried out only in secondary art schools: Odessa, Kharkiv, Voroshilovgrad, Dnipropetrovs'k schools, where were open picturesque pedagogical departments [6, pp. 5].

The period from 1934 to 1941 was the most tragic and little known in the history of higher education in Ukraine, especially in art education. Stalinism, introducing the idea of denationalization, destroyed the Ukrainian intelligentsia and all professionals who were not supported adventurous projects of the communist regime, for decades ignoring a lot of prominent artists-teachers figures and their heritage, exposing sharp criticism the whole trends in pedagogy. In addition, the transfer of the capital of Ukraine from Kharkiv to

Kyiv has caused some difficulties with transportation of archival documents to the capital facilities. Most documents of People's Commissariat in the 30's were not archived. When the Great Patriotic War started, by order of the ministries and archives governments, part of documents were destroyed, as evidenced by a number of acts that are stored in Central Archives of higher authorities and management (CAHAM) m. Kyiv, such as: «The act of destruction of Archives by the Administration of the Council of People's Commissars of the Ukrainian SSR (for the 1921–1939)», «Acts of destruction of Archives by the structural parts of Administration of the Council of People's Commissars of the Ukrainian SSR (in 1940 and the first half of 1941)», «About the destruction of the originals of Council of People's Commissars of the Ukrainian SSR for the 1933–1937) volume 1–2». Therefore, consideration of pedagogical processes 30s has got fragmented character.

The Great Patriotic War 1940–1945 years suspended the development of higher education in Ukraine and particularly art-pedagogical.

Findings from the research and prospects for further research. Therefore, retrospective study of theoretical principles and the experience of the artistic process in the 30's of the XX century shows their important theoretical and practical significance for the formation of art-pedagogical education in Ukraine. Thus, reforms that have been carried out in the defined years, dramatically changed the system of national higher art-pedagogical proletcult education on academic perspective, unification of teaching methods gradually led to the final departure from innovation of the 20's of the XX century. The process of politicization of higher art school in fact denied previous historical experience of art-pedagogical researches in formal-technical framework and guiding the work only under the socialist realism.

Since the late 30's the society has realized the urgent necessity of professionally trained art teaching staff, but unfortunately, no one institution of higher education Ukraine was not graduate the qualified specialists in this field. As a positive factor may be noted the start of new art-pedagogical educational direction: scientific-research and methods.

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Паньок Т. В. Формування академічного напрямку в художньо-педагогічній освіті України (30-ті роки ХХ століття)

Ретроспективне вивчення теоретичних засад і практики становлення мистецьких процесів у 30-х роках показує їхнє важливе науково-практичне значення для формування художньо-педагогічної освіти. Доводиться, що реформа 1934 року кардинально змінила систему художньої освіти. Навчальні програми усіх художніх закладів повертаються до академізму, популяризуючи класичні погляди на мистецтво, роботу з натурою, відображення соціалістичної

дійсності реалістичними методами. Затверджуються нові функції художньо-педагогічної освіти: ідеологічні, наукові, методичні.

Аналіз історико-літературних джерел показує, що в суспільстві назріла проблема формування майбутнього радянського педагога, який міг би не лише активно засвоювати фахові знання, а й бути художником-ідеологом, керманічем, поводитирем у класовій боротьбі пролетаріату.

На підставі архівних матеріалів доводиться, що саме в аспірантурі та на науково-дослідних кафедрах формувалися практичні уміння та навички майбутніх педагогів. Необхідність у підготовці художників-педагогів була нагальною, проте складні політичні події 30-х років, суцільні репресії, винищення української інтелігенції перервало започатковані у 20-х роках ініціативи щодо ґрунтовної наукової підготовки фахівців з художньо-педагогічного профілю.

Ключові слова: вища художньо-педагогічна освіта, історія педагогіки, академізм, соцреалізм, тоталітаризм.

Панёк Т. В. Формирование академического направления в художественно-педагогическом образовании Украины (30-е годы XX века). Ретроспективное изучение теоретических основ и практики становления художественных процессов в 30-х годах показывает их важное научно-практическое значение для формирования художественно-педагогического образования. Доказывается, что реформа 1934 года кардинально изменила систему художественного образования. Учебные программы всех художественных заведений возвращаются к академизму, популяризируются классические взгляды на искусство, на отображение социалистической действительности реалистичными методами, работу с натурой. Утверждаются новые функции художественно-педагогического образования: идеологические, научные, методические. Анализ историко-литературных источников показывает, что в обществе назрела проблема формирования будущего советского педагога, который мог бы не только активно усваивать профессиональные знания, но и быть руководителем, художником-идеологом в классовой борьбе пролетариата. На основании архивных материалов доказывается, что именно в аспирантуре и на научно-исследовательских кафедрах формировались практические умения и навыки будущих педагогов. Общество испытывало необходимость в подготовке художников-педагогов, однако сложные политические события 30-х годов, сплошные репрессии, уничтожение украинской интеллигенции прервало начатые в 20-х годах инициативы по основательной научной подготовке специалистов в художественном образовании.

Ключевые слова: высшее художественно-педагогическое образование, история педагогик, академизм, соцреализм, тоталитаризм.

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